Internasional Journal of Integrative Sciences (IJIS)
Vol.5, No.10, 2026: 1331-1344

From Art Images to Instagram Content: Modes of Image Actualization and Genre Configurations in Muklay's Visual Practice

Rifki Aswan[1*], Bambang Sugiharto[2], Samuel Gandang Gunanto[3], Jenny Ratna Ika S[4]
[1]Universitas Mercu Buana Jakarta
[2]Universitas Katolik Parahyangan
[3]Institut Seni Indonesia Yogyakarta
[4]Universitas Negeri Makassar
Corresponding Author: Rifki Aswan; rifki.aswan@mercubuana.ac.id

A R T I C L E I N F O

Keywords: Art Images, Image Actualization, Virtual Ethnography, Instagram, Machinic Assemblage, Content Genres, Indonesian Visual Art

Received : 3 August 2026
Revised : 21 September 2026
Accepted: 22 October 2026

©2026 Aswan, Sugiharto, Gunanto, Ika : This is an open-access article distributed under the terms of the Creative Commons Atribusi 4.0 Internasional.

A B S T R A C T

On Instagram, artworks circulate as images configured as records of artistic production, markers of identity, commodities, experiences of events, and resources for user interaction. This study identifies modes of art-image actualization and examines how their relational arrangements contribute to genre configurations in Muklay's Instagram practice. It adopts a qualitative approach combining virtual ethnography, visual content analysis, and relational interpretation informed by the concept of machinic assemblage. Nine selected posts (2023–2025) are examined at the levels of individual scenes and complete posts, with prosumer documentation providing supplementary contextual evidence. The findings identify six potentially overlapping modes: Artwork Image, Process Image, Lifestyle Image, Commodity Image, Event Image, and Social Image. Cross-case comparisons demonstrate how similar image modes participate in different genre configurations. Documentation of artistic processes, for example, may foreground creative labor or support branded communication, while artworks situated in domestic and exhibition settings acquire distinct narrative and communicative functions. These configurations emerge through relations among artistic activities, material objects, bodies, audiovisual conventions, and platform affordances rather than through image types or technical formats alone. The study proposes a relational image–function–genre framework that explains how art images are organized into Instagram content, with its conclusions limited to the documented cases

INTRODUCTION

Instagram extends the presence of artworks beyond their finished material forms by enabling art images to circulate in different contexts. An art image may appear in documentation of the creative process, as part of an artist's lifestyle, in commercial collaborations, through exhibition experiences, or as a means of interaction with prosumers. Across these posts, art images are configured as content for viewing through interactions among artistic activities, material objects, visual narratives, and platform features. This practice changes the position and communicative function of art images while extending artists' roles from producing artworks to creating and distributing content on Instagram. These changes raise the question of how art images acquire different positions and functions within the content genres through which they are organized.

Research on platformization has demonstrated how digital infrastructures, commerce, and technological intermediation shape cultural production (Carah et al., 2023; Hutchinson, 2023; Turvy, 2025). Studies of artists in digital environments have examined negotiations of visibility, professional identity, self-presentation, and legitimacy (Booth & Røyseng, 2022; Bishop, 2025; Laukkanen, 2025; Lee & Lee, 2023; Soronen & Koivunen, 2022). Meanwhile, research on art and Instagram has largely addressed visitor experiences, exhibition photography, selfie practices, and museum participation (Piancatelli et al., 2021; Rhee et al., 2021, 2022; Suess & Barton, 2022). Critical accounts of democratization and institutional interaction further indicate that digital participation is structured by power relations and platform conditions (Bosello & van den Haak, 2022; Marini & Agostino, 2022; Valtýsson, 2022; Derda, 2024).

Although these studies illuminate the sociotechnical conditions of digital art, they do not directly address a more specific problem at the level of the individual post: how the positions occupied by art images can be empirically differentiated, and how artworks, artistic labor, objects, bodies, and audiovisual conventions are assembled into particular content genres. Visual and contextual approaches offer a way to address this analytical gap without treating images as data detached from the social practices in which they are embedded (Rogers, 2021; Vicari & Kirby, 2023).

Muklay's visual practice, spanning illustration, painting, character design, art toys, fashion, and material–digital collaborations, provides a case for examining these relationships. The study addresses two research questions: (RQ1) What modes of art-image actualization emerge in Muklay's Instagram practice, and what distinguishes their characteristics and communicative functions? (RQ2) How do relations among artistic practices, human and material components, expressive conventions, and platform affordances configure different genres of Instagram content? By addressing these questions, the article develops an empirically grounded typology of image actualization and a relational account of genre configurations. Its contribution lies in explaining how art images acquire different functions within specific content arrangements, rather than proposing a universal taxonomy of artistic images or Instagram genres.

LITERATURE REVIEW

An art image is understood here as the visual manifestation, within a post, of an artwork, artistic action, character, or object bearing recognizable artistic attributes. Visual analysis must distinguish what is visible—composition, medium, bodies, and actions—from the functions an image acquires when deployed in particular situations (Kress & van Leeuwen, 2021; Rose, 2022; Highfield & Leaver, 2016). The analytical categories were therefore not established in advance as mutually exclusive object types or morphological forms. The term mode of actualization refers to an image's situated position, as evidenced by its appearance, associated activities, context, and relations. The categories themselves are developed through the coding of cases presented in the findings.

Genre is understood as a set of socially recognizable conventions that organize narrative structure, visual emphasis, and communicative purpose (Lomborg, 2014). In this study, genre configuration refers to the specific arrangement of artistic activities, image modes, material objects, expressive conventions, and platform affordances through which these conventions are enacted in an Instagram post. This distinction is essential because similar image modes may participate in different genre configurations, while a single post may combine several modes within a dominant communicative orientation. Genre should therefore not be equated with technical formats or production techniques. Reels and carousels are platform formats; time-lapse is a temporal technique; point of view (POV) specifies a viewing perspective; work-in-progress (WIP) and behind-the-scenes (BTS) content provide access to artistic processes; and calls to action (CTA) serve particular communicative purposes. Research on Instagram communication similarly demonstrates that comparable formats can accommodate different forms of interaction and expression (Caliandro & Anselmi, 2021; Razzaq et al., 2023; Turvy, 2023; Agrawal et al., 2024). Platform affordances enable particular forms of production and circulation but do not independently determine a post's communicative function (Bucher & Helmond, 2018; Bainotti et al., 2021).

Deleuze and Guattari's (1987) concept of machinic assemblage provides a framework for examining the heterogeneous relations through which content operates. Material components—the creator's body, the artwork's surface, products, devices, and spaces—are linked to expressive practices such as camera framing, scene sequencing, captions, and brand narratives; these dimensions do not correspond neatly to a visual–verbal distinction (DeLanda, 2016). In this analysis, territorialisation denotes the provisional stabilization of a recognizable communicative organization, while shifts and hybridizations are traced through the rearrangement of components. Relational approaches to digital artistic practice also inform studies of artistic participation (Hietala, 2023). The present study, however, does not extend these relations into claims about audience emotions or the internal operation of algorithms.)

METHODS

This study adopts a qualitative approach integrating virtual ethnography, visual content analysis, and relational interpretation. Historical observation of the account and its associated network was conducted through retrospective scrolling (2023–2025), with intensive observation during 2024–2025. The data comprise screenshots organized into image sequences, together with documentation of the artistic contexts in which posts appeared. For this article, eight posts published by @muklay between October 2023 and August 2025 were purposively selected. They document artistic creation (P01–P02), social commentary (U-P03), domestic life (P04), brand-related content (P05–P07), and exhibition or commercial activities (P08). Each post constitutes a unit of analysis, with individual video scenes and carousel slides treated as subunits. A compilation of prosumer posts was examined as contextual material for practices of image reproduction, rather than counted as a tenth individual post. Cases were selected for analytical diversity rather than statistical representativeness (Hine, 2015; Rogers, 2021).

Analysis proceeded iteratively through descriptive coding, cross-case comparison, and abductive interpretation. Initial coding identified visual subjects, activities, materials, actors, the position of the artwork, and cues to communicative function without predetermining the number of modes. Codes were then grouped according to similarities and differences in image configurations to develop potentially overlapping modes of actualization. A subsequent stage distinguished mode of actualization, communicative function, format, technique, and dominant content genre by comparing material and expressive configurations across cases, particularly P02/P07 and P04/P08. This procedure draws on principles of qualitative coding and comparative visual analysis (Schreier, 2012; Rhee et al., 2022). Interpretations are grounded in the visual archive and documentation of post contexts. Ethical considerations follow internet research guidelines, with attention to the anonymity of ordinary users and the use of images (franzke et al., 2020).

RESULTS

Six Modes of Art-Image Actualization

Coding yielded six modes of art-image actualization that may coexist within a single post: Artwork Image, Process Image, Lifestyle Image, Commodity Image, Event Image, and Social Image (Table 1). These categories identify the operational positions images occupy through observable actions, contexts, and relations; they do not denote six necessarily distinct morphological types. The most extensive evidence for the first five modes comes from nine post cases, while Social Image is also supported by supplementary prosumer documentation.

Table 1. Six image modes identified through qualitative coding.

Identified mode	Visual–relational indicators	Supporting cases
Artwork Image	The artwork or character is foregrounded as the principal object of display or artistic appreciation.	P01–P03; P07–P08
Process Image	Hand movements, tools, transformations of the artwork, the studio, and access to the creative process.	P01–P02; P07
Lifestyle Image	Art images appear within everyday routines, inhabited spaces, collections, or the creator's identity.	P04–P06
Commodity Image	Images are applied to products or linked to their presentation, use, and commercial exchange.	P05–P08; U09 (material object)
Event Image	Images appear in exhibitions, booths, visitor interactions, or spatial and event-based activations.	P08; U09 (limited AR context)
Social Image	Images are reproduced and repositioned through prosumer posts, photographs, tags, fan art, or reposts.	Separate prosumer archive (not P01–P08)

The first two modes are particularly evident in P01 and P02. P01 juxtaposes humor about revising an artwork with scenes of the resulting work and its further development, while P02 shows the movements of painting, accelerated duration, and the eventual reveal of the artwork. In both cases, the artwork as an object of appreciation is distinct from the process as an observable activity. P07 documents the drawing of the character Jabrik on an iPad using a stylus, but the creative process assumes an additional function through its association with a Kratingdaeng product. Thus, the same process mode can serve different communicative purposes.

In P04, framed artworks, art toys, and collected objects appear as elements of the arrangement of a family living space, supporting the Lifestyle Image mode. P06 integrates clothing, unboxing, and collaboratively designed shoes into the creator's everyday routine, while P05 places illustrations on a blu by BCA card within a narrative of travel and shopping. Lifestyle Image and Commodity Image frequently overlap here, but their defining criteria differ: the former depends on the presentation of everyday life, whereas the latter concerns the object's role in product communication or exchange.



Figure 1. Two visual operations in different configurations: (a) appropriation of symbols and news reporting in a social-commentary carousel posted by @muklay (August 2, 2025; P03); (b) photo-illustration in a branded travel Reel (March 3, 2025; P05). Source: research screenshot archive.

P03 shows how illustrations, popular-cultural symbols, news screenshots, and captions contextualize one another in social commentary (Figure 1). P05 also combines visual sources, but does so to connect an artistic identity with a product narrative. Appropriation and compositing are visual presentation strategies that operate across the identified modes; neither needs to be designated a seventh mode of actualization.

Event Image is most clearly evidenced by P08, in which artworks, the exhibition booth, catalogs, visitors, and artistic activities are integrated into documentation of Jakarta Doodle Fest. Social Image emerges in prosumer documentation that shows users posing with artworks, incorporating characters into everyday activities, or producing derivative posts. This material supports the identification of a social mode but does not provide a basis for statistically estimating reach or network structure.



Figure 2. Examples of prosumer documentation situating Muklay's images in photographs of visits, product use, and records of objects or characters. Panels were selected from an archive of public interactions; ordinary users' account labels have been obscured to protect privacy. The figure provides contextual evidence for Social Image and is not treated as a tenth sampled post.

Genre Configurations Through Machinic Assemblage

The second stage of analysis reveals that modes of image actualization do not correspond to content genres on a one-to-one basis. Rather, different

configurations emerge through the organization of image modes, artistic activities, material components, audiovisual conventions, and communicative purposes. Five analytically distinguishable genre orientations were identified across the selected cases: artistic-process documentation, social commentary, artistic lifestyle, branded content, and exhibition or commercial documentation. These orientations are not treated as mutually exclusive or universally applicable categories. Instead, they provide a comparative framework for examining how similar image modes participate in different content arrangements. Table 2 illustrates these relationships by comparing the narrative organization and defining material–expressive relations of the selected posts.

Table 2. Image positions and genre configurations across the selected cases.

Case	Observed image modes	Narrative organization and defining relations
P01–P02	Artwork + Process	Artistic labor, camera, temporal editing, humor or reflection, and artwork reveals.
P03	Artwork + social commentary	Illustration, symbolic appropriation, news material, slide sequence, and captions.
P04	Lifestyle + Artwork	The creator's body, domestic interior, collections, and arranging routines.
P05–P06	Lifestyle + Commodity	Travel/OOTD, product use, unboxing, and the creator's visual markers.
P07	Process + Artwork + Commodity	Drawing Jabrik, iPad, studio, beverage product, camera angle, and hero shot.
P08	Event + Artwork + Commodity	Exhibition booth, art objects, catalog, visitors, recording, and live art-making.

The comparison between P02 and P07 provides the clearest evidence relevant to RQ2 (Figure 3). Both posts feature the artist's hands, tools, and an artwork taking shape. In P02, however, time-lapse editing and reflective text foreground artistic labor, whereas P07 links the act of drawing Jabrik to a Kratingdaeng bottle, the studio environment, product placement, and a closing shot. The shift in communicative function arises from the interrelated organization of material and expressive elements; the appearance of a logo alone is insufficient to establish a commercial genre.

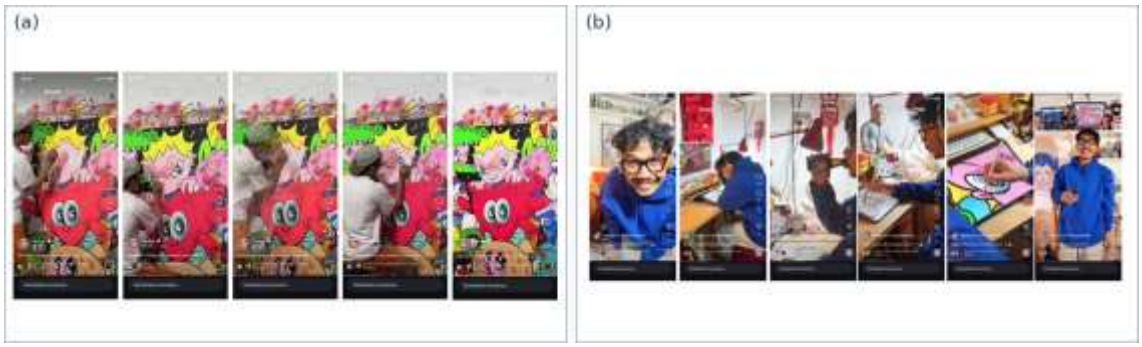


Figure 3. Comparison of Process Image: (a) documentation of painting in an @muklay Reel, April 8, 2025 (P02); (b) creation of Jabrik within a Kratingdaeng collaboration, @muklay Reel, July 22, 2025 (P07). Source: archived research scene sequences.

A comparison of P04 and P08 reveals a similar relationship when artworks are situated in particular spaces. P04 presents art objects as part of an inhabited and maintained domestic arrangement, while P08 situates them within exhibition activities, catalogs, encounters with visitors, and products available for purchase. In P06, a mini-vlog format integrates the wearing of clothing and collaborative products into an everyday narrative (Figure 4). Lifestyle, promotional, and event genres are therefore shaped by the organization of actions and narrative purposes, rather than by art objects understood as fixed entities.

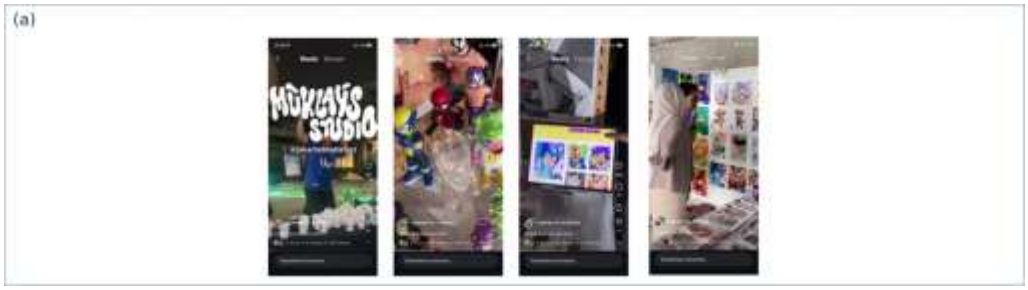


Figure 5. Event Image and Commodity Image at Jakarta Doodle Fest: an exhibition booth, art prints, products, a digital catalog, visitors, and artistic activities documented in an @muklay Reel, November 5, 2024 (P08). Source: archived research scene sequences.

DISCUSSION

The findings for RQ1 suggest that art images are more usefully classified by their modes of actualization than as six strictly separate morphological forms. Artwork, Process, Lifestyle, Commodity, Event, and Social Image describe the positions images occupy in practice, allowing a single character to function as an artwork, a product, an exhibition object, or material for user documentation. This perspective complements research centered on visitor experiences (Piancatelli et al., 2021; Rhee et al., 2022; Suess & Barton, 2022) by shifting attention to how artworks are organized as content by artists and their collaborators.

The findings for RQ2 demonstrate that genre configurations emerge through the relational organization of material and expressive components

rather than from the presence of particular image modes or platform formats alone. The comparison between P02 and P07 illustrates this distinction: although both foreground artistic production, P02 organizes the creative process as a narrative of artistic labor, whereas P07 integrates the same process mode into branded communication through product placement, studio arrangements, camera framing, and narrative sequencing. A comparable distinction emerges between P04 and P08, where artworks are situated within domestic life and exhibition-related activities, respectively. From an assemblage perspective, these configurations acquire relative stability when heterogeneous components establish recognizable communicative patterns, a process that can be understood in terms of territorialisation. Their potential for hybridization lies in the capacity of these components to enter different relations. Genre configurations are therefore understood as situated and relational arrangements rather than fixed categories determined by image morphology or platform format.

These findings extend discussions of artists' self-presentation, cultural intermediation, and platform visibility (Bishop, 2025; Laukkanen, 2025; Booth & Røyseng, 2022; Soronen & Koivunen, 2022). They also engage with scholarship on branded content, memetic expression, and the relationship between platformization and commercialization (Caliandro & Anselmi, 2021; Agrawal et al., 2024; Carah et al., 2023; Hutchinson, 2023). In Muklay's case, artistic identity is expressed not only through the recognizability of a visual style but also through the capacity of a repertoire of works to circulate across creative processes, everyday life, commodities, events, and prosumer posts. Such circulation, however, does not in itself establish increases in sales or reach, or changes in audience attitudes.

This limitation matters in light of recent scholarship documenting inequalities in digital cultural labor and differences in infrastructure across platforms (Holcombe-James et al., 2024; Turvy, 2025; Valtýsson, 2022). Transmedia cases likewise require distinctions among material–digital integration, visitor experience, and the technological sustainability of an intervention (Komarac & Ozretić Došen, 2024; Aristidou & Stylianou-Lambert, 2024; Derda, 2024). Visual evidence alone is insufficient to infer prosumers' emotions or causal affective effects (Villanueva et al., 2024). Methodologically, distinguishing modes, functions, techniques, formats, and genres reduces conceptual conflation in coding, although these categories require further examination using more detailed user data and additional cases.

CONCLUSIONS AND RECOMMENDATIONS

This study identifies six potentially overlapping modes of art-image actualization in Muklay's Instagram practice: Artwork Image, Process Image, Lifestyle Image, Commodity Image, Event Image, and Social Image. These modes represent situated functional and relational positions rather than mutually exclusive visual forms. Comparative analysis further demonstrates that similar image modes can participate in different genre configurations depending on how artistic practices, material objects, expressive conventions, and communicative purposes are organized within individual posts.

The study contributes a relational image–function–genre framework that distinguishes modes of image actualization from the genre configurations through which they become organized as Instagram content. Drawing on the concept of machinic assemblage, this framework explains how heterogeneous material and expressive components produce recognizable yet potentially hybrid forms of visual communication. The findings extend discussions of artistic practice on digital platforms by showing how artworks become integrated into processes of content production, self-presentation, commercial communication, and public engagement. These conclusions remain specific to the documented cases, while further research could examine the applicability of the proposed framework across a broader range of artists, prosumer practices, and platform environments.

FURTHER STUDY

This study still has limitations, so further research on **From** Art Images to Instagram Content: Modes of Image Actualization and Genre Configurations in Muklay's Visual Practice is needed to refine this study and enhance the insights of readers and the authors.

REFERENCES

Agrawal, A., Sharma, D., Mishra, M. K., Shah, M. A., Alam, M., & Khandelwal, V. (2024). How to cook a meme: Exploring content strategies in brand and user-generated memes on Instagram. Cogent Business & Management, 11(1), Article 2366001. https://doi.org/10.1080/23311975.2024.2366001

Aristidou, M., & Stylianou-Lambert, T. (2024). VR/AR artworks in the museum: Redefining preservation through collaboration. Convergence, 30(5). https://doi.org/10.1177/13548565241261995

Aswan, R. (2026). Visi estetik seni di Instagram: Reteritorialisasi kesadaran estetik melalui citra seni Muklay [An aesthetic vision of art on Instagram: The reterritorialization of aesthetic consciousness through Muklay's art images] [Unpublished dissertation research manuscript; working document dated 12 October 2026]. Institut Seni Indonesia Yogyakarta.

Bainotti, L., Caliandro, A., & Gandini, A. (2021). From archive cultures to ephemeral content, and back: Studying Instagram Stories with digital methods. New Media & Society, 23(12), 3656–3676. https://doi.org/10.1177/1461444820960071

Bishop, S. (2025). Influencer creep: How artists strategically navigate the platformisation of art worlds. New Media & Society, 27(4), 2109–2126. https://doi.org/10.1177/14614448231206090

Booth, P., & Røyseng, S. (2022). Artists and online dissemination: An analysis of positions and position-takings. The Journal of Arts Management, Law, and Society, 52(4), 266–285. https://doi.org/10.1080/10632921.2022.2034691

Bosello, G., & van den Haak, M. (2022). #Arttothepeople? An exploration of Instagram's unfulfilled potential for democratising museums. Museum Management and Curatorship, 37(6), 565–582. https://doi.org/10.1080/09647775.2021.2023905

Bucher, T., & Helmond, A. (2018). The affordances of social media platforms. In J. Burgess, A. Marwick, & T. Poell (Eds.), The SAGE handbook of social media (pp. 233–253). SAGE.

Caliandro, A., & Anselmi, G. (2021). Affordances-based brand relations: An inquire on memetic brands on Instagram. Social Media + Society, 7(2). https://doi.org/10.1177/20563051211021367

Carah, N., Brown, M.-G., & Hickman, S. (2023). Optimizing looking and buying on Instagram: Tracing the platformization of advertising and retail on mobile social media. Television & New Media, 24(4), 380–396. https://doi.org/10.1177/15274764221123033

DeLanda, M. (2016). Assemblage theory. Edinburgh University Press.

Deleuze, G., & Guattari, F. (1987). A thousand plateaus: Capitalism and schizophrenia (B. Massumi, Trans.). University of Minnesota Press. (Original work published 1980)

Derda, I. (2024). Museum exhibition co-creation in the age of data: Emerging design strategy for enhanced visitor engagement. Convergence, 30(5), 1596–1609. https://doi.org/10.1177/13548565231174597

franzke, a. s., Bechmann, A., Zimmer, M., & Ess, C. (2020). Internet research: Ethical guidelines 3.0. Association of Internet Researchers. https://aoir.org/reports/ethics3.pdf

Hietala, I. (2023). Nurturing an aesthetic tribe: Consuming and (re)producing "Quarantine Art". Marketing Theory, 23(2), 295–320. https://doi.org/10.1177/14705931221138613

Highfield, T., & Leaver, T. (2016). Instagrammatics and digital methods: Studying visual social media, from selfies and GIFs to memes and emoji. Communication Research and Practice, 2(1), 47–62. https://doi.org/10.1080/22041451.2016.1155332

Hine, C. (2015). Ethnography for the Internet: Embedded, embodied and everyday. Bloomsbury Academic.

Holcombe-James, I., Flore, J., & Hendry, N. A. (2024). Digital arts and culture in Australia: Promissory discourses and uncertain realities in pandemic times. Media International Australia, 192(1). https://doi.org/10.1177/1329878X221136922

Hutchinson, J. (2023). Digital intermediation: Unseen infrastructures for cultural production. New Media & Society, 25(12). https://doi.org/10.1177/14614448211040247

Komarac, T., & Ozretić Došen, Đ. (2024). Understanding virtual museum visits: Generation Z experiences. Museum Management and Curatorship, 39(3), 357–376. https://doi.org/10.1080/09647775.2023.2269129

Kress, G., & van Leeuwen, T. (2021). Reading images: The grammar of visual design (3rd ed.). Routledge. https://doi.org/10.4324/9781003099857

Laukkanen, H. (2025). Artists as cultural intermediaries: How professional artists present their work on homepages and Instagram accounts. The Journal of Arts Management, Law, and Society, 55(2), 55–69. https://doi.org/10.1080/10632921.2025.2467105

Lee, J. W., & Lee, S. H. (2023). The legitimation of young and emerging artists in digital platforms: The case of Saatchi Art. The Journal of Arts Management, Law, and Society, 53(1), 19–41. https://doi.org/10.1080/10632921.2022.2080136

Lomborg, S. (2014). Social media, social genres: Making sense of the ordinary. Routledge.

Marini, C., & Agostino, D. (2022). Humanized museums? How digital technologies become relational tools. Museum Management and Curatorship, 37(6), 598–615. https://doi.org/10.1080/09647775.2021.1969677

Piancatelli, C., Massi, M., & Vocino, A. (2021). #artoninstagram: Engaging with art in the era of the selfie. International Journal of Market Research, 63(2), 134–160. https://doi.org/10.1177/1470785320963526

Razzaq, A., Shao, W., & Quach, S. (2023). Towards an understanding of meme marketing: Conceptualisation and empirical evidence. Journal of Marketing Management, 39(7–8), 670–701. https://doi.org/10.1080/0267257X.2022.2158906

Rhee, B.-A., Pianzola, F., & Choi, G.-T. (2021). Analyzing the museum experience through the lens of Instagram posts. Curator: The Museum Journal, 64(3), 529–547. https://doi.org/10.1111/cura.12414

Rhee, B.-A., Pianzola, F., Choi, J., Hyung, W., & Hwang, J. (2022). Visual content analysis of visitors' engagement with an instagrammable exhibition. Museum Management and Curatorship, 37(6), 583–597. https://doi.org/10.1080/09647775.2021.2023902

Rogers, R. (2021). Visual media analysis for Instagram and other online platforms. Big Data & Society, 8(1). https://doi.org/10.1177/20539517211022370

Rose, G. (2022). Visual methodologies: An introduction to researching with visual materials (5th ed.). SAGE.

Schreier, M. (2012). Qualitative content analysis in practice. SAGE.

Soronen, A., & Koivunen, A. (2022). Platformed intimacies: Professional belonging on social media. European Journal of Cultural Studies, 25(5). https://doi.org/10.1177/13675494221079854

Suess, A., & Barton, G. (2022). Instagram and the museum experience: Theorising the connection through aesthetics, space and sharing. Museum Management and Curatorship, 37(6), 641–656. https://doi.org/10.1080/09647775.2022.2073563

Turvy, A. (2023). Potholes and power: A multimodal critical discourse analysis of "Look at this fckin' street" on Instagram. Social Media + Society, 9(3). https://doi.org/10.1177/20563051231194580

Turvy, A. (2025). Comparing TikTok and Instagram's sociotechnical environments for cultural production. Platforms & Society, 2, 1–20. https://doi.org/10.1177/29768624251359796

Valtýsson, B. (2022). Museums in the age of platform giants: Disconnected policies and practices. International Journal of Cultural Studies, 25(5), 536–553. https://doi.org/10.1177/13678779221079649

van Dijck, J., Poell, T., & de Waal, M. (2018). The platform society: Public values in a connective world. Oxford University Press. https://doi.org/10.1093/oso/9780190889760.001.0001

Vicari, S., & Kirby, D. (2023). Digital platforms as socio-cultural artifacts: Developing digital methods for cultural research. Information, Communication & Society, 26(9), 1733–1755. https://doi.org/10.1080/1369118X.2022.2027498

Villanueva, I. I., Li, N., Jilk, T., Renner, J., Van Matre, B. R., & Brossard, D. (2024). When science meets art on Instagram: Examining the effects of visual art on emotions, interest, and social media engagement. Science Communication, 46(2), 210–238. https://doi.org/10.1177/10755470241228279