

Visual artists and digital storytelling in social networking environments

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ABSTRACT

Visual artists increasingly make use of digital means to promote artworks or artistic identities. One such digital means is Instagram, a Web 2.0 platform that has gained importance in the art world over the last decades. Web 2.0 platforms allow users to convey information (narratively), thereby engaging audiences. Digital storytelling has become a buzzword in this respect, and is often discussed in the literature regarding its effects on personal online reputation and consumer-brand connections. It is argued that visual artists are individuals who master branding activities for the sake of managing artistic identities, and are therefore relevant to discuss in the light of digital storytelling. However, the definition of digital storytelling is in need of further clarification. In the context of visual artists in online environments, digital storytelling is defined here as the act of visually presenting the artistic self and/or the personal self, often alongside other agents, objects or phenomena, through multiple varying and engaging SNS posts that together form a certain kind of (ongoing) chronological structure about artistic events, actions and/or outcomes. Following this definition of the concept and a deductive analysis of a sample of the nine most recent posts of 103 visual artists' Instagram pages, this thesis concludes that visual artists deploy digital storytelling in online environments. By use of an explorative qualitative thematic content analysis, five categories of digital storytelling are extracted from a sample, which are (1) work in progress; (2) exhibition; (3) artist's journey; (4) project and (5) inspiration. The findings of this thesis highlight the various ways in which visual artists convey digital stories within each of the themes, and may serve as a base of further research on (visual) artists' use, and the effects of that use, of Web 2.0 platforms from an institutional or social perspective.

KEYWORDS: *digital storytelling, visual artists, Web 2.0, Instagram, digitalization*

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1. Introduction

The global trend of digitization has brought about changes in cultural processes. Most affected are reproducible cultural goods, such as sound recordings and movies, as these products' creation, promotion, dissemination and consumption are susceptible to digitization. In the case of non-reproducible cultural goods such as paintings and other types of visual art, where artisanal production processes continue to play an important role, the creation process is less likely to be affected by digitization (Bekar & Haswell, 2014). Visual artists are, however, increasingly making use of the Internet for the promotion of their artworks, for creating artistic identities and for showing their creation processes. This development is enforced by the challenges of conventional ways of selling art through art galleries - as barriers to entry of the realm of art galleries are high -, and promoting art in general - as the art market is characterized by a plethora of aspiring artists. In general, artists thus operate in a turbulent industry, which is characterized by the principle of 'nobody knows', as coined by Caves (2000). Since artists create highly differentiated products, demand is uncertain and thus impossible to accurately predict (Caves, 2000).

In current times of digitization and digitalization, artists are thus enabled (or forced) to explore digital opportunities for creating, disseminating, and selling artworks in order to evade uncertainties presented by the market. Social media have become increasingly important in this respect. Social networking sites such as Instagram, Facebook and Snapchat, and more specific platforms such as the blockchain-based platform Steem, provide artists with opportunities, such as solutions to reach audiences, but they create new challenges as well in terms of online (artistic) identities. Due to the role of Instagram and Facebook as a means for collectors to discover and buy artworks (Hiscox, 2018), the broad presence of artists and other creatives on these digital media, and the oversupply of artworks in general, the generation of a strong online reputation may have become ever more important for artists.

The increasing importance of social networking sites for artists and the fact that the online world has become imperative suggest that artists need to discover and adopt the online approaches that engage audiences. 'Storytelling', which has become a buzzword in several sectors, may be important in this respect. Social media enable artists to engage in digital storytelling by providing channels through which artists can expose their artworks and themselves as artistic individuals or groups, and through which artists can tell stories or give additional information. Jacqueline Lara (2016), director of the company MpackPR that gives strategic consultancy to entrepreneurs, stresses the importance for artists to be storytellers. She argues that the audience will then be able to enjoy a valuable experience by emerging itself in the art. Social networking sites, such as Instagram and Facebook, are venues used by artists to successfully apply storytelling in the digital realm.

However, the definition of 'digital storytelling' as used in research on digital storytelling is inconsistent and, as is argued in this thesis, often does not suffice in covering the definition

of a 'story'. In addition, literature on the topic of digital storytelling by artists is scarce. Existent research on digital storytelling in general mainly deals with digital storytelling by individuals and digital storytelling by brands. As evidenced by this strand of literature, research has centred on ways in which brands and individuals create online (brand) identities and reputation and shows the importance of (digital) storytelling on personal and brand reputation, and on consumer-brand connections (Escalas, 2004, Labrecque, Markos & Milne, 2011, Lundby, 2008, Pera, Viglia & Furlan, 2016). The reputation and identity of artists concern both the artist as a 'brand' and the artist as an 'individual'. Therefore, existing literature on digital storytelling by individuals and brands is particularly useful in the discussion of digital storytelling by artists.

This research aims to find an answer to the main research question: *How do visual artists deploy digital storytelling in the online environment?* A working definition of the concept of *digital storytelling* in the context of visual artists on social networking sites is established as the act of visually presenting the artistic self and/or the personal self, often alongside other agents, objects or phenomena, through multiple varying and engaging SNS posts that together form a certain kind of (ongoing) chronological structure about artistic events, actions and/or outcomes. This working definition is used in the subsequent qualitative thematic content analysis, which aims to analyse whether a sample of 103 visual artists apply digital storytelling on Instagram, and, if they do, what types of digital stories can be discerned.

The surge of new media, such as Instagram, as modern visual art exhibition spaces, calls for a specific research focus on visual artists' approach to such media. Along these lines, this thesis serves two main objectives. First of all, it aims to construct a definition of *digital storytelling* in the context of visual artists in online environments, and therefore to examine what constitutes a narrative structure. This definition is derived from existing literature on digital storytelling by individuals and brands, as artists are often considered individuals who apply branding. Secondly, the empirical research explores the way in which visual artists deploy digital storytelling, in order to create a better understanding of how visual artists use social media to tell a digital story. More specifically, it aims to examine whether the content that visual artists display on a social networking site (Instagram) adheres to the concept of digital storytelling, and if it does, what type of digital story is told. The qualitative analysis thus serves to form a base for further research on the examination of visual artist's use of digital storytelling through Web 2.0 platforms. Thirdly and more generally, since papers written previously on storytelling have thus been primarily concerned with individual or brand storytelling, this thesis could be a useful addition to the digital storytelling literature.

In the following sections, visual art and visual artists are examined in the context of online environments (Web 2.0 platforms such as Instagram in particular), in order to provide a theoretical background of the concepts that are important for the later empirical analysis. Subsequently, the various definitions of digital storytelling that have been used in the literature on personal and brand digital storytelling are critically assessed. As a result, a working definition of digital storytelling is established, and the effects and challenges of digital

storytelling are discussed. The theoretical section is followed by the qualitative analysis that aims to clarify the relation between visual artists and digital storytelling on Instagram.

2. Literature review

In order to approach an answer to the question how visual artists deploy digital visual storytelling in the online environment, several concepts are to be explored. First of all, agents and institutions in the virtual art world are discussed, with a special focus on visual artists and (the role of) social media as increasingly important outlets for visual artists' promotion of artworks. Secondly, literature on digital storytelling by individuals and brands is explored to discuss the relevance and possible effects of digital storytelling, and in order to establish a clear definition of digital storytelling in the realm of visual artists on social media. The constitution of a focused definition of digital storytelling is a crucial component of this thesis, as it informs the qualitative thematic content analysis that is introduced and presented in sections 3 and 4.

2.1 Agents and institutions in the virtual art world

2.1.1 Visual artists

Even though the Internet has practically eliminated the barriers to enter the market for artists that aim to promote and/or sell their art, it has become harder to stand out from the crowd at the same time. Artists are increasingly searching for ways to promote their art, apart from promoting it through the conventional channels such as galleries, as galleries demand high commissions and cannot do business with all artists. According to the Hiscox Online Art Trade Report (2018), online art market sales increased with 12% in the period 2016-2017 to an estimated 4.22 billion dollars. These numbers emphasize a change in art market practices, conventions and institutions.

This thesis focuses on visual artists in the digital realm of art. Visual artists are defined here as those who promote and sell own artworks through either conventional channels such as galleries or through digital channels such as social networking sites – over which artists have control themselves – or online galleries or websites such as Artfinder. In general, the digital, virtual world is becoming increasingly important in complementing, or taking over, the offline, real world. The focus of this research has become important due to the rise of the virtual art world, and the adaptations in approaches of visual artists that inevitably follow from this shift. Accordingly, artists are affected by this development and it provides them many new opportunities and challenges.

Visual artists are individuals who arguably 'brand' themselves - as an individual artist - and their products in order to accumulate social and symbolic capital and therefore to build a favourable reputation. In recent years, the world of (commercial) marketing has come to realize that art may provide a valuable approach to branding (Muñiz, Norris and Fine, 2014). Schroeder (2005) asserts that (commercial) brands can actually learn a lot from artists, since the latter are professionals in processes directly related to branding. According to him, artists

are like brand managers, and become successful by turning themselves - the 'artist' (dress, behaviour, etc.) - and the images they produce into cultural products. This perspective is rarely taken as a starting point of the discussion of branding by businesses, the author explains, as it is common belief that commercial and artistic practices should be separated. However, an approach in which visual art informs businesses about branding processes may broaden the branding discourse from merely the commercial to include the cultural (Schroeder, 2005). After all, brands are part of the cultural realm because they have semiotic power and create meaning (Muñiz, Norris and Fine, 2014). In line with the arguments of Schroeder (2005), Muñiz, Norris and Fine (2014) argue that successful artists are much like exclusive brands, as they convey a public, artistic image of themselves. This process of managing a successful artistic image, or reputation, is like the process of managing a brand. Just like brands, artists need to be aware of stakeholders such as audiences and customers. The outcome of branding, the image of the 'brand', is dependent on factors that no one can control (Schroeder, 2005). This is an interesting challenge faced by any agent operating in new media, or 'Web 2.0' environments.

2.1.2 New media (Web 2.0)

Hennig-Thurau et al. (2010) discuss the effects of the rise of new media on existing business models and strategies. New media are defined as "websites and other digital communication and information channels in which active consumers engage in behaviours that can be consumed by others both in real time and long afterwards regardless of their spatial location" (p. 312). Another term for such new media is 'Web 2.0'; the web no longer provides static information, but allows anyone to distribute information, to interact with others and to create communities through social networks and the like (Hennig-Thurau et al., 2010). Enhuber (2015) stresses the difference between Web 1.0 and Web 2.0 by explaining that the former captures how websites simply push own content to consumers, whereas the latter captures how Internet users are enabled to create and distribute content individually, and to establish connections with others. New media, such as Web 2.0 platforms, have brought about new ways of collaborating, interacting and sharing (Schultz, 2017).

Similar to how they affect businesses, new media change and provide opportunities for (visual) artists. One such opportunities is the non-existent or lowered barrier to produce and disseminate digital copies of products (Hennig-Thurau et al., 2010). Art no longer exists only in the physical world, but is increasingly becoming part of the virtual world. Digitization – which refers to the conversion of physical artworks or art spaces into digital artworks or art spaces (example: Google Art Project and Rijksstudio) arguably democratizes art by allowing for easy access to collections and thus lowering or eliminating the barriers of access in terms of time, money, and physical distance (Enhuber, 2015). The rise of the mobile phone has accelerated this process even more (Hennig-Thurau et al., 2010). In the context of the current research,

new media enable artists to create digital or digitized art and personally distribute it publicly on the Web without interference of or the need of traditional intermediaries.

2.1.2.1 Instagram

The Web 2.0 platform Instagram allows anyone to display and view images online, and to share these with audiences. (Visual) artists are increasingly using Instagram as a way to display their artworks. According to the Hiscox Online Art Trade Report (2017), Instagram has become the preferred platform for collectors, galleries and dealers for discovering art, promoting art to stimulate sales, and for keeping up to date. According to Bamberger (n.d.), “Instagram is a great place for artists to sell art”, because it does not necessarily require text but focuses mainly on visual experiences. Also, Instagram is simple, direct, fast and convenient to use; consumers can give direct feedback on posts. In addition, buyers and collectors are increasingly using Instagram to spot new talent and to inform themselves about artists’ productivity and consistency, so Instagram is becoming a medium through which artists can show their artistic talent and commitment. Bamberger also stresses the importance of storytelling in the posts – which will be elaborated on further in this thesis - in order to retain followers and to engage them. Moreover, he explains that selling art through Instagram can be a well-running business approach. According to Megehee and Woodside (2010), a combination of verbal and nonverbal elements is beneficial for optimal processing of a story. Since Instagram allows for a combination of elements (image and text) in one post, it may prove a suitable medium for creating and conveying a story.

2.1.3 The relevance of Web 2.0 for visual artists

In general, the creative industries suffer from uncertainty - which was coined the phenomenon of ‘nobody knows’ by Caves (2000) – as a result of information asymmetry. Information asymmetry results from several factors, such as a low level of transparency, the knowledge and expertise required to assess works, the one-of-a-kind nature of individual artworks, and the subjectivity regarding artworks’ qualities. After all, art goods are differentiated, novel goods. Various mechanisms are therefore developed by cultural producers to establish trust between agents and reduce uncertainty (Bianchi, 2015; Townley, Beech & McKinlay, 2009).

Along these lines, academic attention has recently turned towards management in the creative industries, which is generally regarded as a different type of management than can be observed in other types of industries (Townley, Beech & McKinlay, 2009). For example, many (visual) artists have turned to social channels such as Instagram in order to self-manage part of their careers. Traditionally, creative production is dependent on the artists themselves, but also on other agents such as managers, producers and distributors (Townley, Beech and

McKinlay, 2009). Social media enable artists to increasingly self-manage multiple processes, such as promotion of art works, establishing of an artistic (online) identity, and sometimes even the selling of artworks. This development directly influences the transparency and uncertainty in the art market.

In the conventional setting, prices and agreements are set by gallerists and dealers, who rely on the reputation, success and potential of the artist. The details of resulting transactions are rarely made available, and as a consequence this domain is characterized by secrecy and opacity (Bianchi, 2015). Digitization may disrupt traditional practices, and may offer the means to make these practices less opaque. Bianchi (2015) stresses this point by arguing that recent years have seen an increase of online art-related services, such as online art galleries, information or advisory services or other types of intermediaries (such as Artfinder). Such developments challenge the traditional organization of the art market of which auctions, gallerists, dealers and art information/analysis providers form the basis. Bianchi (2015) discusses the role of relational trust, defined as trust between agents based on repeated interactions and mutual dependencies, in order to overcome issues of transparency in art markets. She argues that information is simply not enough to overcome such issues. Artists arguably increase transparency through the use of social media, on which they may show (finished) artworks and art practices, and uncertainty is reduced as such media offer artists the opportunity to receive direct feedback on art works or artistic practices, and thus to (be) inform(ed by) and engage audiences. Trust is established through viewers' option to 'follow' artists (e.g. on Instagram); a high amount of followers suggests trustworthiness of the artist.

According to the Hiscox Online Art Report (2018), 43% of art buyers bought art online in 2017, which was 48% the year before¹. Both numbers are considerable – and, as mentioned earlier, account for total online art sales of 4.22 billion dollars in 2017-, though it is evidence of an overall decreasing number of online art buyers. The Hiscox report's results show, however, that those who bought art online before, continue doing so and purchased more in 2017 than before. In addition, the findings indicate that new buyers value price transparency when buying art through online channels and that online platforms are low barrier starting points for buyers who are new in the art market. Just like the Hiscox Online Art Report (2018), Bianchi (2015) is rather optimistic about the competitive and possibly transparent and trustworthy effect of digitization on art markets. She envisions an art world in which traditional players no longer occupy monopoly positions, and online verified information flows across freely. In this respect, the concept of 'networks' is increasingly important. Townley, Beech and McKinlay (2009) analyse the creative industries through the prism of capitals (intellectual, social and cultural).

¹ 831 art buyers were approached through the mailing list of art market research company ArtTactic. The sample included 49% European art buyers, 26% US art buyers, 5% Chinese art buyers, 3% Indian art buyers, 4% Latin American art buyers and 13% other art buyers. 29% of the sample was aged 20 – 29, 26% was aged 30 – 39, 19% was aged 40 – 49, and 26% was aged 50+.

Specifically, they focus on social capital in terms of social networks, and elaborate on the importance of such networks in the creative industries due to constant interaction, exchange of ideas, and dealing with uncertainty. Networks provide its stakeholders with benefits such as trust and mutual dependence, which may diminish uncertainty. In addition, networks may depend on peer-to-peer monitoring, and may therefore generally stimulate commitment and openness. The authors assert that 'networks' is a broad term and can be applied to basically any type of agent in any type of sector, and that digitization broadens the area it covers even more. 'Network' thus gains an additional meaning in the context of artists' use of new media. To continue in Bourdieuan (1993) terms, networks in the form of social media (social capital) may convert in more stable artistic reputations (symbolic capital) or even in sales of artworks (economic capital). In other words, online art markets and social media – Instagram in particular – are increasing in importance and enable artists to create networks, establish trustworthy reputations and support (price) transparency.

Townley, Beech and McKinlay (2009) build further on Bourdieu's (1993) thought when discussing the legitimization of art through an institutional framework. As institutions and practices are moving into the digital realm and Web 2.0 environments, conventions about legitimate art and artistic practices must slowly adapt as well. What is very important in this respect, is the (changing) social context that informs and affects the production, distribution and consumption of artworks (Townley, Beech & McKinlay, 2009). It could be argued that an institutional shift may be slowly emerging as artists increasingly make use of social media to promote artworks and establish communities as opposed to rely on galleries and agents only. As a result of the interactive nature of Web 2.0 platforms, mainstream media and other established parties no longer monopolize the right and means to convey content and establish its meaning, in the same way that galleries no longer monopolize the market for artists' and artworks' promotion and selling. Initially, such changes may be frowned upon by part of the established art world as conventional practices are threatened. Such increasingly low barriers to distribute creative work and the unknown state of potential legitimation of a new art world, however, inevitably causes confusion about the distinction between amateurs and professionals. Instagram provides a stage for any type of visual artist. More attention to the use of Instagram by visual artists may help the process of legitimation, and thus the clarification of art world boundaries.

These changing notions of what are legitimate art, artists, art practices and art institutions in the online realm are recent and therefore far from consolidation. Nevertheless, this shift in institutional structure is useful to keep in mind when discussing visual artists in online environments, and especially when discussing digital storytelling, a practice that is gaining importance due to its effect on online reputation.

2.2 Digital storytelling

2.2.1 Introduction

Digitization has brought about new potential ways for brands and individuals to tell stories. Digital storytelling differs from nondigital storytelling, since the digital world allows for a wider audience reach and a broader range of possible ways to present oneself or a brand (Conrad, 2013). As self-presentation relies on the specificity of the context (Pera, Viglia & Furlan, 2016), digital channels may allow for a different kind of approach to storytelling and a different representation of the self or brand than nondigital channels. Platforms and other digital realms are used to express and present the self and for creating social connections (Pera, Viglia & Furlan, 2016).

Existing literature has focused on digital storytelling by brands and individuals. In the following sections, these accounts of digital storytelling are analysed, with the aim of constituting a working definition of the term that will function as the base for the qualitative thematic content analysis that is presented in this research. It should be noted that, due to the specificity of the digital means used to create and disseminate stories, and the way in which people process the stories they are told, a distinction must be made between the intended story as told by the storyteller and how that story is perceived by the receptor. The former perspective is the focus of this thesis.

2.2.2 Digital storytelling

The Center for Digital Storytelling, which was founded in the early 1990s and is now called StoryCenter, first coined the concept of digital storytelling as the name for a workshop in which people were stimulated to share personal stories. Since then, the term has been used increasingly and its definition has evolved in different ways. According to Conrad (2013), digital storytelling is “a new form for documenting an individual’s experiences, whether through multimedia video creations, blogs, podcasts, activities on social networks, or other story forms” (p. 459). Conrad (2013) acknowledges the multiple goals storytelling may have, and subsequently zooms in on the use of storytelling for the “archiving of local history”. Lundby (2008a) discusses two papers that use storytelling for the purpose of self-representation. Following these accounts, storytelling is a process of logging stories, for personal or social purposes. Both accounts of digital storytelling, however, merely focus on the practice of displaying information online and do not succeed in explaining what exactly constitutes a ‘story’. A more elaborated definition of digital storytelling ought to be developed. In Lundby (2008b), the complex nature of digital storytelling is stressed through a discussion of its various forms, such as storytelling in movies, and deliberately zooms in on digital storytelling by individuals about their lives with the use of simple, small-scale techniques. Inevitably, the Internet, and later smartphones, provided multiple useful means for people to

easily share stories, such as blogs and social networking sites (SNS). Accordingly, Couldry (2008a) defines digital storytelling as “the whole range of personal stories now being told in potentially public form using digital media resources” (p. 43). This definition of digital storytelling is limited to ‘personal stories’, whereas in reality brands – and potentially, artists – deploy digital storytelling as well. In addition, just like Conrad (2003) and Lundby (2008a), Couldry (2008a) does not explain the concept of ‘story’ so vital to the definition of digital storytelling. However, what can be taken from Couldry (2008a), first of all, is that digital storytelling is not a practice that is reserved for professionals. On the contrary, the current means through which digital storytelling takes place (blogs, SNS) are easy to use, and the products (digital stories) are often personal. Secondly, digital storytelling is fundamentally different from oral or written storytelling due to the means used to produce stories and the resulting form of the stories. More specifically, in the context of SNS, the means used to produce a digital story may have a specific influence on the resulting story in the form of social relations and tacit rules (Lundby, 2008b).

Vivienne and Burgess (2013) discuss digital storytelling by individuals in the form of personal photographs in a video construction. They examine, in the context of social media, the way in which a number of individual digital storytellers select, curate and edit photographs to tell a story. They therefore specifically highlight how technological developments, such as the Web 2.0 platforms that facilitate network creation and the creation of individual content, alter the practices of self-representation. Along those lines, Pera, Viglia and Furlan (2016) analyse profile descriptions on the platform Couchsurfing as stories told by the individuals behind those profiles about the self. According to the authors, this is a rather novel approach to the examination of storytelling. In this context of digital self-presentation on social networks, Koosel (2013) asserts that “the identity narrative, when mediated through social networks, often takes the shape of a ‘status update’ or a ‘post’ which when collected together over time, can represent many fragmented, short stories about the self” (p. 60). Even though it remains unclear in what way such posts would have to relate to each other in order to constitute a story, this new form in which stories can be told opens up perspectives. Digital storytelling can thus be done in multiple different ways (visual, textual, audio, or combinations, in the form of e.g. (blog)posts) and can be transmitted through multiple different channels (blogs, SNS such as Instagram, Facebook, Twitter and Snapchat, etc.). Furthermore, Eagar and Dann (2016) discuss personal digital storytelling through the means of posting ‘selfies’, and aim to examine how selfies are used in social media to create what they coin a ‘human-brand self-narrative’. The use of personal digital storytelling, they argue, is crucial for the construction of a digital identity. In their discourse, the selfie is a narration of the digital self. In other words, it is a way to perform personal branding (Eagar & Dann, 2016). Eagar and Dann’s (2016) view on selfies as digital self narratives arguably misses the point of what a story actually is; isolated fragments such as the selfies analysed by the authors can hardly be narratives in themselves. The selfies may say something about the person portrayed, but referring to this as a narrative

disregards the elements that make a story a story. Similarly, Labrecque, Markos and Milne (2010) argue that presenting oneself in online environments is a way of creating a brand identity. Digital platforms have become the perfect outlets for the creation of a personal brand, as they are easy to use and exist in any form or type.

From a personal perspective, people create stories in order to create structure and solid point-of-views, and to make sense of what happens around them. Stories are thus needed to establish and understand one's own identity, but also one's social connections. At the same time, brands tell stories about brand identity, to which consumers may relate (Escalas, 2004). Escalas (2004) shows that storytelling by brands in the form of advertisements can increase consumers' appreciation for the brand if the stories are personally meaningful to these consumers. In that case, brands may be included in the stories created by consumers to structure experiences: a self-brand connection is established (Escalas, 2004). Woodside, Sood and Miller (2008) recognize the importance of stories in individuals' lives, and products and brands often play a role in these personal and interpersonal stories. People generally think in terms of stories, and with the rise of Web 2.0 platforms they have found a medium through which to convey personal stories in textual, visual or audio form. Brands and products may help people to experience 'archetypal myths' (hero, creator, etc.) which are created through storytelling and through which individuals make sense of their surroundings (Woodside, Sood & Miller, 2008). Similar to Escalas' (2004) arguments, Woodside, Sood and Miller (2008) argue that consumer-brand relationships are established through the successful creation of a story by a brand in which the brand plays the role of the character that supports the individual in reaching a certain goal. In the context of digital storytelling by brands, Alagui and Breslow (2016) examine social media campaigns of a number of brands, and more specifically what makes some of these campaigns popular. The authors list four research questions, of which one focuses on the extent to which "the social media involved in the campaign make us of digital storytelling [...] and is the story telling immersive?" (p. 23). They stress and find evidence that storytelling is of vital importance for branding campaigns, as it is through storytelling that consumers become engaged with the brand. Alagui and Breslow (2016) thus argue that the content of a social media campaign is crucial for stimulating online and offline engagement.

In conclusion, individuals and brands increasingly engage in digital storytelling due to the rise of Web 2.0 platforms. In neither the context of personal digital storytelling or brand digital storytelling, however, an encompassing and consistent definition of *digital storytelling* was encountered. Before discussing the goals, effects and challenges of digital storytelling, and continuing with the research and discussion of digital storytelling by artists, a working definition of the term is therefore established.

2.2.3 Digital storytelling: A working definition

In general, the structure of a story depends on chronology and causality. With regard to chronology, Woodside, Sood and Miller (2008) introduce Stern (1994) in the discussion on forms of communication. Amongst these are two distinct forms that may inform the discussion on digital storytelling in a Web 2.0 context, which are vignette and classical drama. The former signifies short, episodic, incidental series of situations, which together do not imply any chronological order. The latter relates to classical storytelling, and can be used to describe the interrelation between events displayed through blogs or SNS platforms. Similarly, in the context of brands' advertisements, the narrative structure of an advertisement is important for the creation of self-brand connections, as consumers of ads create more structured personal narrative thought when exposed to well-developed ads than when exposed to vignette ads (Escalas, 2004). Escalas (2004) thus stresses the importance of structured storytelling by brands when aiming to create strong consumer-brand connections. With regard to causality, certain elements of stories – such as actions and words - allow for the establishment of connections between characters, brands and products (Woodside, Sood & Miller, 2008). Koosel (2013) stresses the importance of elements such as acts, scenes, agents and goals. Woodside, Sood and Miller (2008) draw from research by Bruner (1990) on what constitutes a good story. Accordingly, a good story consists of 'landscapes of action' and 'landscapes of consciousness'. The former are phenomena such as events, actions and outcomes, whereas the latter allow the spectator or reader to empathize with characters. Within these 'landscapes of consciousness', we can arguably discern 'overt narrations' and 'dramatized stories', concepts coined by Boller (1990). Overt narrations stimulate the audience's feeling about the events in the story as distanced events, experienced by someone else. Dramatized stories, on the other hand, allow the audience to get inside the head of the characters, which leads to the feeling of personally experiencing the story's events.

Some of the mentioned theories about what constitutes a story apply to textual stories. One important difference between traditional stories and Instagram stories through posts, is that the latter can be an ongoing story and thus may not include an actual ending. However, some core elements can be drawn from these theories in order to create an account of the working definition of storytelling for artists on Instagram. First of all, a story contains structure (Escalas (2004) and Stern (1994): vignette vs. order) and causality. In other words, do the individual posts relate to each other or are they randomly put together? Secondly, stories consist of elements, such as scenes, events, action, talk and outcomes (Woodside, Sood & Miller, 2008; Bruner, 1990; Koosel, 2013). Thirdly, a story should allow the audience to get to know the characters for the sake of engaging the audience. In the context of visual artists on Instagram, this can be translated to the personal appearance of these artists or other characters in their Instagram posts, or personal/characteristic references in these posts or their captions. In addition, elements such as tension building, problem solving and surprise elevate the engagement level of a digital story, but are not necessary conditions.

Based on the analysis of rather incomplete definitions digital storytelling as presented in the previous sections and the above-presented elements of that together form a 'story', a working definition of the concept of *digital storytelling* in the context of visual artists in Web 2.0 environments is established. Digital storytelling is defined here as the act of visually presenting the artistic self and/or the personal self, often alongside other agents, objects or phenomena, through multiple varying and engaging SNS posts that together form a certain kind of (ongoing) chronological structure about artistic events, actions and/or outcomes. Following this working definition, digital storytelling can be applied in various specific ways. This thesis aims to shed light on the different ways in which visual artists may deploy digital storytelling on Instagram, and whether they do so in the first place.

The following sections present literature on the goals, effects and challenges of digital storytelling in general, which inform the subsequently presented opportunities and challenges for (visual) artists to engage in digital storytelling.

2.2.4 Digital storytelling: Goals, effects and challenges

The fact that digital storytelling is increasingly applied by various agents suggests that it may have positive effects. Couldry (2008b) uses the concepts of mediation and mediatization in relation to digital storytelling in order to highlight digital storytelling's social and democratic potential. As a form of mass communication, digital storytelling offers individuals the opportunity to tell personal stories publicly, turning the individual into a social agent. It may stimulate understanding between different social groups, form wide communities or networks, lead to a more even power distribution and may therefore contribute to democracy (Couldry, 2008b). In addition, in the context of photographic digital storytelling, Walton (2015) highlights the advantages of digital photoblogs as a means of telling digital-visual stories, by comparing them to physical exhibitions. The former provide more flexibility in terms of choosing the right content and updating it to continue the story.

From a more personal perspective, it has become increasingly important for individuals to create a (consistent) online identity and to share information about oneself (Labrecque, Markos & Milne, 2010). Indeed, Pera, Viglia and Furlan (2016) examine the effects of digital self-storytelling on online personal reputation and recognize the importance of establishing a trustworthy online identity, as the online realm may be the starting point for further online or offline connections. In addition, they argue, a plain description of the self in an online environment is insufficient to reach the goal of being trustworthy. Instead, storytelling should be applied in order to engage possible followers or viewers. The studies that examine brands' social media approach and its effect on customer engagement or customer purchase intentions generally find that customer-brand relationships are positively affected by a brand's active use of social media and that such customer engagement is positively related to purchase intentions and brand awareness (Hutter et al., 2013; Hudson et al., 2016). In

addition, it has been demonstrated that interactive brand posts on social media positively affect consumer engagement (Brodie et al., 2011; Luarn, Lin & Chiu, 2015). Such interactivity may lead to certain actions by consumers, such as liking or commenting (Schultz, 2017). In other words, it is crucial for brands to take into account the effects that brand posts on social media can have, and to adjust marketing strategies accordingly if consumer engagement and/or increasing sales are the goal. As touched upon previously, the connection between the consumer and the brand can be enhanced by well-constructed brand stories (Escalas, 2004).

However, despite the positive effects digital storytelling may have, it can be challenging to carry out. Couldry (2008b) is concerned with the ways in which social connections are affected by media, but acknowledges the complexity of that concern by stressing that media are not only a technology through which information is transmitted, but also the provider of a certain context specific to that medium, which is therefore subject to different interpretations. In the light of the concept of 'mediatization', digital media have become the default means of transmitting information in some contexts. Inevitably, the information is dependent upon and influenced by the means through which it is transmitted (Couldry, 2008b). Formats are often subject to certain constraints, such as text length limitations. Similarly, Woodside, Sood and Miller (2008) note some important properties of blogs, including the reverse chronological order in which blogposts are generally shown, and their social nature - they exist for others to read or view. Digital storytellers may need to standardize their transmissions for optimal interpretation by viewers, and they need to take into account the broad audience for which the transmission is available, which may include individuals or groups for which the content was not intended (Couldry, 2008b). This last point may lead to the choice of the digital storyteller to hold back content they would have otherwise posted online. Social pressure and expectations shape decisions regarding the form and content of a digital story. Labrecque, Markos and Milne (2010) agree and add that the individual cannot control the content written by others about the individual or about these others in connection to the individual; the online identity of an individual is therefore shaped not just by him or herself, but by others as well (Labrecque, Markos & Milne, 2010). Summed up, Eagar and Dann (2016) state that postmodern culture is characterized by forms of communication (such as social media) that are subject to technological mediation, that allow for personal expression without real world restrictions, and that allow for interpersonal scrutiny. This similarly presents challenges for brands, who no longer completely control their image since information about the brand is no longer produced only by the brand itself, but can be produced and distributed freely by anyone. Brands rather participate in a 'conversation' about their brand through new media and thereby aim to steer branding messages in the right direction (Hennig-Thurau et al., 2010).

2.2.5 Digital storytelling: Artists

As previously indicated, storytelling ranges from the personal (constructing a personal story to enhance self-reputation) to the brand (constructing a brand story to enhance consumer relations), from the visual to the written, and from the digital to the nondigital. Artists behave as both individuals and brands, and since storytelling is generally positively related to reputation and social connections (Lundby, 2008; Pera, Viglia & Furlan, 2016), a positive correlation can be assumed between digital storytelling by artists and his or her reputation and trustworthiness. In other words, understanding digital storytelling and how to apply it can be a crucial differentiator for (aspiring) artists. There are several other reasons for artists to engage in digital storytelling. First of all, Pera, Viglia and Furlan (2016) emphasize the importance the current sharing economy, in which platforms allow individuals to do enterprising activities that were previously reserved for companies (think of BlaBlaCar, AirBnB, etc.). Media through which digital identities are established, such as social media platforms, allow artists to present their work without interference of or the need to rely upon intermediaries such as exhibitions or other institutions (Koosel, 2013). Secondly, due to recent advancement in digital technologies and the positive attitude towards such advancements generally, 'digital identity' has become an increasingly important topic in the context of Web 2.0 and SNS (Koosel, 2013). Following the reasoning of Pera, Viglia and Furlan (2016) regarding the importance of establishing trust through storytelling, it is increasingly important for visual artists to create a trustworthy online artistic identity for the sake of online visibility and offline professional relationships, and it is important that they do so by positioning themselves within an engaging story. The virtual, online realm is arguably becoming more important than the offline realm; people now rely on information found online to make sense of or validate offline information (Koosel, 2013). As a result of this development and the increasing use of SNS by artists, the talent and credibility of an artist and quality of her work may (subconsciously) be judged based on her online connections, and amount of followers or likes. Indeed, Koosel (2013) finds that artists find having a digital identity valuable for the development of their careers and that interpersonal connections on social media platforms may increase someone's credibility as it may be proof of being part of certain social or professional groups. Enhuber (2015) also stresses that online presence matters for an agent's credibility and its attraction of new consumers or followers.

Digitization has thus allowed artists to discover new ways of promoting artworks and artistic identities online. Digital storytelling may be a very important phenomenon in this respect. However, as discussed previously, the most important challenge for artists in terms of self-branding when applying digital storytelling, may be the danger of uncontrolled distribution or unwanted interference with an artist's personal or artistic content by audiences (Vivienne & Burgess, 2013; Labrecque, Markos & Milne, 2010; Hennig-Thurau et al., 2010). In addition, it is increasingly complex to distinguish social and professional self-brands online (Labrecque, Markos & Milne, 2010). Indeed, Koosel (2013) found that artists may present both a 'private' and 'professional' self through social media networks. Personal narratives, about the private

self, were presented less by some respondents once the reached audience became too big. Depending on the online strategy of artists, those who use social media to promote and/or sell artworks may either face this challenge, or may balance this intersection of the social and the professional and use it to their advantage. After all, the artist is both an individual and a brand, and therefore combines social goals (establishing a community of followers) and professional goals (creating a trustworthy reputation in order to attract art professionals) in one social media environment. The idea of the artist as an 'isolated genius' may still resonate from earlier times, but is no longer valid as artists increasingly choose to share their artistic practices and lives through social media for anyone to follow. This shifts our view of artists generally (Halpern & Humphreys, 2016). Indeed, the idea of the artist as an isolated creative genius is outdated, and such a view ignores the actual creative and interactive working processes of artists, which increasingly include social components. These social approaches include the act of blogging in order to show creative practices (Budge, 2012). Following the line of thought by Vivienne and Burgess (2013) on the exposure of personal images on social media and the resulting personal 'exhibition' that comes into being, artists who post images of their artworks use social media as a form of online exhibition of their work.

Whereas the literature presents multiple examples of individuals' and brands' use of digital storytelling, it is challenging to find examples in the literature of analyses of visual artists' engagement in digital storytelling in online environments. The following qualitative thematic content analysis aims to find whether visual artists engage in digital storytelling on Instagram, and, if so, the ways in which they do.

3. Methods

3.1 Introduction

Following from the assumption that digital storytelling positively affects reputation and audience engagement, this thesis aims to answer the research question 'How do visual artists deploy digital storytelling in the online environment?'. The objective of the qualitative (thematic) content analysis presented in this section is twofold: (1) to explore whether or not visual artists deploy digital storytelling in the online environment – Instagram, more specifically, and, if so, (2) to examine the different types of digital storytelling (themes) that may emerge. The working definition of 'digital storytelling' through channels such as Instagram was established in the section 2.2.3 of this research as the act of visually presenting the artistic self and/or the personal self, often alongside other agents, objects or phenomena, through multiple varying and engaging SNS posts that together form a certain kind of (ongoing) chronological structure about artistic events, actions and/or outcomes.

The content analysis presented in this thesis follows a combination of inductive and deductive methods. This iterative type of method has been chosen because the aim of the research is to explore and describe how visual artists deploy digital storytelling in an online environment. Kim and Kuljis (2010) and Babbie (2008) name a number of advantages of content analysis which may also apply here, which include its unobtrusiveness, lack of structure, the opportunity to investigate artefacts instead of individuals, and the direct availability (and option to review anytime) of web-based data. Relevant disadvantages of content analysis include the risk of subjectivity (reliability) and validity, the possibility of changing content and the speculative nature of conclusions. With regard to the current analysis, the data was obtained from Instagram on March 28 and 29, 2018; an attempt to apply the same data collection approach a week later would have yielded different data. This fact, however, should not compromise the results of the study, as a considerable range (a total of nine posts) per visual artist has been taken into account as sample data. In addition, even though there is awareness of issues of reliability and validity, it is impossible to fully eliminate subjectivity and speculation of the researcher in the proposed qualitative content analysis. In order to reduce subjectivity and thus increase reliability, however, a framework of what constitutes a digital story is established.

3.2 Sample

The need to study professional visual artists follows from the assumption that artistic management is like brand management (Muñiz, Norris & Fine, 2014). Such 'brand management' is done to uphold artistic reputation, and is arguably mostly done by professional, successful artists. However, in the context of visual artists in the online environment, it can be stated that virtually anyone – amateur, professional, professional

amateur or amateur professional - can make a social media channel and display own artworks. Since the boundaries between professionals and amateurs may have become rather unclear, and since it was important that the sample consisted of professional visual artists who sell and/or promote artworks or the artistic self through modern digital channels, various online artwork websites (such as Artnet, Artspace and Artfinder) were shortly analysed for their suitability as a sampling source. Since there is no exhaustive list of visual artists using social media to promote artworks (or an exhaustive list of visual artists in general, for that matter), and qualitative research in general does not necessarily rely on random sampling, convenience sampling was inevitably used to constitute the sample.

Artfinder (www.artfinder.com) was ultimately chosen as the source for the sample of visual artists due to its convenience of direct links to Instagram accounts of visual artists (if existent). Artfinder is an online artwork marketplace for artists from all over the world. Artfinder's website features approximately 10,000 artists, of which lists are constituted of the 200 most popular artists per type of art (paintings, prints, photographs, sculptures, drawings, collages and digital art). It is assumed that the artists active on Artfinder represent well the current global base of young and social media-savvy artists. Of the list '200 most popular painters', 108 have an Instagram account. Of these 108 Instagram accounts, 5 were discarded due to either an insufficient amount of posts (3 accounts) or being a private account (2 accounts). The final sample consists of 103 Instagram accounts. The fact that these artists are to be found on Artfinder, and that they are listed as 'popular', is regarded as evidence of their professionalism and thus their seriousness towards being a true artist.

Table 1 displays the sample of visual artists, their gender, the country in which they are based and the amount of followers (on March 28 and 29, 2018). The sample consists of 64 female visual artists and 39 male visual artists. In addition, the majority of the artists is based in the UK (50), followed by the US (14), Italy (5), The Netherlands and France (4 each), Spain, Russia, Germany and Portugal (3 each), Poland, Serbia and Romania (2 each), and Canada, Greece, Lithuania, Belgium, Austria, Lebanon, Hungary and Australia (1 each). The amount of followers per Instagram page, which is not taken into account in this thesis' empirical research but is noted down to give an overall perspective, ranges from 40 to 81800.

Table 1. Sample data

Visual artist	Country (based)	Gender	Nr of followers
www.instagram.com/aishahaiders5635/	UK	Female	136
www.instagram.com/alexebdonart/	UK	Male	273
www.instagram.com/alexsolodovart/	Portugal	Male	739
www.instagram.com/alysonhowardartist/	UK	Female	192
www.instagram.com/amandadagg/	UK	Female	1221
www.instagram.com/amandahorvathfineart/	UK	Female	733
www.instagram.com/amanthatsarosart/	US	Female	1008
www.instagram.com/amydevlinart/	UK	Female	621

www.instagram.com/anamariaedulescu/	Romania	Female	580
www.instagram.com/andreuccettiart/	Italy	Male	1176
www.instagram.com/andrewmcnj/	UK	Male	40
www.instagram.com/angelvsdevilart/	UK	Female	139
www.instagram.com/angiolelliarte/	Italy	Female	391
www.instagram.com/anna_sidi_art/	UK	Female	556
www.instagram.com/anthony.barrow/	UK	Male	327
www.instagram.com/artichauhanart/	UK	Female	153
www.instagram.com/ARTIST_ANASTASIYA_KACHINA/	Russia	Female	1407
www.instagram.com/artistmitch/	UK	Male	326
www.instagram.com/Artymelg/	UK	Female	726
www.instagram.com/beatabelanszkydemko/	Hungary	Female	237
www.instagram.com/bert_bruins/	UK	Male	91
www.instagram.com/budmcnichol/	US	Male	207
www.instagram.com/carlasafe/	Portugal	Female	8141
www.instagram.com/carolynne.c/	UK	Female	969
www.instagram.com/catalin.ilinca.art/	Spain	Male	302
www.instagram.com/christelroelandt/	Lebanon	Female	462
www.instagram.com/colettebaumbbackpaintings/	UK	Female	618
www.instagram.com/damienvenditti_artist/	Australia	Male	937
www.instagram.com/danielloveday1/	UK	Male	551
www.instagram.com/dario.moschetta.artist/	Italy	Male	1348
www.instagram.com/davidlyonart/	UK	Male	99
www.instagram.com/dee_brown_art/	The Netherlands	Male	84
www.instagram.com/dianneartist/	UK	Female	11900
www.instagram.com/elenarenaudiere/	UK	Female	818
www.instagram.com/elentopliss/	UK	Female	426
www.instagram.com/elizjoseartist/	US	Female	1127
www.instagram.com/emma_cownie_artist/	UK	Female	1934
www.instagram.com/eva_czarniecka_artist/	UK	Female	661
www.instagram.com/eva.volf/	US	Female	81800
www.instagram.com/fabimonestier/	France	Female	643
www.instagram.com/fintan_whelan/	Germany	Male	203
www.instagram.com/gugigoo1/	Portugal	Female	1067
www.instagram.com/guyjmanning/	UK	Male	234
www.instagram.com/hannahadamaszek/	UK	Female	18300
www.instagram.com/helenwellsart/	UK	Female	3517
www.instagram.com/irinarumyantseva/	UK	Female	2086
www.instagram.com/ivangrozdanovski/	Serbia	Male	597
www.instagram.com/jakubdkart/	UK	Male	3891
www.instagram.com/janekellart/	UK	Female	589
www.instagram.com/JANEPALMERART/	UK	Female	1200
www.instagram.com/janmacart/	UK	Female	967
www.instagram.com/jillgriffinartist/	UK	Female	221
www.instagram.com/johnogradyard/	France	Male	272

www.instagram.com/Johnwelshartist/	UK	Male	55
www.instagram.com/josehiguerafineart/	Spain	Male	1448
www.instagram.com/karolinakajak/	Poland	Female	1018
www.instagram.com/kerrashmore/	Spain	Female	5045
www.instagram.com/kerrilblackman/	US	Female	1624
www.instagram.com/Kevmunday/	UK	Male	6556
www.instagram.com/koroshilov/	UK	Female	58
www.instagram.com/kostasskop/	Greece	Male	23800
www.instagram.com/ksaveraart/	Germany	Female	344
www.instagram.com/liliaorlovaholmes/	UK	Female	4137
www.instagram.com/lisacarneyart/	Canada	Female	224
www.instagram.com/lucabrandiabstractpainter/	Italy	Male	6645
www.instagram.com/lucymoorearts/	UK	Female	847
www.instagram.com/marctoddart/	UK	Male	1584
www.instagram.com/marta_zawadzka_art/	Poland	Female	4716
www.instagram.com/memosaat/	UK	Female	586
www.instagram.com/minimalistabstraction/	US	Female	321
www.instagram.com/moussinirjan/	Belgium	Male	506
www.instagram.com/nelaradomirovic/	Serbia	Female	236
www.instagram.com/Nestortoroart/	US	Male	1953
www.instagram.com/olenaart/	US	Female	2103
www.instagram.com/olivier_olivox/	France	Male	12600
www.instagram.com/pamelarysart/	UK	Female	9478
www.instagram.com/paschamo/	The Netherlands	Male	22300
www.instagram.com/paulbennettartist/	UK	Male	1041
www.instagram.com/paulwestart/	UK	Male	918
www.instagram.com/pmsartwork/	US	Male	1629
www.instagram.com/razzaart/	US	Male	178
www.instagram.com/ria.janta.cooper/	UK	Female	620
www.instagram.com/robert_k_lynn/	US	Male	2563
www.instagram.com/ronaldhunterpaintings/	The Netherlands	Male	10900
www.instagram.com/salomonicarlo/	Italy	Male	1235
www.instagram.com/sandydooleyart/	UK	Female	986
www.instagram.com/SchweinsbergArt/	Germany	Female	633
www.instagram.com/sheep_and_garlic/	Lithuania	Female	281
www.instagram.com/soulwatercolor/	Russia	Female	1019
www.instagram.com/tehosart/	France	Male	441
www.instagram.com/thefuturisticworld/	UK	Female	435
www.instagram.com/themaldonartist/	UK	Female	298
www.instagram.com/thingsbygabriel/	UK	Male	287
www.instagram.com/valart_gallery/	Russia	Female	8336
www.instagram.com/veronica.vilsan/	Romania	Female	150
www.instagram.com/vethomsonart/	US	Female	284
www.instagram.com/violetad_art/	Austria	Female	620
www.instagram.com/vix_paints_pix/	UK	Female	901

www.instagram.com/wildspringart/	US	Female	1275
www.instagram.com/wvandewege/	The Netherlands	Male	66
www.instagram.com/Y_martynova_/	UK	Female	5632
www.instagram.com/zaira_dzhaubaeva_art/	US	Female	3465
www.instagram.com/zhanaviel/	UK	Female	146

3.3 Data collection method

In the thematic content analysis, Instagram posts - which consist of an image and succinct piece of commentary by the artist (caption) - are analysed. Of each visual artist's Instagram page (n=103), a screenshot was made on March 28 and 29, 2018, which includes the 9 most recent posts. These overviews of the 9 most recent posts are important for the analysis of intertextuality; the meaning or story that may be derived from the posts together. In addition, of each of these 9 individual posts a screenshot was made on March 28 and 29, 2018 (n=1095), in order for the artists' corresponding caption to be visible. This is important for the interpretation of the posts. Image 1 and 2 show examples of a profile page with the overview of the nine most recent posts and of an individual post respectively.

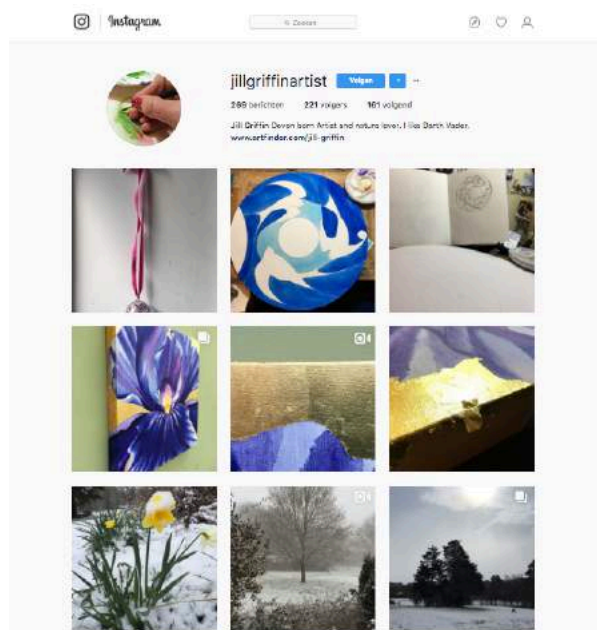


Image 1. Example of the 9 most recent posts on a visual artist's Instagram page

(www.instagram.com/jillgriffinartist/)

Image 2. Example of one of the 9 most recent posts (including caption) on a visual artist's Instagram page

(www.instagram.com/jillgriffinartist/)

3.4 Data analysis method (qualitative content analysis – thematic analysis)

Thematic analyses can be used to analyse qualitative data, and can accordingly be applied to a qualitative content analysis (Bryman, 2015). According to Bryman's (2015) understanding of thematic analysis, no definite guidelines exist of the process. A 'theme' can

be interpreted as a category that is extracted from the data. In the search for themes, Bryman (2015) advises to take into account recurring topics, rather unfamiliar expressions, metaphors and analogies, and similarities and differences across the data.

The research presented here follows both an inductive and a deductive approach. The deductive element follows from the working definition of digital storytelling as established previously. The content of the Instagram pages are analysed according to a number of conditions; if the content meets these conditions, the visual artist is said to have applied digital storytelling in his or her Instagram account. Table 2 contains an elaboration of this framework of conditions (2a). The inductive element of this research follows from the fact that there is no hypothesis that will be tested with regard to the categories of digital stories that may be extracted. Rather, information is collected and analysed individually in order to extract categories or themes of digital stories. Table 2 contains the questions according to which categories of digital storytelling may be constituted (2b) of the collections of posts that were judged to be digital stories, categories of digital stories may be constituted (2b). The current research does not aim to constitute a new theory from this inductive approach, as such a goal would be beyond the feasible scope of this research.

Table 2. Coding scheme (framework of criteria)

	<i>Type of content analysed</i>	<i>Specific approach to analyse type of content</i>
1. General analysis per post (inductive)	Manifest (Babbie, 2008)	Analyse the collection of posts based on manifest content <i>Leading questions per post:</i> 1. What is visible in the image (persons, actions, events, etc.)? 2. What is happening in the image? 3. What does the visual artist claim to portray in the caption of the post? 4. Does the post have a personal or professional intention?
2a. Digital storytelling or no digital storytelling (deductive)	Latent (mainly) / manifest (Babbie, 2008)	Assess whether 9 most recent posts of each visual artist jointly relate to the earlier established working definition (<i>the act of visually presenting the artistic self and/or the personal self, often alongside other agents, objects or phenomena, through multiple varying and engaging SNS posts that together form a certain kind of (ongoing) chronological structure about artistic events, actions and/or outcomes</i>) and the following framework of 'digital storytelling': <i>If the following questions are answered with 'yes', the collection of posts is considered a digital story.</i> 1. Landscapes of action (Bruner, 1990): does (a part of) the collection of posts contain events, actions and/or outcomes? 1.2 Do (some of the) posts relate to the same event/action/outcome? (Woodside, Sood & Miller, 2008; Bruner, 1990; Koosel, 2013) 1.3 Is the collection of posts (chronologically) structured? (Stern, 1994; Escalas, 2004) 2. Landscapes of consciousness (Bruner, 1990): does (a part

		<p>of) the collection of posts allow for empathizing with the visual artist or other characters?</p> <p><i>If the following questions are answered with 'yes', the story is considered a strong digital story.</i></p> <p>3. Does (a part of) the collection of posts contain an element of tension?</p> <p>4. Does (a part of) the collection of posts revolve around a problem and/or its resolution?</p> <p>5. Does (a part of) the collection of posts contain an element of surprise?</p>
2b. Themes of digital stories (inductive)	Latent (mainly) / manifest (Babbie, 2008)	<p>Assess <i>how</i> digital storytelling is done. What categories of digital stories can be extracted from the data?</p> <p><i>If the collection of posts is considered to contain a storyline, the answers to the following questions will reveal the type of digital story that is told by the artist.</i></p> <p>1. What type of event/action/outcome does the collection of posts contain? Are they personal, artistic or commercial?</p> <p>2. How do (some of the) posts relate to the same event/action/outcome?</p> <p>3. How and to what extent is the collection of posts (chronologically) structured?</p> <p>4. What characters are present? Visual artist himself/herself? If so, personal or artistic self? How does the collection of posts allow for empathizing with the character(s)? Are the events distanced, or do we get inside the head of the narrator (Boller, 1990)?</p> <p>5. What constitutes the element of tension?</p> <p>6. What constitutes the problem and/or its resolution?</p> <p>7. What constitutes the element of surprise?</p>

Note: Findings of (1) may inform (2a) and (2b).

In the literature, research on visual artists and their use of storytelling on social media is scarce. Inductive is the preferred approach in case of fragmented knowledge or a lack of established knowledge about a subject. An inductive approach allows the researcher to create more general categories out of specific observations. For content analysis, however, no clear guidelines are available, which makes the process rather specific to the researcher in question (Elo & Kyngas, 2007). Elo and Kyngas (2007) distinguish between three phases of inductive content analysis. Following their account of the *preparation phase*, the unit of analysis is defined as the Instagram posts of Artfinder's visual artists. Of each visual artist, an overview of the artist's Instagram page (on which the nine most recent posts are visible) and the nine most recent individual posts are collected for analysis. The latter collection of screenshots is analysed based on its manifest content. Babbie (2008) defines manifest content as the visible content that can be observed directly. In the case of the current research, this type of content would be the specific words in the artists' captions of posts, e.g. 'studio'; 'work in progress'; etc., and the specific visual content of the posts. This general analysis may inform the subsequent digital storytelling analysis of the posts. The former collection of screenshots is analysed based on mainly latent content. Babbie (2008) defines latent content as the meaning that underlies the content (Babbie, 2008). Finding this type of content would be

operationalized as the assessment of the possible storyline (digital storytelling) throughout the nine most recent posts of each visual artist under study. As discussed before, this assessment of whether a collection of posts adheres to the concept of digital storytelling, is supported by a deductive element: the working definition of digital storytelling that was established based on (criticism on) the literature.

Following Elo and Kyngas' (2007) account of the *organizing phase* and Bryman's (2015) approach to open coding, notes are made of each collection of posts. The posts collected are analysed individually through open coding, and are analysed as a collection of posts in order to assess their link with the definition of digital storytelling and the specific category of digital storytelling in which the collection of posts may be grouped. Since the possible categories of digital stories are unknown before initiation of the analysis, this process of open coding is an iterative process. In the coding process, a number of questions are initially answered per individual post, in order to get a general idea of the artist's Instagram page (see (1) in Table 2). Subsequently, the collection of posts is analysed through the digital storytelling framework, in order to find whether the posts contain a storyline (see row 2a in Table 2) and, if so, what type of story can be discerned (category/theme) (see row 2b in Table 2). It is clear that the analysis presented here has both inductive and deductive elements. Subsequently, the *reporting phase* (Elo & Kyngas, 2007) presents the conclusions that can be drawn from the findings.

Babbie (2008) is useful in explaining the specific approach of the current study, as he notes that code categories can be created using both inductive and deductive methods. In the case of a theoretical basis on which the research is based – which, in this research, is the part of the empirical analysis that focuses on digital storytelling – certain empirical indicators are to be established before observing. This is a deductive method. In the case of an inductive method, the observations – which, in this research, is the part of the empirical analysis that focuses on extracting categories from the collections of posts that contain a storyline - are the starting point from which categories or themes are derived.

4. Results

This section presents the findings of the qualitative analysis of the sample of 103 Instagram pages of visual artists. First of all, a general analysis of individual posts is given (following Table 2, 1), which does not yet take into account possible storylines. This small analysis may inform the later examination of types of digital storytelling. Secondly, the presence and absence of storylines throughout the sample is discussed (following Table 2, 2a). Thirdly, the Instagram pages that have been judged to contain a digital story are examined in detail in order to extract categories of digital storytelling. In Appendix 1, an extract of the excel sheet that was used for the analysis of the results can be found.

4.1 General analysis of individual posts

The posts that were examined display different types of content, regardless of whether a digital story is told through that content. The content that is displayed includes (1) finished artworks; (2) work in progress (either video or photo, in which artist appears personally or not, on which artwork or artistic tools or studio is displayed); (3) inspirational pictures (e.g. landscape); (4) details of finished or unfinished artworks; (5) art fair impressions (either video or photo), promotion or preparation; (6) work or announcement of the visual artist's work in a gallery; (7) studio impressions; (8) non-art related, personal pictures; (9) selfie or portrait of artist in front of an artwork; (10) words of thanks; and (11) collages of (sold) artworks. Images 3 – 13 below display examples of each type of content. Every now and then, multiple pictures are contained in one post, which is sometimes done to show various details of the same artwork. Some visual artists appear personally in the pictures of their posts. For example, as suggested by point (8), some visual artists choose to post pictures concerning their personal lives on their Instagram (sometimes including the appearance of the artist herself); some artists appear personally in an artistic setting. Of the posts that display finished artworks, the captions often contain information about the artworks, such as name, dimensions and availability. Such finished artworks are either photographed in full size, hanging on a wall in a room or at a gallery/art fair, standing on an easel or standing on the floor. In other words, the content of the Instagram pages is extremely varied and is mostly related to artistic works, artistic processes and artistic events. The sample contains no Instagram pages of visual artists on which no art-related content is displayed at all, although one exceptional case was found of a visual artist who chose to post only 1 art-related image out of the 9 examined.



Image 3. Example of 'finished artwork' (1), from www.instagram.com/aishahaiders635



Image 4. Example of 'work in progress' (2), from www.instagram.com/davidlyonart

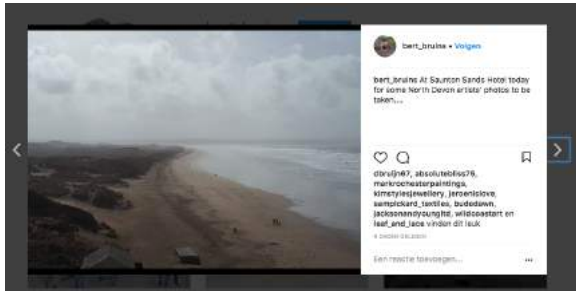


Image 5. Example of 'inspirational picture' (3), from www.instagram.com/bert_bruijs



Image 6. Example of 'detail of artwork' (4), from www.instagram.com/anna_sidi_art



Image 7. Example of 'art fair impression' (5), from www.instagram.com/paulwestart



Image 8. Example of 'work in gallery' (6), from www.instagram.com/beatabelanszkydemko

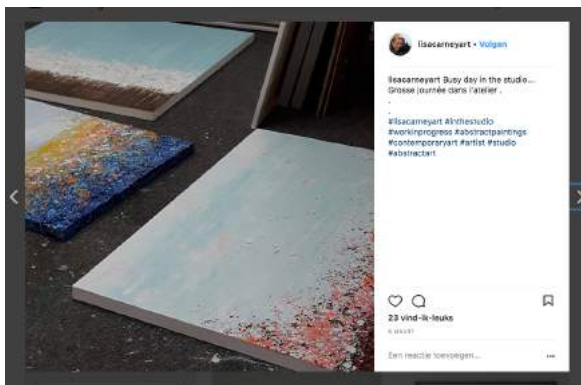


Image 9. Example of 'studio impression' (7), from www.instagram.com/lisacarneart



Image 10. Example of 'personal picture' (8), from www.instagram.com/marta_zawadzka_art



Image 11. Example of 'artist in front of work' (9), from www.instagram.com/sandydooleyart



Image 12. Example of 'word of thanks' (10), from www.instagram.com/anthony.barrow

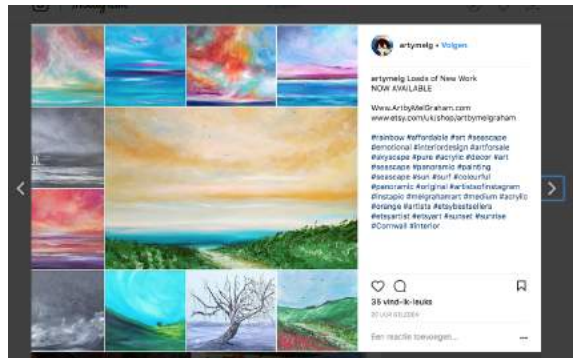


Image 13. Example of 'collage of works' (11), from www.instagram.com/artymelg

4.2 Digital storytelling

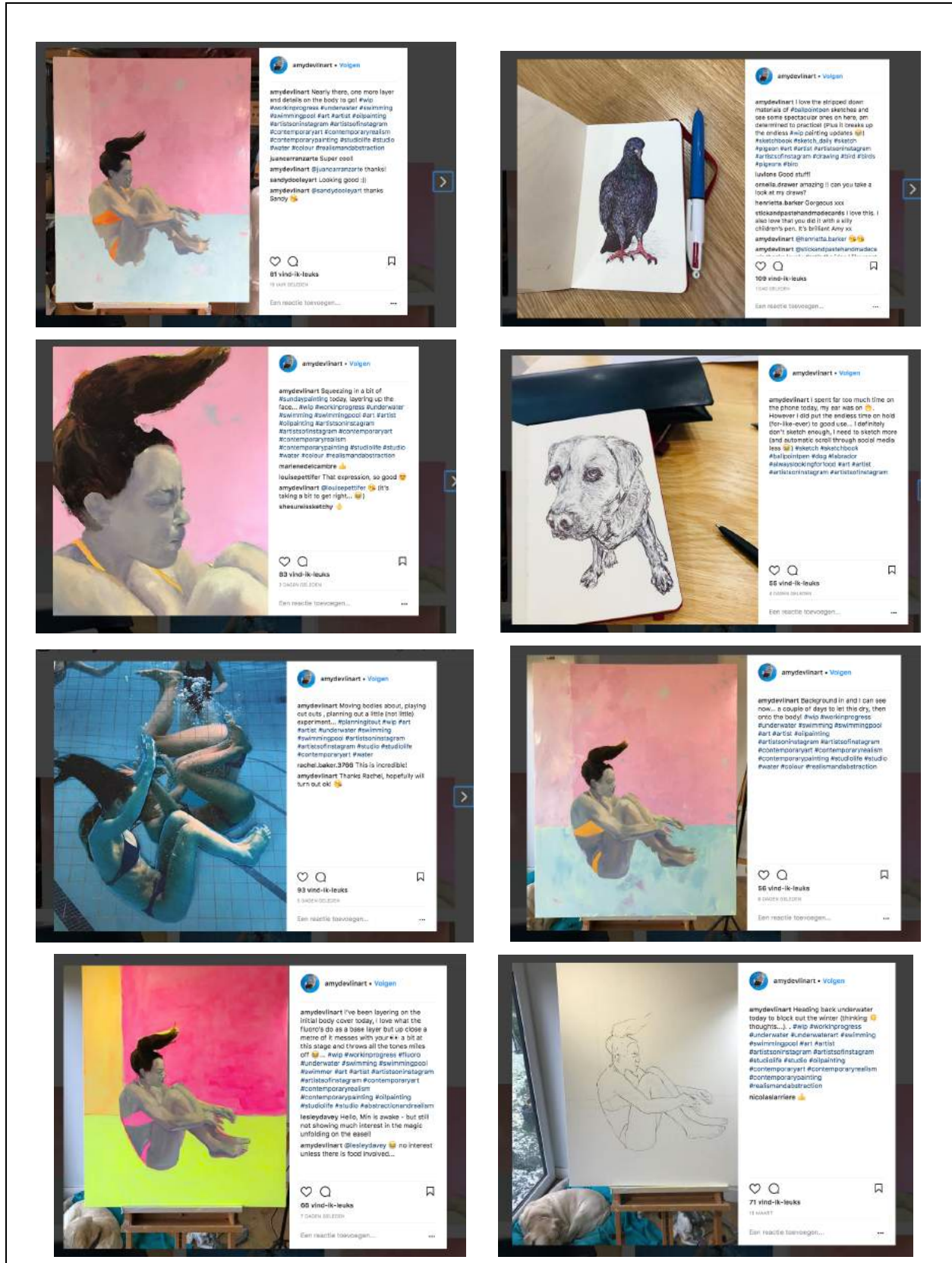
The types of content found in the Instagram pages of the visual artists, as displayed in the previous section, serve as a helpful tool in the exploration of categories (themes) of digital stories, which will be presented in section 4.2.2. Before these themes can be presented and discussed, the definition of digital storytelling as established in section 2.2.3 is used to assess whether evidence of digital storytelling can be found in the sample of visual artists' Instagram pages in the first place.

4.2.1 Presence or absence of storyline

Each of the 103 Instagram pages of visual artists was examined in order to judge whether or not a digital storyline is present in each collection of posts, and to subsequently discern the type of digital storytelling (theme) from the Instagram pages that were found to contain a storyline (see Appendix 1 for the Excel sheet in which the results are listed). Following the criteria for containing a storyline (see Table 2, 2a), a total of 28 visual artists deploy digital storytelling on their Instagram page. These collections of posts contain (an) action(s)/event(s) and/or outcome(s), and a part of the posts of the Instagram page relate to the same event, action and/or outcome, except when the storyline is contained in one single post. In addition, they are chronologically structured and engage the audience by allowing viewers to empathize with the artist (the character of the story). 22 out of 28 are considered 'good' stories, as these contain an element of tension, problem/resolution and/or surprise.

Table 3 and 4 display two examples of good digital stories, including the operationalization of the presence of digital storytelling, following the criteria of the framework established in Table 2.

Table 3. Example of digital storytelling, following the working definition and criteria of 'digital storytelling' as established in table 2.

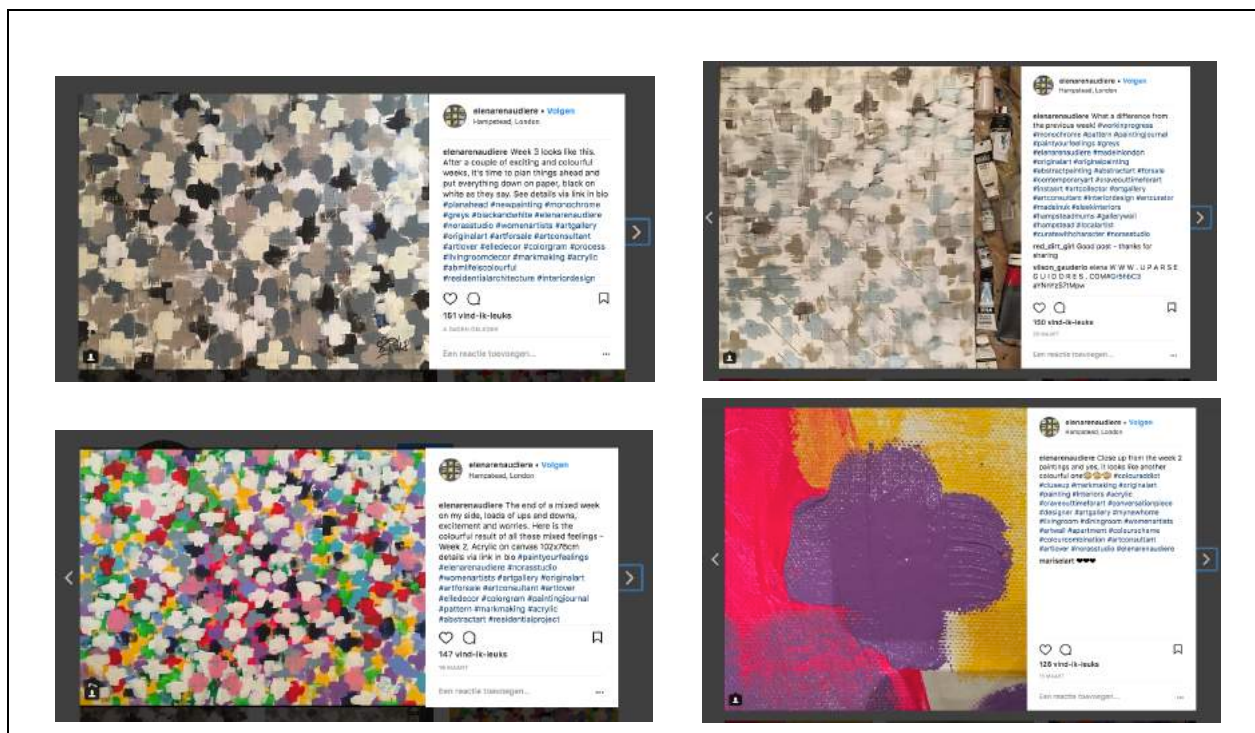


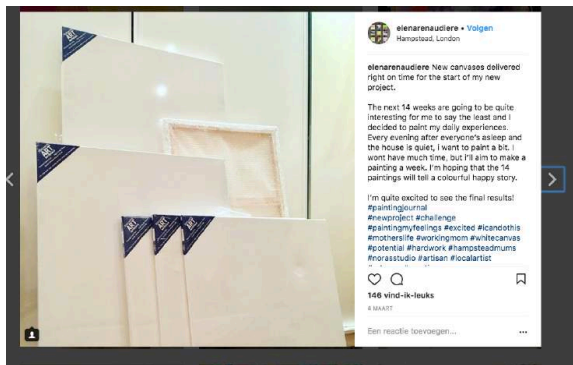


The 9 most recent posts of artist Amydevlinart in reverse chronological order (following the format of Instagram).

Criteria	Answer and argumentation
Does (a part of) the collection of posts contain events, actions and/or outcomes?	Yes. Some of the posts relate to a work in progress.
Do (some of the) posts relate to the same event/action/outcome?	Yes. 6 out of 9 posts show the development of the same artwork. Each of these posts shows a subsequent stage in the development process.
Is the collection of posts (chronologically) structured?	Yes.
Does (a part of) the collection of posts allow for empathizing with the visual artist or other characters?	Yes. In the captions, the artist describes her technical artistic process (“Moving bodies about, playing cut outs, planning out a little (not little) experiment...”)
Does (a part of) the collection of posts contain an element of tension, problem/resolution and/or surprise?	Yes. The artist builds tension by showing different unfinished stages in the painting process, engaging the audience in both visual and textual form (“Nearly there, one more layer and details on the body to go!”)
Conclusion	
The collection of posts shows the action of showing different stages in the creation of an artwork (work in progress). The artist engages the audience by sharing personal thoughts on the process in the captions. Tension is built by showing various pictures of the unfinished artwork and expressing that the end of the creation process is near.	

Table 4. Example of digital storytelling, following the working definition and criteria of ‘digital storytelling’ as established in Table 2.





The 9 most recent posts of artist Elenarenaudiere in reverse chronological order (following the format of Instagram).

Criteria (see Table 2)	Answer and argumentation
<i>Does (a part of) the collection of posts contain events, actions and/or outcomes?</i>	Yes. They relate to a 14-week challenge.
<i>Do (some of the) posts relate to the same event/action/outcome?</i>	Yes. 8 out of 9 posts relate to the same action and outcome: a 14-week challenge of finishing a painting every week. The artist shows the process and end result of the first three weeks.
<i>Is the collection of posts (chronologically) structured?</i>	Yes.
<i>Does (a part of) the collection of posts allow for empathizing with the visual artist or other characters?</i>	Yes. The artist constantly makes personal references (“I’m getting out of my comfort zone with an usual palette for my first day of the 14 week challenge”), thereby allowing the audience to ‘get inside the head’ of the visual artist.
<i>Does (a part of) the collection of posts contain an element of tension, problem/resolution and/or surprise?</i>	Yes. The visual artist hints at problems she encountered (“the end of the week ... ups-and-downs ... this is the result”) and builds tension by raising the expectation of showing a new painting each week.

Conclusion

The digital story, to which most posts of the collection relate, revolves around an event (a project/challenge). The artist engages the audience by drawing attention to her personal thoughts and artistic process. The story contains tension building and an element of problem solving.

Table 5 lists the 28 Instagram pages that contain a digital story following to the method of assessing whether a visual artist deploys digital storytelling or not as exemplified in Table 3 and 4. Of these 28 visual artists, 18 are based in the UK, 4 in the US, and 1 each in Hungary, Italy, The Netherlands, Spain, Germany and France. The majority of visual artists (20 in total) are female. The lowest number of followers is 99 and the highest number is 81800. Interesting to note is that the average number of followers of Instagram accounts that do not display a digital story is 1728, whereas the average number of followers of Instagram accounts that do display a digital story is 6434. Even though the sampling method and number of units of analysis constituting the sample do not allow for a reliable quantitative analysis, this observed trend may call for further exploration.

Table 5. List of the 28 visual artists who deploy digital storytelling on Instagram and their characteristics

Visual artist	Country (based)	Gender	Nr of followers
www.instagram.com/amydevlinart/	UK	Female	621
www.instagram.com/anthony.barrow/	UK	Male	327
www.instagram.com/artichauhanart/	UK	Female	153
www.instagram.com/beatabelanszkydemko/	Hungary	Female	237
www.instagram.com/carolynne.c/	UK	Female	969
www.instagram.com/dario.moschetta.artist/	Italy	Male	1348
www.instagram.com/davidlyonart/	UK	Male	99
www.instagram.com/dianneartist/	UK	Female	11900
www.instagram.com/elenarenaudiere/	UK	Female	818
www.instagram.com/elizjoseartist/	US	Female	1127
www.instagram.com/eva.volf/	US	Female	81800
www.instagram.com/hannahadamaszek/	UK	Female	18300
www.instagram.com/helenwellsart/	UK	Female	3517
www.instagram.com/janekellart/	UK	Female	589
www.instagram.com/jillgriffinartist/	UK	Female	221
www.instagram.com/kerrashmore/	Spain	Female	5045
www.instagram.com/Kevmunday/	UK	Male	6556
www.instagram.com/lucymoorearts/	UK	Female	847
www.instagram.com/olivier_olivox/	France	Male	12600
www.instagram.com/pamelarysart/	UK	Female	9478
www.instagram.com/paulwestart/	UK	Male	918
www.instagram.com/razzaart/	US	Male	178
www.instagram.com/ronaldhunterpaintings/	The Netherlands	Male	10900
www.instagram.com/sandydooleyart/	UK	Female	986
www.instagram.com/SchweinsbergArt/	Germany	Female	633
www.instagram.com/vix_paints_pix/	UK	Female	901
www.instagram.com/Y_martynova_/	UK	Female	5632
www.instagram.com/zaira_dzhaubaeva_art/	US	Female	3465

The most extreme example of the absence of a storyline (meaning that the criteria of digital storytelling as listed in Table 2 and exemplified in Table 4 and 5 were not met), which appeared often in the Instagram pages that were studied, is the artist's use of Instagram to post finished artworks only, and to refer to the website on which they are for sale in the captions. With regard to the Instagram pages that do contain digital storytelling, some pages display one storyline to which several posts belong. In other instances, an Instagram page may contain one or more smaller, independent stories. For example, artist Beatabelanszkydemk tells two small stories, of which one relates to the process of creating a work and subsequently showing the finished work in a gallery, whereas the other story concerns a work in progress and preparation for an exhibition. The artist smoothly switches from one storyline to the other (one caption reads "meanwhile in the studio..." and is followed by a post with the caption "preparing for my exhibition in Transylvania").

As mentioned previously, a storyline contained in one post exists but is rare. An example is given by artist Carolynne.c, who tells a story in one post's caption about a new series of paintings she created. From the captions of the subsequent posts, which are finished artworks, it remains unclear whether these are the 'outcomes' of the story. However, the caption in itself makes viewers empathize with the artist, contains chronology, presents an action and problem statement (artist was busy with new artworks, seeking inspiration) and solution (artist found the inspiration, her inner control freak is released), and builds tension ("I will post images soon") (see Image 14).



Image 14. A storyline contained in one post's caption. (www.instagram.com/carolynne.c)

Evidently, a story can be told by a posted artwork itself. Artist Danielloveday1 presents his artwork 'mass extinction 6', which portrays critique on current capitalist society and its damaging results in the form of a board game (see Image 15).



Image 15. The artwork contains the story (www.instagram.com/danielloveday1)

However, such stories do not adhere to the definition of digital storytelling by visual artists in online environments as proposed in this thesis. In addition, as observed in the sample of Instagram posts, many artists choose to only display finished artworks on their Instagram page. This is, however, almost always in order to promote that the artworks are for sale. Visual artists thus display finished artworks on Instagram not merely for the sake of the artworks' inherent storytelling, but mostly for the sake of promotion.

4.2.2 Digital storytelling themes

Several different categories, or themes, of digital stories can be discerned from the Instagram pages that were examined and considered to adhere to the working definition of digital storytelling. The types of content extracted from the posts as presented in section 4.1 were used to establish these categories of digital storytelling. The categories are (1) Work in progress; (2) Exhibition; (3) Artist's journey; (4) Project; and (5) Inspiration. In the following sections, examples of each category are given, in addition to an elaboration on the elements of each type of story. Table 6 lists the number of instances of digital storytelling that relate to each theme encountered and shows that the theme *work in progress* was encountered most, followed by *exhibition*, *project*, *artist's journey* and *inspiration* respectively.

Table 6. Digital storytelling themes and frequencies

Digital storytelling theme	Frequency
Work in progress	12
Exhibition	6
Artist's journey	3
Project	4
Inspiration	3

4.2.2.1 Work in progress

The category *work in progress* is the best-represented type of digital story. This type of digital story is about the different stages of the development of an artwork. The artwork itself represents the end of the story. Some artists choose to write long captions about artistic processes that are displayed in the post. Artist Amydevlinart, for example, writes in a caption

“Background in and I can see now... a couple of days to let this dry, then onto the body!” and “I’ve been layering on the initial body cover today, I love what the fluoro’s do as the base layer but up close a metre or it messes with your eyes a bit at this stage and throws all the tones miles off ...”

In another example of a work in progress-storyline, artist Janekellart actively tries to engage the audience by giving personal thoughts on her own artworks and processes and asking the audience in the captions whether they deem the artwork finished or not. The audience’s response can be read in the commentaries. These approaches (long, engaging captions) draw the attention of the audience to the artistic process of the painter, and therefore allow the audience to empathize with the visual artist.

In addition, the visual artists generally built tension in the work in progress-digital story in various ways. The approach used most often is showing different stages of the process. Zaira_dzhaubaeva_art does this well. This visual artist builds up tension towards the final artwork, showing each stage of the process chronologically (see Image 16).

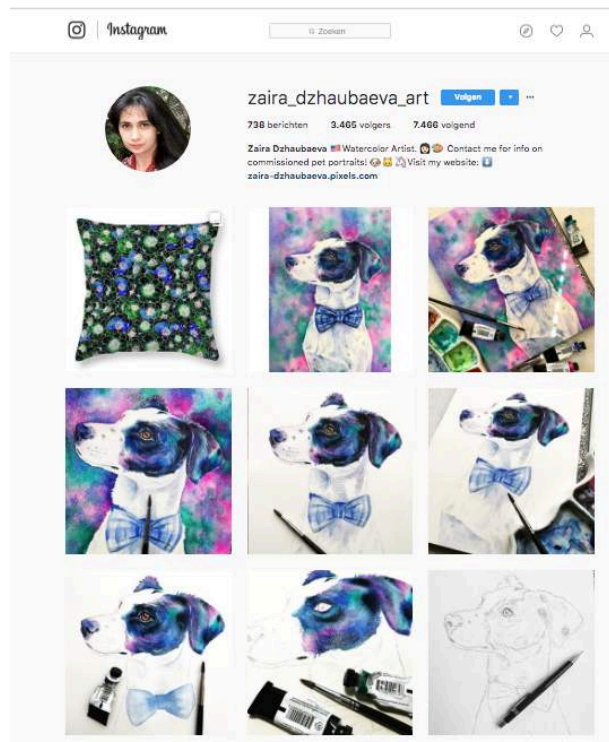


Image 16. Showing different stages of the creation of an artwork (www.instagram.com/zaira_zhaubaeva_art)

In other instances, tension is built by showing unfinished, zoomed-in pictures of work in progress (see Image 17).



Image 17. Building tension by posting zoomed-in pictures (www.instagram.com/artichauhanart)

Another type of tension building is demonstrated by Ronaldhunterpaintings, who makes sure to build tension with words in the captions of his posts. In one of the work in progress-posts, the artist states “stay tuned for more pop art like this one... soon to come”. Other artists that choose to deploy digital storytelling in the form of a work-in-progress story use videos to show the development of the creation of an artwork. Olivier_olivox posts a video of himself painting the first stages of a painting. The artist arguably aims to stimulate the curiosity of the audience by making them wonder what the end result of what is displayed in the video will look like. Finally, the sample included a storyline by artist Dianneartist that revolves around trying out new kinds of artistic tools. Through the posts the visual artist admits to not knowing what the exact outcome of using these artistic tools will be, therefore building tension and involving the audience in the artistic process.

4.2.2.2 Exhibition

In addition to the category *work in progress*, the category *exhibition* is a rather popular type of digital storytelling. This category relates to the various stages of preparing for, exhibiting at, and/or wrapping up an exhibition of artworks on an art fair, show, or in a gallery. The posts of artist Razzaart, for example, concern the artist's and his students' work at the Coral Spring Museum of Art. The posts announce the reception night, give impressions of the atmosphere during the opening, and show the works that are exhibited at the museum. The artist actively engages the audience by directing the captions towards them, by posting a selfie, and making personal references in captions. In addition, the artist creates tension in one of the captions by writing

“The best is yet to come. Reception this Thursday night the 22nd” and “What do you see [in the image]? See what else I conjured up at my opening night reception March 22nd at the Coral Springs Museum of Art”.

In addition, a short story about the creation of artworks for a gallery and the actual displaying of the collection at the gallery is told by artist Vix_paints_pix. This small story is told through two posts, of which one displays an artwork that is part of the collection to be displayed at the Green Tree Gallery, and the other shows a painting of the collection at the Green Tree Gallery. This short story, however, does not contain any element of surprise, problem/solution or tension.

Another batch of exhibition-stories that concern the same event does demonstrate these engaging elements. Throughout the analysis of the data, it became clear that the date of data collection coincided with The Other Art Fair in London. Several Instagram pages of the sample of visual artists make references to the fair, of which four constitute a digital story. First of all, the storyline found in the posts by Sandydooleyart includes a preparation phase, art fair phase, and wrapping up phase (see Image 18). There is a clear chronological structure. The artist builds some tension in one of the captions (“preparing... I’m not at all panicked”). Similarly, artist Schweinsbergart displays posts of the start of the fair, some impressions (including a video), and a reference to the art fair in a later post that contains a surprise element. Posts that contain multiple images prove to be a good option to give a clear impression of the art fair and its preparation process. Artist Y_Martynova applies this approach in order to give sneak peaks of the collection (weeks before the event) and to give a good impression of the fair. Her posts form a clear and chronological journey from the phase of creation and preparation towards the exhibition at the fair. Artist Paulwestart succeeds in telling an exhibition-story as well through posts that constitute an evolving story from the beginning to the end of the art fair. Throughout the storyline, the artist prepares and is present at the art fair, promoting and selling his artworks. His captions are full of engaging elements (inspiration, preparing the stand, etc.), and an element of surprise (“[artwork] ‘Lea Valley’ makes an entrance (stand 86)!”).

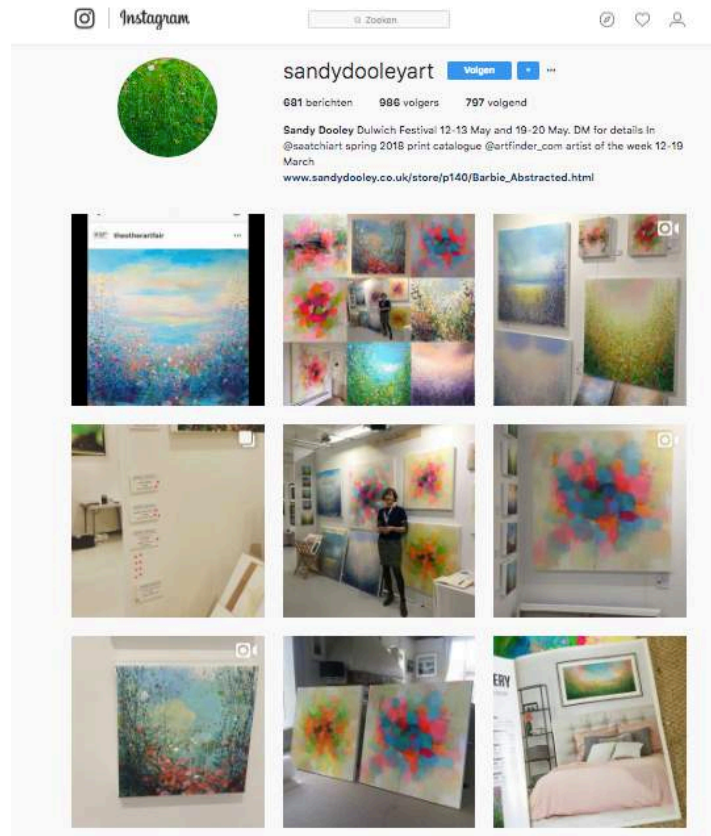


Image 18. Example of digital storytelling theme 'exhibition' (www.instagram.com/sandydooleyart)

4.2.2.3 Artist's journey

The *artist's journey* tells the story of an action or goal in the artistic life of a visual artist. Two different examples of this digital storytelling category were found, of which the first concerns artist Lucymoorearts, who writes in the bio of her Instagram page that she is

"working towards becoming a fulltime artist ... second goal now achieved ... My new website is now live with worldwide shipping ... #happy".

This artist posts captions in which she shares her wish to become a full time painter. Lucymoorearts clearly applies an element of problem/solution, where the problem concerns the artistic stage she is in (yet to become a full time artist) and the resolution applied concerns painting, selling and promoting her artworks, and creating a website in order to fulfil her goal. The storyline throughout the posts relates to a journey towards becoming a full time artist. A more literal type of artist's journey-story is told by Kerrashmore, whose captions tell the story of the artist moving to a new studio. The artist's journey thus concerns a new phase in the artistic life of the artist: a new studio. Interestingly, the posts only show finished artworks, whereas the accompanying captions tell the story ("I'm off to my new home on a hill"; "The studio is far from being set up but I need to paint!" and; "Grounds on the first large piece in the new studio").

4.2.2.4 Project

This type of digital story concerns different stages (actions or outcomes) in the development of a project or challenge. On the Instagram page of artist Elenarenaudiere, 8 out of 9 posts studied relate to the same action and outcome. The artist is doing a 14-week challenge, for which she aims to finish one painting every week. She chronologically shows the process and end results of the first three weeks. The beginning of the story is clearly introduced by the artist in one post (see Image 19). Both elements of problem/solution (“the end of a mixed week ... ups and downs ... this is the result”) and tension building (the expectation of the audience to see newly painted artworks each week) are present.

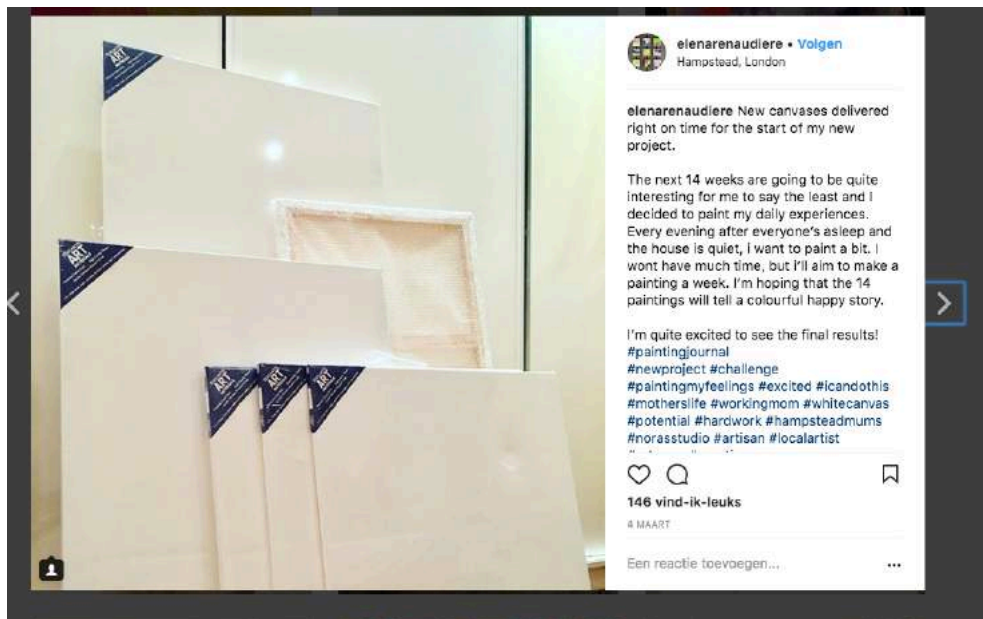


Image 19. A clear introduction of a project-story (www.instagram.com/elenarenaudiere)

Artist Anthony.barrow tells a project-story by sharing and promoting the (resulting artworks of a) set of artistic demonstrations that he gives. This artist's story is, however, rather weak, as there is no element of surprise, tension or problem solving, and his distanced attitude throughout the posts makes it hard for the audience to empathize with the artist. A more engaging project-story is told by Kevmunday, who paints a total of 10 bins on the streets and introduces his project with a video post. Most of the posts are several posts in one, showing the painted bins from different viewpoints. Tension is arguably built through the structure of the posts; each subsequent post displays the result of the next bin, which may make the audience wonder continuously what the next bin of the project will look like (see Image 20).

The story told by Hannahadamaszek can be considered a subcategory (social project) of the project-story. The artist promotes a series of artworks and stresses that 15% goes to womensaid, a good cause. She introduces a small shop that supports the cause as well by selling the artist's womensaid collection.

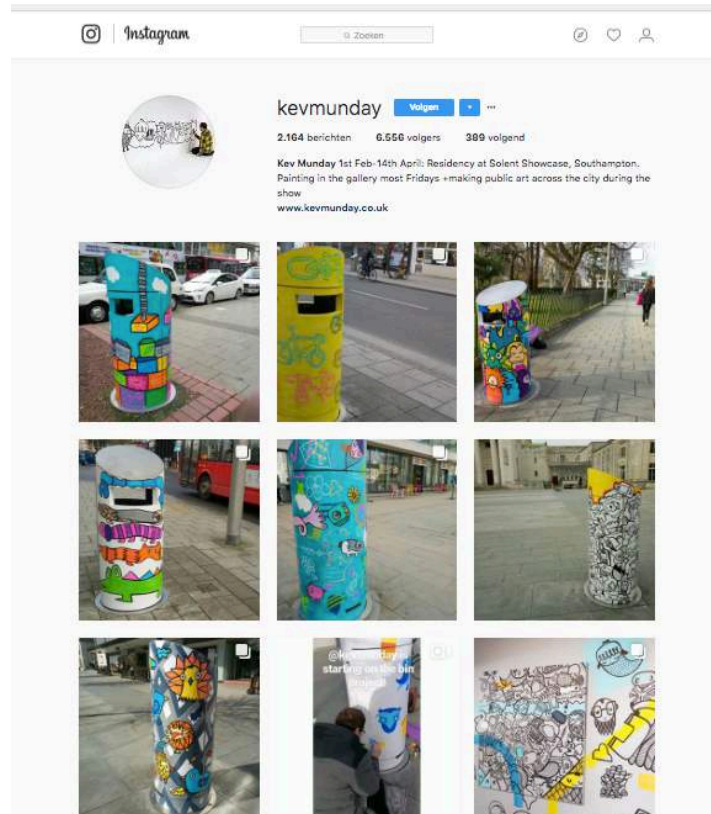


Image 20. Example of digital storytelling theme 'project' (www.instagram.com/kevmunday)

4.2.2.5 Inspiration

In the digital stories in which inspiration is the subject, the visual artist describes the source of inspiration of the artwork(s) displayed. Sometimes, an element of problem/solution is included to highlight the search for inspiration. Artist Carolynne.c, for example, succeeds in telling a story of inspiration, which includes a problem statement and solution, through just one post. Its caption reads

"Some new works on paper. These were painted a couple of weeks ago but I have been busy on a new series of paintings and didn't get them posted. The new works are all in a very different style. I will post images soon. I am loving the new style and am painting and inspired once more. I have released the inner control freak again!".

Artist Pamelarysart tells a rather weaker digital story, as no element of surprise, problem/solution or tension is included. A story of inspiration is conveyed, however, as her posts display (details of) an artwork in different settings, of which the captions describe the source of inspiration. The artist engages the audience by talking about what inspired her in particular to create the artwork. In addition, the intention of artist Elizjoseartist's Instagram page seems personal, non-art related at first sight, as her posts display various instances of the artist's road trip (see Image 21). However, this road trip includes a specific type of camper ('airstream'), which serves as inspirational material for the artist. This is made clear in the

artist's Instagram bio (“British painter in Taos, NM. Figurative, landscape, and Airstream trailers. Browse original artwork and buy your 2019 Airstream Calendar here”).

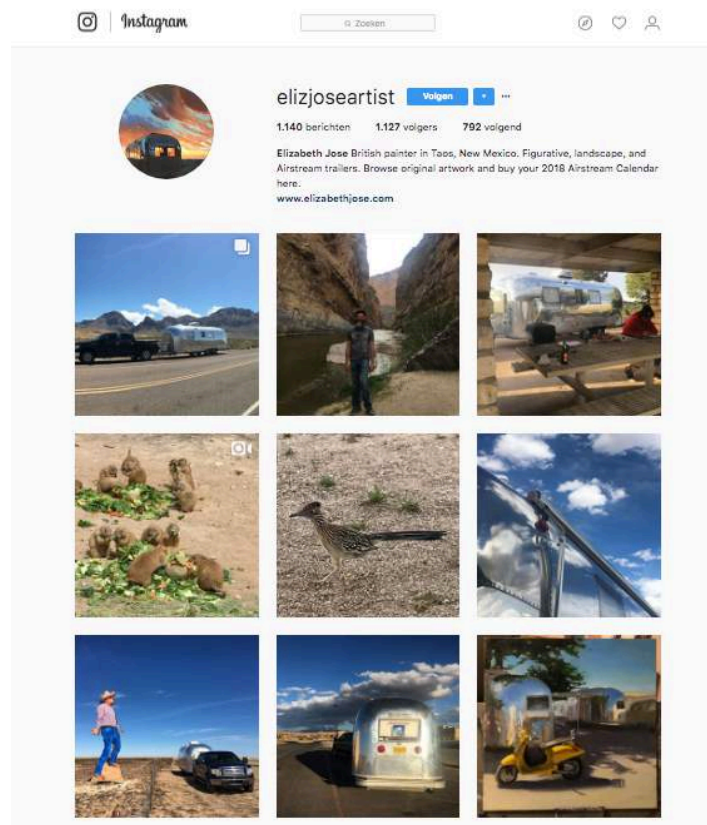


Image 21. Example of digital storytelling theme ‘inspiration’ (www.instagram.com/elizjoseartist)

5. Conclusions

Digital storytelling has become a buzzword, and has not yet adopted a consistent definition. Various accounts focus on the documentation of *personal* experiences through digital means (Conrad, 2013; Couldry, 2008a; Vivienne & Burgess, 2013), but lack a thorough explanation of what the *story* in the definition of digital storytelling actually entails. Eagar and Dann (2016) go as far as to propose the ‘selfie’ as a type of personal digital storytelling. Other accounts discuss digital storytelling in the context of branding (Alagui & Breslow, 2016; Escalas, 2004; Woodside, Sood & Miller, 2008). There is evidence for the positive effects that digital storytelling may have on either personal reputation (Labrecque, Markos & Milne, 2010; Pera, Viglia & Furlan, 2016) or brand reputation (Escalas, 2004). The connection between digital storytelling and (visual) artists, however, is in need of further examination. It has been argued that visual artists are like brand managers who brand their art and artistic self, and therefore possess properties of both individuals and brands. In addition, the online art world is becoming increasingly important, and Web 2.0 platforms enable artists to connect directly with the audience and to promote artworks. Following this reasoning, it is important for (visual) artists to take into account digital storytelling in online environments, as its application may elevate the artist’s artistic reputation. Taking into account the definitions of digital storytelling as encountered in the literature and statements of what elements constitute a story, the definition of digital storytelling is established as the act of visually presenting the artistic self and/or the personal self, often alongside other agents, objects or phenomena, through multiple varying and engaging SNS posts that together form a certain kind of (ongoing) chronological structure about artistic events, actions and/or outcomes.

The research question of this thesis reads ‘how do visual artists deploy digital storytelling in the online environment?’ This question is answered through a qualitative thematic content analysis. The approach relies on iteration between induction and deduction in order to find themes of digital storytelling on visual artists’ Instagram pages. The examination of the nine most recent Instagram posts of a total of 103 visual artists’ Instagram pages resulted in 28 Instagram pages on which digital storytelling was deployed. Whereas this may be considered a relatively low score, the visual artists that apply digital storytelling do so by showing clear and identifiable kinds of narratives, and have thus found a strong means of distinguishing themselves from those who do not apply digital storytelling. On these 28 Instagram pages, five categories (or themes) of digital storytelling were encountered. First of all, the category *work in progress* concerns the digital stories that display different phases of the development of an artwork. Oftentimes, the posts show works in progress on an easel and/or artistic tools (e.g. brushes) used to create the artwork. Within this category, artists build tension by posting details of work in progress or by writing captivating captions. Videos are sometimes used to show the creation process and to spark the audience’s curiosity. Secondly, *exhibitions* prove to be a good subject about which to tell a story as well. As an exhibition is an

event in itself for which preparation is required, a chronological structure is rather easy to achieve. Most artists who tell the exhibition story seem to wish to attract the Instagram audience to the offline exhibition and therefore actively address the audience in the captions. The exhibition-story generally contains an element of tension, as the posts often display the days of preparation for the exhibition and the exhibition itself, of which success is never guaranteed. Thirdly, the category *artist's journey* concerns the artistic life and goals of a visual artist. One of the stories found in this category was told almost entirely through the captions of the posts; the accompanying images only show finished artworks. The gist of another visual artist's story was contained in the bio written by the artist ("working towards becoming a fulltime artist..."), which formed the base of the storyline that was further elaborated on in the posts. Elements of tension and surprise were generally absent. Fourthly, the category *project* concerns a series of posts that concern a (social) project or challenge to which the visual artists devotes herself for a certain time period. Within this category, elements of tension, problem/solution and/or surprise are generally present as the progress of the project may include artistic struggles and its outcome is unknown at first to both the artist and the audience. Lastly, the category *inspiration* concerns the type of digital storytelling about sources of inspiration of the visual artist and its artistic result. This type of digital storytelling easily engages the audience as the storytelling tone and inspiration of the visual artist may be very personal. However, elements of tension and surprise were absent in this category.

One specific (additional) question that arose during this thesis' research, is whether digital storytelling is a means to an end, or has become an end in itself. The photographic realm, which the discussion of Vivienne and Burgess (2013) focuses on, has been especially affected by platforms like Instagram and Facebook; not just in terms of how people take photographs, but more importantly the meaning behind the sharing of these personal photographs (Vivienne & Burgess, 2013). These days, image-sharing has become almost a necessary practice for successful social interaction. The digital storytelling movement has intelligently taken advantage of the increasing availability and ease of use of digital media technologies (Vivienne & Burgess, 2013). Everyday photography – rather than photography of special moments as was inevitably done before recent technological developments – has become ubiquitous. It can therefore be argued that, before the rise of unlimited image-sharing and digital media technologies, storytelling was an end in itself. These days, digital storytelling has become a means to the end of conveying meaningful, structured information about the self, brand, or other agent, in order to convey a message, enhance a favourable reputation or simply make others aware of one's existence. Over time, (digital) storytelling has thus become a means to an end; facilitated (or sometimes limited) by the platform through which it is transmitted.

This thesis serves as evidence that digital storytelling is deployed by visual artists on Instagram in various ways. Couldry (2008b) stresses that researchers should focus on more than just the forms of digital storytelling; they should investigate the contexts and conditions in

which digital storytelling takes place. Due to the lack of literature on digital storytelling by visual artists specifically, this thesis chose to focus on the former point mentioned by Couldry in order to supply a base for further empirical research on the topic. Another limitation of this thesis is that it focuses solely on the execution of digital storytelling by visual artists, but does not take into account how these digital stories are received by the audience. Also, the nine latest posts of each Instagram page were examined; it is possible that some of these relate to a storyline that was told in previous posts, or will be told in future posts. Furthermore, this thesis' analysis does not take into account the perspective of the artist. The intention of the visual artist to engage or not to engage in digital storytelling remains unexplored. In addition, as follows from discussions on the challenges of digital storytelling, the type of medium (Instagram, in this case) may influence the meaning and format of the digital story told. Further research may focus on the effects of the type of platform on (forms of) digital storytelling. Finally, the qualitative approach of this thesis may raise quantitative questions that could complement the research and stress its relevance. One such quantitative research questions could deal with statistic evidence of the (lack of) influence of digital storytelling on a visual artist's online success or reputation. It can be concluded that the topic explored in this thesis can be approached from many angles, and that further explorations would add to the understanding of digital storytelling by (visual) artists in Web 2.0 environments.

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Appendix 1

Results in Excel sheets

Instagram page	General analysis	1.1 Does (a part of) the collection of posts contain events, actions and/or outcomes?	1.2 Do (some of) the posts relate to the same event/action/outcome?	1.3 If SO, is the collection of posts (chronologically) structured?	2. Does (a part of) the collection of posts allow for empathizing with the visual artist or other characters?	3. Does (a part of) the collection of posts contain an element of tension?	4. Does (a part of) the collection of posts revolve around a problem and/or its resolution?	5. Does (a part of) the collection of posts contain an element of surprise?	Conclusion
www.instagram.com/ais hahaider5635/	All posts are pictures of artworks. 6 out of 9 contain name + dimensional information about artwork in the caption.	No	Outcome: finished artworks	NA	No	No	No	No	NO. No storyline.
www.instagram.com/al exbedonart/	Different types of posts. In general, they don't form a storyline together. However, some individual posts do contain storyline-elements	Yes. One post is an artwork that was inspired by the current weather. One is about new tools to be used in the painting process (outcome still unknown).	No	NA	Yes. The author refers to himself and his artistic process/outcomes in the captions of the posts.	Yes. One displays tools that are usually not used for painting, but will be used by the artist. Artist engages the audience in the artistic process.	No	No	NO. Posts together do not form a coherent story, even though the individual posts and captions do allow the viewer to get an idea about the artist's artistic process. 8/9 posts are about artistic process
www.instagram.com/al exsolodovart/	8/9 posts are (inspirational?) pictures of southern places (Lisbon, Madeira). 1 post is picture of a new artwork (unrelated to previous inspirational pictures)	Yes: capturing streets of Lisbon and seaview of Madeira	Yes: capturing streets of Lisbon and seaview of Madeira	No	No, because the captions are rather short and unpersonal, and no characters are shown in the posts	No	No	No	NO. It is unclear whether the artist wants to show his artistic inspiration, or rather just wants to show personal photographs of Lisbon and Madeira. There is no coherent story (captions are short; posts are not in chronological order). Relatively high amount of followers (700+), but only 1 of the 9 posts has 1 commentary; posts are not engaging the audience.
www.instagram.com/aly sonhowardartist/	Artist explains where inspiration comes from in the bio. All posts are artworks or details of artworks. If there is a story, it should be in the captions.	Yes. Some posts show finished artworks and details of them. One is about the artworks being exhibited soon in a gallery.	Yes. One is a multiple-post of a water lily painting, which is announced to go to a gallery (with other water lily paintings) in the subsequent post.	Yes. Finished artworks -> gallery	Yes/No. Artist does not show herself, but she does open up herself by asking audience what they think of a painting.	No	No	No	NO. All posts can be related to each other (finished artworks), but they don't have a storyline together. Only 2 posts (finished water lily artworks + water lily artworks going to gallery) can be said to be small storylines. Artist engages audience by asking 'what do you think about this artwork' in one post. Audience is, however, only engaged in the end results of artworks, not in the story of the artistic process
www.instagram.com/a mandadag/	Artist explains passion for painting in bio. All posts are new artworks, most of them contain website (for sale) in the caption.	No	No	NA	No	No	No	No	NO. No storyline. Artist only promotes new artworks and refers to website for those interested in buying.
www.instagram.com/a mandahorvathfineart/	Artist explains type of art she makes in bio. All posts are finished artworks.	Yes. Action: looking forward to spring, which is embodied in the paintings (landscapes + nature) and is explicitly said in the captions	Yes. Action: 6/9 deal with looking forward to spring, which is embodied in the paintings (landscapes + nature) and is explicitly said in the captions	No	No. Artist does not show herself or painting process. Although in some captions she says 'I look forward to ... I think'	No	No	No	NO. No actual storyline throughout the posts. There is an element of 'looking forward to spring', which unites 6/9 of the posts, but this is merely an action without an outcome; there is no real structure; and it is not really possible to emphasize with the artist
www.instagram.com/a manthatsarosart/	2/9 show part of painting process; 2/9 show unfinished work for exhibition/event; 1/9 finished artwork with dimensional info; 4/9 artworks/details in progress	Yes. Work in progress.	No, posts are rather 'vignette', don't necessarily relate to a joint event or outcome	NA	Yes. The captions engage the audience; artists talks about her process, thoughts and events in each post.	No	No	No	NO. The artist does engage viewers by showing some artistic processes and announcing events. However, this engagement does not contain a clear storyline.
www.instagram.com/a mydevlinart/	7/9 posts are pictures of artworks in progress. 5 of these show the process of the same painting. 1/9 is inspiration for these 5 posts about the same process.	Yes. Work in progress.	Yes. 6 posts are the development of the same artwork. Each of these posts show a further stage in the process.	Yes	Yes, because in the captions the artist describes her technical artistic process.	Yes, because the artist builds tension by showing different unfinished stages in the painting process. The viewer wants to know what the final painting will look like.	No	No	YES. 6/9 posts show a story about the development of an artwork, from sketch to almost-finished artwork. Artist engages with relatively long captions about the artistic process. Tension is built by showing different stages of the process. The artist tells the story in a personal (not distanced) way.
www.instagram.com/an amariaedulescu/	Artist explains technique and type of artworks in bio. All posts are pictures of finished artworks, with captions including name, info, and website (for sale and more info) of artwork.	No	No	NA	No	No	No	No	NO. No storyline, just displaying finished artworks for promotion. Instagram is used here as a medium of exhibiting finished artworks.
www.instagram.com/an dreuccettart/	7/9 are finished artworks. 1 is picture of art fair.	Only 1 post: picture of art fair event.	Only one post about the art fair. 4/9 posts are finished water colour artworks, made in the same style. They relate to each other, but not through a storyline	NA	No	No	No	No	NO. No storyline.
www.instagram.com/an drewmcni/	4/9 posts are personal pictures about non-artistic events. 1/9 is picture of work in progress, 4/9 is finished artworks.	Only 1 work in progress, which is shown in a later post as a finished artwork	Only 1 work in progress, which is shown in a later post as a finished artwork	NA	Yes, because the artist also posts personal pictures, and in most of the captions of the artistic posts he explains the process or reason for making the artwork	No	No	No	NO. No bigger storyline, only 2 posts that directly relate to each other being 'work in progress' and 'finished artwork'. However, the artist does engage viewers by writing relatively long captions and showing personal pictures as well.
www.instagram.com/an gevsdevliart/	8/9 are pictures of artworks, of which 3 are details of 1 work. 2 are photographs. 1 picture is a Scotland landscape picture (personal)	No, just finished artworks and details of artworks.	Not really. 3 posts relate to each other (artworks of same batch), and 3 other posts as well (3 detail shots of 1 artwork). These do not refer to any action or outcome	NA	No. The captions are unpersonal, and only give the name of the artwork and refer to the website of the artist.	No	No	No	NO. No storyline. Some posts relate to each other because they show the same artwork or similar artworks (same batch), but these together do not form a storyline.
www.instagram.com/an giolellarte/	9/9 are pictures of finished artworks. All include name and information of artwork in the caption; 3 of which also have reference to artfinder (for sale) included.	No	No	NA	No. Artist just gives factual information about the painting.	No	No	No	NO. No storyline.

www.instagram.com/anna_sidi_art/	9/9 are finished artworks. 1/9 is a video of details of an artwork 6/9 is artworks hanging on walls in a room; 1/9 is a digital work on canvas; 1/9 is a picture of a detail of an artwork.	Only action is stimulating viewers to buy artworks by giving information and writing things like 'ready to hang' in the captions.	Only action is stimulating viewers to buy artworks by giving information and writing things like 'ready to hang' in the captions.	NA	No. Artist gives no personal, only factual information about artworks.	No	No	No	NO. No storyline. Some posts are similar, but do not relate to each other in terms of causality or order.
www.instagram.com/thonybarrow/	8/9 are pictures of finished artworks, of which most actually support their caption. Captions are about educational efforts of the artist at various locations. 1/9 is a poster about when his next demonstration takes place.	Yes. Events: almost all posts are about demonstrations given by the artist. In addition, he posts outcomes (resulting artworks) of these demonstrations while giving a word of thanks in the caption or announcing the following demonstration	Yes. Events: almost all posts are about demonstrations given by the artist. In addition, he posts outcomes (resulting artworks) of these demonstrations while giving a word of thanks in the caption or announcing the following demonstration	Yes	Yes/no. The artist sometimes uses personal (!) words in the captions, but tone is quite distanced	No	No	No	YES. There is a storyline: from demonstration to demonstration. The artist gives demonstrations and promotes these by using relevant posts of outcomes of earlier demonstrations. Even though the artist uses personal words in the captions to tell the story, the overall tone is quite distanced. The story is not very strong, however, as there is no element of surprise, tension or problem solving.
www.instagram.com/artistchuanart/	6/9 are (details of) finished artworks, of which 3 have clearly been sold (according to caption) and 3 are still on sale. 1/9 is a picture of swans in a lake ('feels like spring'). 2/9 are the same work in progress	Yes. Two posts are work in progress (action).	Yes. These two posts show work in progress of the same painting. The rest of the posts are related (same type of artworks), but do not adhere to the same 'action'.	Yes	Yes, only the final two posts with work in progress, because they show the hand-brush of the artists painting. This engages the audience in the process.	Yes, showing unfinished, zoomed-in pictures of work in progress.	No	No	YES. But only the final two posts! The other posts are small events (not stories!) in themselves, but do not relate to a bigger storyline.
www.instagram.com/ARTIST_ANASTASIYA_KACHINA/	4/9 are finished artworks (some of them are multiple posts of details as well), 2/9 are videos of the entire process of creating a digital art piece, including the end result. 1/9 is 'work in progress' picture, 1/9 is a picture from a customer of the painting he bought with his word of thanks to the artist. 1/9 is a throwback (multiple post) to the artist's graduation	Yes, there is the throwback to the event of graduating. Also, two separate videos of creating a digital artwork. 1 work in progress picture.	No, the posts do not relate to the same events.	NA	Yes/no, only in the throwback (where the artist appears herself on the picture) and the 'work in progress' post, these are quite personal	No	No	No	NO. No storyline.
www.instagram.com/artistmitch/	9/9 are pictures of finished artworks. NO captions, only some hashtags. Website is referred to only in the bio. Artist seems to use his page as an exhibition space, but he does not give further information	No	No	No	No captions, only some hashtags	No	No	No	NO. No storyline, no captions; only finished artworks.
www.instagram.com/Artytelj/	6/9 are pictures of finished artworks (FOR SALE), 1/9 is a collage of finished artworks ('NOW AVAILABLE'), 1/9 is a personal picture of dogs, 1/9 is a finished piece on a wall ('SOLD')	Action: artist stimulates viewers to view new work and potentially buy it	Action: artist stimulates viewers to view new work and potentially buy it	NA	No, there is nothing personal about the posts, and they don't contain other characters with whom to empathize	No	No	No	NO. No storyline.
www.instagram.com/beatabelanszkydemko/	6/9 show finished artworks. 2/9 are pictures of a gallery's window + artworks of artist in that gallery. 1/9 is artwork in progress; this artwork will go to the gallery after	Yes: painting (work in progress post) a work that will be sold in a gallery (2 posts, one of window, one of works of artist within the gallery). OTHER STORY: 1 post shows artwork on easel, saying 'meanwhile in the studio' ... post after shows the same work + other work, caption 'preparing for exhibition at...'	Yes: painting (work in progress post) a work that will be sold in a gallery (2 posts, one of window, one of works of artist within the gallery). OTHER STORY: 1 post shows artwork on easel, saying 'meanwhile in the studio' ... post after shows the same work + other work, caption 'preparing for exhibition at...'	Yes	Yes. Artist uses personal references, shows artistic process and outcomes	Yes: one post's caption is 'meanwhile in the studio...', the next says 'preparing for exhibition in...'. This does make the viewer wonder what's going to happen next, what the exhibition will look like	No	No	YES. Two different storylines: one set of posts that relates to work in progress → finished work in gallery, the other set that relates to work in progress → preparing for exhibition.
www.instagram.com/beartbruins/	4/9 are inspirational/personal pictures. 3/9 work in progress, 1/9 detail of finished painting and 1/9 finished painting	No. Even though almost all posts revolve around winter landscape, there are no events or actions: all posts seem to be posted in isolation	No. Even though almost all posts revolve around winter landscape, there are no events or actions: all posts seem to be posted in isolation	NA	Yes/no, the artist's captions are personal (! ...), although there is no actual incentive to empathize with the artist.	No	No	No	NO. No storyline throughout the posts.
www.instagram.com/budmichol/	408 posts, 207 followers: that's not a good score. 6/9 are finished artworks with name+info in caption. 3/9 are personal, non-art related posts (2 of a basketball game)	No	No	NA	No	No	No	No	NO. No storyline.
www.instagram.com/carlusafe/	1/9 picture of artwork in progress, 7/9 artworks hanging on walls 'available', 1/9 picture of artwork 'SOLD'. Use of many hashtags	No, the artwork that is in progress in one post, is not shown in any later posts	No	NA	No	No	No	No	NO. No storyline. Just showcasing separate works that are available, sold, or almost finished
www.instagram.com/ca-rolyne.cz/	2/9 picture of print in frame, caption includes name of artwork. 7/9 artworks hanging on walls, 5 of them include a name in caption, one of them has a caption with a small story, one of them has a caption with 'finished yesterday, sold today'	Yes, there is one post relating to an action and outcome, the following story: 'Some new works on paper ... were finished weeks ago, but I have been busy on a few new paintings so didn't get them posted ... new works are all different style ... I will post images soon ... I'm inspired once more ... I have released the inner control freak again'	Yes, the posts following the storytelling post are probably the results of the story	Yes	Yes, in the story post	-	Yes, the story's problem = Busy with new artworks, seeking inspiration. Solution = found the inspiration, inner control freak is released again	Yes: all new paintings will be coming	YES. But mainly in ONE post, of which the 'outcome' is shown as finished artworks in subsequent posts. The story makes viewers empathize with the artist, and has a problem statement/tension = solution.
www.instagram.com/catalin.ilinca.art/	9/9 pictures of finished artworks, of which all captions include name, info and availability of artwork and many hashtags	No	No	NA	No	No	No	No	NO. No storyline.
www.instagram.com/christerloelandt/	6/9 pictures of finished artworks, include name+info+where available in caption. 4/9 are promotion for artfair: these posts have the same caption 1/9 is artist standing in front of wall with her paintings	Action: motivate people to come to the art fair.	4 posts have the same caption, so they relate, but they therefore do not complement each other.	NA	Yes/no, in one post the author appears on the image, but there is no further effort to make posts personal	No	No	No	NO. Not a storyline. Some posts relate to the same event, but they have the exact same caption. This is merely repetition of info about the event, not a storyline.

www.instagram.com/collettebaumbackpaintings/	8/9 are pictures of finished artworks, with name+info in caption. 1/9 is a collage of 6 stages in painting one of the artworks that the artist posted in an earlier post. MANY hashtags	Action: development process of one artwork is visually shown in one of the posts.	Yes, the development process post relates to a finished artwork shown in an earlier post	No	No, no personal touch	No	No	No	No	No. The different stages of painting a painting are shown in one post, but this post relates to a post of the finished artwork which was posted earlier already. This is therefore not considered a story per se
www.instagram.com/damienvenditti_artist/	8/9 are multiple-posts of finished artworks, name+info included in caption. 1/9 is a personal, non-art related multiple-post of a drums that the artist just bought. MANY hashtags	There are a couple of multiple-posts, but they don't portray an event or action, but merely the finished artworks from different angles.	No, the posts do relate to each other as they display paintings from the same series ('apple 10', 'apple 11', etc.), but they don't relate to the same action or event.	NA	No, the artist does get personal when showing his newly bought drums, but this post is unrelated to the rest of the artistic posts	No	No	No	No	NO. No storyline.
www.instagram.com/danielloveday1/	9/9 pictures of finished artworks, of which most captions have name+ 'SOLD!' on sale now. One caption, however, is a story about what is portrayed in the post's painting	Yes. Event, action, unknown outcome: story of artwork "mass extinction 6". This is a 'boardgame': a critique on current capitalist society and the damaging results of it.	No	NA	No	Yes, the boardgame story builds tension and makes viewer aware of what's wrong with capitalist society	Yes, problem: capitalist society	No	No	NO. This is an example in which the artwork itself portrays the story, and the artist elaborates on it in the caption! The story is thus INHERENT in the artwork, not in the posts.
www.instagram.com/dario.moschetti.artist/	5/9 are finished artworks/sketches, including name+info in caption. 4/9 are videos of a sketching process.	Yes, the sketching process (action) is shown in videos.	Yes, two videos show sketching processes of which the outcome is shown in a later post	Yes	Yes, by showing the sketching process, the artist draws the viewer's attention to his artistic process ('me as an artist')	Yes, what will the artwork look like? This makes the viewer want to continue viewing the video.	No	No	No	Yes. This artist tells the story of himself as an artist in an artistic process of drawing sketches. He also shows the end result in later posts (chronology, tension building).
www.instagram.com/davidionart/	2/9 are finished sketches. 1/9 is an artwork that the artist relates to a recent event in the caption. 6/9 are work in progress of the same (series of) artwork.	Yes, the 6 work in progress-posts relate to the action of creating an artwork	Yes, the 6 posts reveal different stages/objects used in the same process	Yes, almost. One final artwork post precedes the 'sketch' post, which makes it not entirely chronological	Yes, by involving the viewer in the artistic process, and by writing personal captions ('I', 'my', etc.)	Yes, because some of the work in progress-posts show stages/objects used in the process, but do not yet reveal what the final work is going to look like	No	No	No	YES. The posts contain a storyline of 'work in progress' of the same artwork/series in (almost) chronological order. The artist involves the viewer in a personal way
www.instagram.com/de_e_brown_art/	7/9 are finished artworks (some hanging on wall), which are 'sold'. 1/9 is work in progress. 1/9 is a picture of new name tags of the artist.	No (only the work in progress-post)	No	NA	No (only the work in progress is a little personal)	No	No	No	No	NO. No storyline.
www.instagram.com/dianheartist/	2/9 are finished artworks, 7/9 are work in progress. The captions give some info about what is portrayed ('testing ink') and tell about the techniques used to make the artwork	Yes. Work in progress. Also, in another group of posts (finished artworks), the artist explains part of the process ('having a play with some promarkers today!')	The first batch of work in progress-posts relate to the same action (work in progress of ink artwork). Thesecond batch also relates to the same action (work in progress with promarkers)	Yes	Yes, the artist engages the audience by giving info in caption about the artistic process.	Yes, a little: 'testing ink', then the following posts show details of further stages	No	No	No	YES. There are two storylines (work in progress) that come down to the same thing: playing with new kinds of artistic tools, not knowing what the exact outcome will be, meanwhile involving the viewer in the artistic process
www.instagram.com/el.enarenaudiere/	3/9 are finished artworks. 1/9 is inspirational writing on a wall. 5/9 is work in progress. MANY hashtags	All posts (except the writing-on-wall post) relate to the same action and outcome: the artist is doing a 14-week challenge: finishing a painting every week. She shows the process and end result of the first three weeks.	All posts (except the writing-on-wall post) relate to the same action and outcome: the artist is doing a 14-week challenge: finishing a painting every week. She shows the process and end result of the first three weeks.	Yes	Yes!	Yes	Yes ('the end of a mixed week ... ups-and-downs ... this is the result')	Yes, each new week (new painting) is a surprise for the viewer	Yes	YES. This is a perfect storyline. Artist gets involved in a 14-week challenge to paint 14 artworks in 14 weeks.
www.instagram.com/elentoplis/	7/9 are finished artworks. 1/9 is a portrait of artist in front of her work. 1/9 is work in progress.	Only one work in progress post, relating to the action of creating a painting	No	NA	Yes, she gets personal by posting a portrait and work in progress, and using 'I' in captions	No	No	No	No	NO. No storyline.
www.instagram.com/elijoseartist/	1/9 is work in progress. 8/9 are personal holiday pictures, which constitute the story of people on a roadtrip	Yes. Action: roadtripping.	Yes	Yes	Yes, the fact that the story she tells is about her personal holiday, makes it engaging (although not in an artistic sense...)	No	No	No	No	YES. But the story is about the artist on a roadtrip, so it's non-artistic.
www.instagram.com/emmacownie_artist/	9/9 are finished artworks with name+info in the caption, and a small note of what the artwork portrays. In one post, she refers to a blog she writes which probably contains the storytelling.	No	No	NA	Yes, by explaining what the artwork portrays and referring to her blog	No	No	No	No	NO. No storytelling (on Instagram, at least)
www.instagram.com/ewaczarniecka_artist/	4/9 are pictures of a dog (non-art related). 3/9 are finished artworks. 1/9 is a selfie of the artist in front of her work. 1/9 is work in progress	Only one work in progress post	No	NA	Yes, by posting a selfie. Although the rest is not personal	No	No	No	No	NO. No storyline.
www.instagram.com/eva.voll/	3/9 are finished artworks. 3/9 picture the artist (painting, of which 1 is a video). 1/9 is an inspirational video (seascape). 1/9 is a word of thanks in caption, accompanied by an artwork on easel near the sea. 1/9 is a drawing of the artist painting, made by another artist	Yes, from inspiration (video) to work in progress (video) to end results to member show	It seems to be. Although it is unclear whether the inspirational video resulted in the work in the subsequent progress-video, etc.	NA	Yes, the artist engages the audience by appearing personally on posts and sharing inspiration	No	No	Yes, 'exciting news' post about being featured during a show	Yes	Yes, the posts relate to different stages in the life of an artist (inspiration, work in progress, art fair/member show, end results, word-of-thanks of customers)
www.instagram.com/fabimonestier/	4/9 are finished artworks, available for sale. 1/9 is a selfie related to the second job of the artist (opera). 1/9 is inspiration, 1/9 is work in progress, 2/9 are promotions (10% off works on artfinder)	Yes, work in progress-post	No	NA	Yes, in some posts [selfie and work-in-progress]	No	No	No	No	NO. No storyline.
www.instagram.com/fintan_wheeler/	2/9 is picture of studio. 5/9 is finished artworks/details. 1/9 is work in progress (preparing canvases). 1/9 is personal, non-art related (tracks in snow)	Yes: post 'the studio is calling me' is followed by (details of) finished artworks. Then canvases are prepared for next big project and studio is available again (apparently it wasn't before)	Yes: post 'the studio is calling me' is followed by (details of) finished artworks. Then canvases are prepared for next big project and studio is available again (apparently it wasn't before)	NA	No	Yes/no: 'getting ready for the next big project'. Result is still unknown	No	No	No	No. The posts relate and revolve around the artist in his studio, working on a next big project, but the storyline is not clear
www.instagram.com/gigigoo1/	5/9 are finished artworks (of which one is announcement that artist has been selected for a prize). 4/9 is work in progress (of which one is 'taking a pause'). MANY hashtags	Yes. Creating artworks and showing them. Work in progress + finished artworks + getting selected for a prize	Yes/no. Creating artworks and showing them. Work in progress + finished artworks + getting selected for a prize. BUT: It is hard to say whether the posts relate to the creation of the same artwork	NA	Yes, the artist appears personally and writes casual/personal captions	No	No	Yes, selected for prize-post	No	NO. The posts relate and revolve around the artist and the creation of artworks and the end results, but it is rather unclear whether it is told in chronological order and whether what's displayed relates to the same event

www.instagram.com/guymanning/	8/9 finished artworks	No	No	NA	No	No	No	No	No	NO. No storyline.
www.instagram.com/hannahdamaszek/	7/9 finished artworks, of which some announce 15% of sales go to womenaid, for internationalwomensday. 1/9 multiple-post of a small shop that sells artist's artworks and supports womenaid as well. 1/9 work in progress (unrelated to womensaid)	Yes, artist sells artworks and stresses that 15% goes to womenaid, for internationalwomensday. Actions: mini series for womenaid just gone online; small shop is introduced, which collaborates on the good cause as well.	Yes	NA	Yes, artist engages audience by writing some personal captions, supporting a good cause, and showing work in progress	No	Yes: problem = women/child abuse. Solution: 15% of sale artworks goes to supporting the good cause.	No	Yes. Artist pushes a social/societal story: she creates artworks, puts them online for sale (15% to good cause), collaborates with a small shop that supports the same cause as well.	
www.instagram.com/helenwellart/	Bio is storytelling ('me as artist'): Obsessed with... Crazy about... Here I share my inspirations, processes and paintings. 1/9 inside of sketchbook. 2/9 work in progress. 4/9 are finished artworks	Yes. 4 posts are about painting on square canvasses: work in progress and almost-finished work + announcement that the next post will show the final work (not included in the sample)	Yes. 4 posts are about painting on square canvasses: work in progress and almost-finished work + announcement that the next post will show the final work (not included in the sample)	NA	Yes, the artist engages audience by being personal in captions and showing work in progress	No	No	No	YES. The fact that the artist introduces the purpose of the Instagram page in her bio (share inspiration, processes, paintings), is the introduction of her story as an artist. In the posts of the sample, she particularly shows the process of painting on square canvasses (work in progress - almost finished work). The story is, however, not super compelling (no tension/problem/surprise)	
www.instagram.com/narumyanitseva/	8/9 is finished artworks. The captions only have hashtags, so no words from the artist	No	No	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/vanogradnovski/	9/9 are finished artworks, of which some are pictured in a room or on an easel. Caption has name+info about the artwork.	No	No	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/jakubdkart/	8/9 finished artworks, for sale. Name and information in caption. Some have announcement of 50% discount. 1/9 is inspiration (mural in London)	No	No	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/janekellart/	2/9 is work in progress 2/9 is finished artwork. 3/9 is artistic pictures from trip to Berlin. 1/9 is studio. 1/9 is tubes of paint.	Yes, one work in progress, of which the resulting artwork is shown in later post. Two separate post is finished artworks with a caption in which artist doubts about whether to leave the artwork like this or work on it further (story in itself - problem/solution).	Yes, one work in progress, of which the resulting artwork is shown in later post. Two separate post is finished artworks with a caption in which artist doubts about whether to leave the artwork like this or work on it further (story in itself - problem/solution).	NA	Yes, the artist involves the audience by giving personal thoughts on her own artworks and process	No	Yes - for two posts separately (problem = should I work on artwork further? Solution = no, it is good like this (the audience confirms that).	No	YES. Very small storylines (one post per storyline). The artist engages by writing longer captions that involve the audience in the artistic process or end result.	
www.instagram.com/IANEPALMERART/	9/9 are new artworks/products, available on etsy. MANY #	No	No	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/janmacart/	9/9 are finished artworks. Most have name/info in caption. Hashtags	Not really, one is a multiple-post of which the artist says in the caption that it is a painting 'out of her comfortzone', due to courses she is taking. She only shows the end result in the picture	No	NA	Yes, the artist is personal in the captions. (I liked painting these ...)	No	No	No	NO. No real storyline.	
www.instagram.com/jillgriffinartist/	1/9 is a multiple-post of finished artwork. 3/9 is personal post (snow). 2/9 is work in progress (en result is shown in subsequent post). 2/9 is work in progress of another artwork. 1/9 is 'no new progress to report'	Yes, there are two sets of posts that relate to work in progress	Yes, there are two sets of posts that relate to work in progress	Yes	Yes, the artist reports personally about work in progress	Yes - showing details of work in progress before showing final artwork piece.	No	No	Yes. There are two small storylines of work-in-progress. Makes the viewer wonder what the final artwork will look like. Artist's approach to captions is personal as well, which engages the audience.	
www.instagram.com/johnogradart/	Bio engages audience 'do you feel the connection too?' 9/9 are finished artworks. Most of them include 'read more about the artwork in my blog...' in the caption. This suggests storytelling in another blog, not on this Instagram. Artists includes motivation/inspiration for artwork in each caption.	No	No	NA	Yes, the artist engages the audience personally. ('What do you think?')	No	No	No	NO. No storyline. Probably in other blog.	
www.instagram.com/johnehartist/	9/9 are finished artworks (some 'available on...', some 'sold')	No	No	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/josheguerafineart/	8/9 are finished artworks, of which some on bookcover, in gallery or on wall. 1/9 is picture of magazine in which artist is featured	No. Captions are short or nonexistent	No (posts about bookcover relate to each other, but show the same thing: the bookcover)	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/karolinakajak/	6/9 are finished watercolour artworks. 3/9 are watercolour artworks in progress, of which 2 are about the same artwork	Yes. Two work in progress-posts that relate to the same artwork. One work in progress post of which final result is not shown	Yes. Two work in progress-posts that relate to the same artwork. One work in progress post of which final result is not shown	Yes	Yes/no, artist does show 'work in progress', but in a superficial manner (works in progress look almost finished) and is very objective (unpersonal) in captions. Does not really engage audience	No	No	No	NO. Two posts relate to the same artwork, but there is no strong storyline.	
www.instagram.com/keirashmore/	9/9 are finished artworks. Captions tell story of artist moving to new studio. One of the paintings is a painting of the studio on a hill. MANY hashtags	Yes. 5/9 are about the new studio/moving to the new studio.	Yes. 5/9 are about the new studio/moving to the new studio.	Yes (first: painting of studio on a hill. Next: 'im off to my new home on a hill'. Next: 'the new studio is far from being set up but I need to paint! Next: Grounds on the first large piece in the new studio'	Yes, artist engages audience by making personal references and telling about moving to new studio	No	No	No	YES. Storyline is about artist moving to new studio. Posts only show finished artworks, but captions tell the story. Artist engages audience by telling personal story.	
www.instagram.com/kevinblackman/	7/9 are finished artworks (some on wall), name+info+availability in caption. 2/9 are inspirational pictures (of quote / of spring flowers)	No	No	NA	No	No	No	No	NO. No storyline.	
www.instagram.com/kevinyunday/	1/9 is a multiple post of a project. 1/9 is a video of the start of the bin-project. 7/9 are finished artwork-bins	Yes. Project: painting bins on the streets (10 in total)	Yes. 8/9 posts relate to the bin project	Yes	Yes, the artist posts a video of himself starting the project and makes personal references in subsequent captions	Yes: what will the next bin look like?	No	No	YES. Storyline of doing a project of painting bins. Results of next bin are shown in each subsequent post. Most posts are multiple-posts, this makes it engaging. The video adds to experiencing what the artist is up to.	

www.instagram.com/ko rashilov/	9/9 are finished artworks. Name of work in caption	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/ko stasskop/	8/9 are finished artworks: some captions include promotion ("10% off at artfinder"). 1/9 is personal holiday picture. MANY hashtags	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/ks averaart/	9/9 finished artworks, some on wall. Name+info+availability in caption.	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/lili oorlovaholmes/	9/9 are finished artworks. Name+info in caption. MANY hashtags	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/lis acarneyart/	8/9 are finished artworks (some on wall), name+info+availability in caption. 1/9 is 'busy day in the studio', and shows 3 artworks lying on table.	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/lu cabrandiaabstractpainter /	8/9 are finished artworks, one on wall. 1/9 is snapshot of Saatchi's FB page, featuring post about the artist.	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/lu cymoorearts/	Bio is small story: 'working towards being fulltime artist... Second goal now achieved...'. 5/9 are finished artworks. 1/9 is announcement that website has gone online. 2/9 is two phases of work in progress on same artwork. 1/9 is a collage of sold artworks (in caption: 'thrilled... can't wait to paint full time... thankful to those who have supported me on my journey')	Yes - 2 posts of work in progress. Generally, the action is: becoming a full time painter by putting website online to sell art	Yes - 2 posts of work in progress. Generally, the action is: becoming a full time painter by putting website online to sell art	Yes	Yes, artist is personal in captions, and shares her wish to become a full time painter. She shows the road towards that goal in this Instagram	No	Yes: problem = not yet full time artist. Solution = paint, sell, make website, promote art	No	YES. Personal storyline: 'Journey towards being full time artist'. Artist engages audience by posting personal captions about journey towards being full time artist, and showing some work in progress.	
www.instagram.com/m arctoddart/	9/9 are finished artworks. Name and info in caption.	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/m arta_zawadzka_art/	4/9 are finished artworks. 2/9 are personal pictures of weather. 3/9 are personal pictures of formula 1 cars; artist appears on one of those pictures.	Yes, motorshow (personal), but these are static pictures	Yes, three pictures relate to the motorshow	No	Yes, artist appears personally and has personal captions sometimes	No		No	No	No. No storyline, even though pictures relate to a motorshow (personal) - there is no chronology, no story told
www.instagram.com/m emosart/	8/9 is finished artworks (name+info+website in caption). 1/9 is promotion announcement: free shipping.	No	No	NA	No	No	No	No	No	No. No storyline.
www.instagram.com/mi nimalistabstraction/	7/9 are finished artworks. 1/9 is work in progress	No	Two posts relate to each other because they show the same artwork but flipped around, but they don't really relate to a common event or action	NA	Yes, the artist is personal and actively engages the audience to review the work	No		No	No	No. No storyline.
www.instagram.com/m oussinirjan/	5/9 are finished artworks, 4/9 are work in progress. The works in progress relate to the finished artworks displayed after the work in progress post	Yes, work in progress, results are also posted	Yes, the artist shows 3 work in progress posts and subsequently the end results	Yes	No, there are no captions at all. The work in progress posts makes it slightly engaging, but the artist does not appear on any picture and is not seen in action	No		No	No	NO. There work in progress --> end result, but the stories are weak (artist does not appear on picture and writes no captions, there is no element of surprise/tension/etc... because the work in progress posts already show the almost-finished artworks)
www.instagram.com/ne laradomirovic/	9/9 are personal posts, of which only one makes a reference to art (sign saying 'fall in love with art')	No	No	NA	Yes, very personal. Artist only shows her personal life	No		No	No	NO. No storyline. Posts do not relate to each other.
www.instagram.com/Ne stortorart/	9/9 are finished artworks, some hanging on wall. Many hashtags.	No	No	NA	No	No	No	No	No	NO. No storyline.
www.instagram.com/ol enaart/	9/9 are finished artworks/products. Some have a 'message' in the caption (how to find your purpose, etc.). Two have a sentence written over it digitally ('create your own sunshine', etc.). Others have name+info in caption.	No. The statements/messages in the caption do not really relate to any action, it's merely an explanation/advice	No	NA	No (the quotes/messages are not the artist's own)	No		No	No	NO. No storyline.
www.instagram.com/oli vier_olivox/	7/9 are finished artworks, name + info in caption. 1 is a video of work in progress, 1 is an image with the question 'How much to draw you?' written over it. MANY hashtags	Yes. Work in progress post is a video of the artist painting the first stage of a painting. Subsequent post is the finished artwork. Another post is a question of the artist to the audience (how much would you pay to be drawn and take the painting home?)	Yes. Work in progress post is a video of the artist painting the first stage of a painting. Subsequent post is the finished artwork. Another post is a question of the artist to the audience (how much would you pay to be drawn and take the painting home?)	Yes	Yes. The artist particularly engages the audience by asking them a question, to which they willingly respond (evidence is in de audience messages). Also, the work in progress shows how the painter creates artwork.	Yes - what will the end result of the work in progress video look like?	No		No	YES. The artist shows work in progress, and subsequently the end result. He engages the audience by doing so, and by posting a post with a specific question to the audience. This question also revolves around the artist's way of working and thus adds to the story of 'me as an artist, creating artworks'.
www.instagram.com/pa melaysart/	9/9 are posts of finished artworks. Most are multiple posts. All contain specific information + name of the artwork in the caption, including a story of where the inspiration for the artwork came from+extra info about the inspirational source. 3 posts are about one specific artwork, 6 posts are about another specific artwork	Yes. A couple of (multiple) posts are shown of (details of) the artwork in different settings. The caption of the artworks (which is the same for the posts that display the same artwork) tell the story of how the painter got inspired, and more information about the source of inspiration.	Yes. A couple of (multiple) posts are shown of (details of) the artwork in different settings. The caption of the artworks (which is the same for the posts that display the same artwork) tell the story of how the painter got inspired, and more information about the source of inspiration.	NA	Yes. The artist engages audience by talking about what inspired her in particular to create the artwork	No		No	No	YES. There are two small stories of how the artist got inspired to create the artworks. The stories are, however, not really strong, as they don't contain elements of surprise, tension or problem/solution.
www.instagram.com/pa schamo/	8/9 are finished artworks, name+info+discount offer+availability in caption. 1/9 is artist at hairdresser's, non-art related.	No	No	NA	Yes, by posting a personal post. This post has nothing to do with an (artistic) story, however	No		No	No	NO. No storyline.
www.instagram.com/pa ulbennettartist/	5/9 are finished artworks, name+info in caption. 1/9 is inspirational post of landscape. 3/9 are personal pictures of artist's children.	No	No	NA	Yes, by posting personal posts. They have nothing to do with an (artistic) story, however	No		No	No	NO. No storyline.

www.instagram.com/pa ulwestart/	7/9 are different posts about theotherartfair (one of which is a video). They show different stages/instances of the fair (preparing the stand - the stand - one of the works sold (+ what the work is about) - stimulating people to come to the fair - collage of people happy with their bought paintings - 'theotherartfair comes to an end'). These posts are really the artist's story about theotherartfair, from beginning to end.	Yes - the artist preparing for theotherartfair, showing sold artworks, etc.	Yes - the artist preparing for theotherartfair, showing sold artworks, etc.	Yes	Yes, his captions are full of personal references (inspiration, preparing the stand, etc.)	Yes - what will the stand look like, how successful will the artist be, etc. These are questions that arise when looking at the evolving story of posts	No problem statement or solution	Yes - one caption says "Lea Valley" makes an entrance [stand 86]!" This sounds like an element of surprise	YES. There is a clear storyline of the artist preparing and being present at theotherartfair, promoting and selling his artworks. His posts constitute an evolving story, from beginning to end of the art fair.
www.instagram.com/p msartwork/	8/9 are finished artworks (name+info in caption). 1/9 is a video of work in progress. MANY hashtags	Yes - work in progress video.	Work in progress video seems to relate to one of the subsequent posts (finished artworks), but this is not really clear	NA	Yes/no, by showing the work in progress, but the rest is not personal [merely info about artwork in caption]	No	No	No	NO. There is a video of work in progress which may relate to one of the subsequent paintings, but this is too vague to constitute a story. In addition, there is no chronological reference and it is hard for the audience to engage with the artist/posts because of the objective informational tone
www.instagram.com/ra zzaart/	9/9 are posts about the artist's and others' work at Coral Spring Museum of Art (of which one is a video). Some posts announce the reception night, one is a selfie of the artist showing the atmosphere at the opening, some show the works that are exhibited there (one in particular has an elaborated caption about the purpose of the artwork).	Yes - the exhibition of the artist's work at the Coral Spring Museum of Art.	Yes, all posts revolve around the same event	Yes - showing images artworks while announcing the opening night - then comes the picture of the opening night - then some more scenes (video) of the exhibition	Yes, by directing the captions towards the viewers and engaging them, and by posting a selfie, and by making personal references in captions ('my' and 'I')	Yes - one caption says 'art of students ... the best is yet to come ... reception this Thursday night the 22nd'. Another post shows an artwork, of which caption says 'see what else I conjured up at my opening night reception ...'. Artist obviously wants to create tension	No	No	YES. The storyline revolves around the artist's and his students' exhibition at a museum, of which the opening night is announced and subsequently takes place. The artist is personal in his posts, and aims to build tension by making the audience curious about what the exhibition will hold in store.
www.instagram.com/ria janta.cooper/	7/9 are finished artworks (name and info in caption). 2/9 are work in progress of the same painting, which is shown in final stage in a later post	Yes - work in progress of a painting that is shown in later post. Yet unclear	Yes - work in progress of a painting that is shown in later post. Yet unclear	Yes	Yes, by explaining how much is still to be done with regard to the work in progress post	No	No	No	NO. The artist does show a work in progress of which she shows the finished artwork in a later post, but in this later post she does not refer back to the work in progress posts, so the story is rather unclear. In addition, she is personal in the work in progress posts, but not so much in the other posts. Also, there is no tension building, surprise or problem/solution.
www.instagram.com/ro bert_k_lynn/	9/9 are finished artworks, some on easel. Information+name in caption.	No	No	NA	No	No	No	No	NO. No storyline.
www.instagram.com/ro naldhunterpaintings/	4/9 are finished artworks. 2/9 are pictures of artworks that are prepared to be shipped to new owner. 1/9 is a promotion announcement. 2/9 are work in progress.	Yes - work in progress, final painting will be shown in later post.	Yes - 4 posts revolve around the same series of artworks (pop art). In first post, the series is introduced and explained. In the second, one of them is shipped and caption says 'stay tuned...more to come'. Third and fourth is the work in progress of a new painting of the same series.	Yes	Yes, artist appears personally, makes personal references in captions, and shows work in progress	Yes - 'stay tuned for more pop art like this one... more to come'. AND 'almost finished piece ...'	No	No	YES. Storyline revolves around a series of artworks (pop art) that is in development. The artist builds tension through his captions, by announcing 'more to come...' etc. Also, the posts are personal and thus engaging, as the artist makes personal appearance and shows work in progress.
www.instagram.com/sa omonicarlo/	9/9 are multiple posts of finished artworks and details of it. The captions include the name, information, very small description of what is depicted, and shipping information.	Yes/no, each multiple post has its own tiny story of what is depicted.	Yes/no, each multiple post has its own tiny story of what is depicted.	No	Yes, the artist makes his Instagram very engaging by creating captions that include information about what is depicted in his artwork, and by posting multiple posts in particular	No	No	No	NO. Although the Instagram page of this artist is very engaging and each post contains a tiny story of what is depicted in the artwork displayed, there is no chronology or element of involvement. This is another example (danielloveday1) of the stories being (INHERENT in the artworks, not in the Instagram posts themselves
www.instagram.com/sa ndydooleyart/	7/9 are pictures about theotherartfair, of which 1 is preparing, 3 are impression videos, 1 is artist in front of stand, 1 is another picture of detail of stand, 1 is a 'wrap up' collage.	Yes. The storyline is about the artist at theotherartfair (preparing, showing what the stand looks like, announcing fun and success, giving word of thanks, wrapping up)	Yes. The storyline (7 out of 9 posts in total) is about the artist at theotherartfair (preparing, showing what the stand looks like, announcing fun and success, giving word of thanks, wrapping up)	Yes	Yes, the artist appears personally and writes personal captions. She engages the audience by taking them with her on her theotherartfair journey	Yes/no. Once, by saying 'preparing... I'm not at all panicked'. This builds a tension; the audience may wonder how the story will continue.	No	No	YES. The storyline revolves around the artist on theotherartfair: the preparation phase, fair phase, and wrapping up phase. There is clear chronology. The artist builds some tension (though minor). The artist very much engages the audience by allowing the audience to 'get to know' the artist.
www.instagram.com/Sc hweinsbergArt/	5/9 are about theotherartfair in London. 1/9 is about a rented work and has a reference to theotherartfair in London. 2/9 are finished artworks (unrelated to fair). 1/9 is a text post of free shipping at artfinder.	Yes - theotherartfair in London. Post of the start, some impressions (video), a short lunch break, some more impressions + announcement of openingtimes, reference to theotherartfair in later post.	Yes - theotherartfair in London. Post of the start, some impressions (video), a short lunch break, some more impressions + announcement of openingtimes, reference to theotherartfair in later post.	Yes	Yes, the artist is personal in his captions ('find me at stand...') and he posts a personal picture of 'lunch break' on theotherartfair day.	No	No	Yes - later reference to theotherartfair is a post about an artwork that was rented to a Londoner while the artist was in London presenting his art. The post is meant to have a surprise element	YES. The storyline revolves around theotherartfair, the start - impressions - lunch break by artist - etc. It does, however, miss a 'wrapping up'. The artist is personal and thus engages the audience, and the story contains an element of surprise (reference to earlier theotherartfair posts)
www.instagram.com/sh eep_and_garlic/	6/9 are finished artworks. 2/9 are personal pictures, non-art related. 1/9 is work in progress, yet unclear	No (the work in progress post is rather unclear)	No	NA	Yes, by posting personal posts. They have nothing to do with an (artistic) story, however	No	No	No	NO. No storyline.
www.instagram.com/so ulwatercolor/	9/9 are finished artworks (name + info in caption)	No	No	NA	No	No	No	No	NO. No storyline.

www.instagram.com/tehosart/	6/9 are finished artworks. 2/9 are work in progress. 1/9 is inspirational picture	Yes, there is one work in progress post of which the artwork corresponds with a later post in which final artwork is shown	Yes, there is one work in progress post of which the artwork corresponds with a later post in which final artwork is shown	Yes	Yes/no. Artist does show work in progress, but is not personal at all (no personal appearance, no personal captions)	No	No	No	No. Although there is a work in progress post of which the artwork corresponds to a later post in which the final work is shown, the artist makes no further reference to the process and does not link the posts to each other. Also, the artist is not engaging in his approach. On top, two posts of the sample are identical.
www.instagram.com/tefuturisticworld/	9/9 are finished artworks	No	No	NA	No	No	No	No	NO. No storyline.
www.instagram.com/themaldonartist/	6/9 are multiple posts of finished artworks and photo's they originate from. 2/9 are pictures of nature (inspirational?). 1/9 is a picture of business cards of the artist	No	No	NA	Yes, by writing personal captions.	No	No	No	NO. No storyline.
www.instagram.com/thingsbygabriel/	9/9 are finished artworks. Captions accompany the paintings depicted, but are too short and unstructured to be stories	No	No	NA	No	No	No	No	NO. No storyline.
www.instagram.com/valart_gallery/	5/9 are finished artworks. 1/9 is work in progress. 1/9 is artist in studio. 1/9 is a picture of pencils. 1/9 is a picture of flowers (non art related)	Yes, work in progress	No, work in progress does not correspond with later post	NA	Yes, by appearing personally and by posting personal, non-art related post, and by showing work in progress	No	No	No	NO. No storyline, as the work in progress post does not refer to any later post and is not a story in itself.
www.instagram.com/veronica.vilsan/	1/9 is work in progress. 8/9 are finished artworks (some on wall, some on table)	Yes, work in progress	No, the work in progress post does not correspond with a later post	NA	Yes/no, there is one work in progress post, but apart from this there are no engaging posts	No	No	No	NO. No storyline, as the work in progress post does not refer to any later post and is not a story in itself.
www.instagram.com/vethomsonart/	9/9 are finished artworks, some on wall, on floor, or in hand. Most have name+info in caption	No	No	NA	Yes, the artist is personal in his posts ('my' and 'I', etc.)	No	No	No	NO. No storyline.
www.instagram.com/violetad_art/	5/9 are personal posts (non art related). 3/9 are work in progress (different details of same painting). 1/9 is finished artwork	Yes, 3 work in progress posts. These are different details and stages of the same painting	Yes, 3 work in progress posts. These are different details and stages of the same painting	Yes	Yes, the artist is very personal (posting personal posts, though non-art related), shows work in progress, and is personal/emotional in the finished artwork caption	No	No	No	NO. There are three work in progress posts which evolve, but one of the posts (captions) does not clearly refer to the others. Also, the end result is not shown.
www.instagram.com/vix_paints_pix/	9/9 are finished artworks, of which one is a promotion announcement ('sale is almost over'), one is an artwork the artist is working on for the green tree gallery, and a later one is announcement of new work in gallery ('let's get the party started at green tree gallery')	Yes, there are two posts which refer to the green tree gallery. One is an artwork that will be part of the collection for green tree gallery, another is an announcement of 'let's get the party started at green tree gallery'	Yes, there are two posts which refer to the green tree gallery. One is an artwork that will be part of the collection for green tree gallery, another is an announcement of 'let's get the party started at green tree gallery'	Yes	Yes, the artist actively engages the audience to step in the shoes of the artist ('this artwork needs a name...any ideas?').	No	No	No	Yes, although the story is short. There are two posts that refer to the green tree gallery, in chronological order (creating for collection - first day of collection in gallery). The artist is personal and actively engages instagram audience.
www.instagram.com/wildspringart/	8/9 are finished artworks, 1/9 is work in progress (of which end result is not yet shown)	Yes, work in progress, but the end result is not yet shown	No	NA	No, captions are all objective and unpersonal	No	No	No	NO. No storyline.
www.instagram.com/wwandewege/	9/9 are finished artworks. Name and info in caption	No	No	NA	No	No	No	No	NO. No storyline.
www.instagram.com/Ymartynova_/	8/9 are posts that revolve around thetheaterartfair, of which some are multiple posts. Some announce the event, some give sneakpeaks of the collection to be presented, some are impressions of the art fair.	Yes - theaterartfair	Yes, the 8 posts revolve around thetheaterartfair. All posts are very different and show different stages in the story	Yes	Yes. The artist engages the audience by posting multiple posts, showing instances of the weeks before the event and the event itself, and by making personal references ('me', 'I'), and actively addressing the audience	Yes - the artist builds up the posts towards the theaterartfair event	No	No	YES. The artist knows well how to engage the audience by posting very different posts. The storyline builds up towards the theaterartfair event (preparation phase - event phase).
www.instagram.com/zaira_dzhaubaeva_art/	8/9 are posts about the same artwork - different stages! Each post builds up towards the final artwork	Yes. Work in progress, building up towards the final artwork	Yes. Work in progress, building up towards the final artwork	Yes	Yes, by showing work in progress. Captions are, however, not very engaging (many hashtags, little engaging text)	Yes - extensive account of work in progress	No	No	YES. This is a perfect 'work in progress' storytelling example. Each post builds up towards the final artwork, showing each stage of the process chronologically. This gives the audience an insight in the working life of the artist, however the captions itself are not that engaging.
www.instagram.com/zhanavie/	3/9 are finished artworks. 3/9 are personal posts. 3/9 are work in progress	Yes, some work in progress, but they do not relate to any subsequent posts	Yes, some work in progress, but they do not relate to any subsequent posts	NA	Yes, by showing work in progress, but the other posts and captions are unpersonal and not engaging	No	No	No	NO. No storyline.