



## **JOURNAL OF CREATIVE INDUSTRY AND SUSTAINABLE CULTURE**

<https://e-journal.uum.edu.my/index.php/jcisc>

How to cite this article:

Syamila, M.R., Ningsih, I.N.D.K. & Prastya, N.M. (2023). Instagram For Marketing Communication Art Events During Covid-19 (Case Study of 2021 Biennale Jogja in Yogyakarta, Indonesia). *Journal of Creative Industry and Sustainable Culture*, 2, 34-51. <https://doi.org/10.32890/jcisc2023.2.3>

### **INSTAGRAM FOR MARKETING COMMUNICATION ART EVENTS DURING COVID-19 (CASE STUDY OF 2021 BIENNALE JOGJA IN YOGYAKARTA, INDONESIA)**

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Received: 31/8/2023

Revised: 15/9/2023

Accepted: 30/9/2023

Published: 31/10/2023

#### **ABSTRACT**

In 2021 Indonesian government policy enforced restriction towards community activities, to prevent the Covid-19 spread. This policy affected many aspects, includes art events. This article aims to discuss the social media strategy by 2021 Biennale Jogja. That was the first international art event held hybrid (online and offline) in Yogyakarta, Indonesia, during the Covid-19. Focus on this article was on the Instagram for marketing communication, because Instagram become the important tools for marketing communication. Methods: descriptive qualitative, data collecting techniques were interview with the 2021 Biennale Jogja organizer. As the data triangulation, we use the visitor responses by observing the Instagram analytics and trends, followed interview with visitors. Results grouped into four elements of social media marketing. First created buzz by spreading any information through Instagram to build engagement, include with the visitor who could not come to the venue. Second social media plan, by identified the target audience and their characteristics. Third was developed relationship with the audience by use the non-formal language in posted materials, the particular hashtags, and make content upload schedule. Fourth was analysed the data collected as evaluation by observed the number of social media reach, engagement, and followers during the event. To attract visitors' attention, the organizer planned the theme such as information related to the entertainment, education about the artworks, and information about the procedure to visitor who want attend to the venue. Organizer posted different kind of message in the morning, afternoon, and evening. Organizer also created the visual identity for 2021 Jogja Biennale by use orange as the main colour, and blue, purple, and white as the additional colour.

**Keywords:** art events, Instagram, Jogja Biennale, marketing communication, social media

## INTRODUCTION

The Cultural and Creative Industries (CCIs) have experienced a dramatic downturn because of Covid-19 pandemic. Cultural jobs have collapsed, and venues had to close doors for a very long time, so many of them were bankrupt. Simultaneously, many governments have decreased funding to the arts and cultural sectors and people do not take artistic activities as essential goods, not before and now even less. This situation has increased the precarity of the arts sector. Organisations and individual artists within the CCIs face unprecedented circumstances (Fillis, et.al. 2023; Carmona & Toukourmidis, 2021)

The ‘uncertainty’ and ‘unknowns’ due to Covid-19 mean arts festivals and artists are operating in a ‘very difficult environment’ with arts festivals exploring ‘many different options’ from when audiences will feel safe to attend events; how many people will attend arts festivals; when travel will enable international artists to participate in arts festivals again; and when they can bed down the next arts festival program (Rentsler and Lee, 2022).

The situation also happened in Indonesia, after government imposes restrictions towards community activities, named "Pembatasan Pemberlakuan Kegiatan Masyarakat" (PPKM) during 2021 to prevent the spread of Covid-19. One of the PPKM impact was arts and culture activities suspended (Indonesia Ministry for Foreign Affairs, July 2021). The policy raised challenges for festival marketing activities, as arts marketing practices and audience behaviour changes in response to the uncertainty, with a shift from physical platforms to virtual experiences (Fillis, et.al, 2023). Nowadays, arts marketers have enormous new challenges not only to reach new audiences but to get former audiences back too (Banks & O’Connor, 2020, in Carmona & Toukourmidis, 2021).

This article aims to discuss on how Biennale Jogja XVI Equator #6 2021 (written with: 2021 Biennale Jogja hereafter) conducted their marketing communication activities. The first novelty was on the case (event). The 2021 Biennale Jogja was the first international art event in Yogyakarta held during in pandemic Covid-19 period. Although at the time of the event was held (from October to November 2021) the spread of Covid-19 in Yogyakarta was decrease and the Indonesian government changed the PPKM status from level 3 to level 2, but the government rules of restriction still valid.

The director of 2021 Biennale Jogja, Gintani Nur Apresia Swastika, stated that it was difficult for Biennale Jogja XVI to invite international curators during the pandemic. In previous years, each Jogja Biennale event featured both Indonesian and international curators. 2021 Biennale Jogja had to limit their options, however, due to travel restrictions and difficulties in locating international curatorial collaborators. (interview, January 30, 2023).

According to the book entitled “Kelola Biennale Jogja” (Juliana, 2023), 2021 Biennale Jogja held in a hybrid manner, taking into account the improving conditions of Covid-19 in Yogyakarta, while adhering to strict health protocols. Hybrid means several artists can held offline performance, with limited number of attendances who came to exhibition venue. Other artists make an online exhibition. There were several regulations for visitor that came to the venue, for example visitors should register (via online) a day before the visiting time. There was limitation for the amount of the visitors. Before entrance the exhibition venue, the visitor should pass the registration and checking registration desk. The check flow system is carried out by the area division, to control the number of visitors in the venue. Open the mask is prohibited and visitors should avoid make a crowd and keep the social distancing.

The second novelty was the study the social media marketing strategy, especially Instagram. Director of Public Communication 2021 Jogja Biennale, Huhum Humbily, said the target audiences are the millennials and generation Z because: “*their desire to share is high. Once they come to a place, then take a photo, videos, and share it with their social media*”. (interview on January 28, 2023). Based on literature, a survey with 1,335 events professionals as the respondents found that nearly all respondents (93 percent) were using social media to promote at least one of their events and almost one third (32 per cent) were using social media for all of their events. This survey held in 2018 (in Dowson, et.al., 2023). Since the declaration of Covid-19 pandemic grows the importance of social media as a marketing tool (Mason, et.al, 2021). Specifically, Instagram gain high popularity amongst millennial and generation Z audiences (Dowson, et.al, 2023).

## LITERATURE REVIEW

### Social Media Marketing Strategy

Social media is a salient source for influencing consumers’ shopping and buying behaviors as they share product reviews, service experiences, and/or product usage tips. Social media can also be affected on consumer decision making processes. Therefore, businesses must select social media systems that promote active engagement among the users of the platform. Businesses utilize social media systems that promote social enhancement and entertainment. User enjoyment and social interaction play important roles in the users’ experiences. Businesses can increase the impact of the positive social media posts by sharing reviews, tweets, likes, and highlight satisfied consumers’ experiences in order to generate consumer conversions and build brand trust (Mason, et.al., 2021). Concept about Social Media Marketing (SMM) aspects from Barker, et.al. (2022), used as sources to explore to the interview guide about SMM strategies. There are four steps to achieve success in social media marketing and develop an effective social media strategy. First is create buzz, which refers to building excitement and anticipation about a product or service through social media platforms, is accomplished through the creation of intriguing content and interaction with followers, which can increase brand awareness and boost sales.

Second is create a social media plan that in line with the marketing goals and objectives of a company is another essential component of SMM. Performing this step requires determining who the target audience is, deciding which social media channels are most suitable, and producing content that will connect with that demographic.

Third is develop relationships with the audience. This means responding to comments and messages in a prompt and helpful manner, delivering value to the audience through informative and entertaining content, and fostering a sense of belonging among followers. By cultivating strong relationships with consumers, organizations may improve customer loyalty and support, resulting in increased sales and a stronger brand image.

Fourth or last, analyse the data collected. This entails monitoring and analyse metrics such as reach, engagement, and conversion rates to evaluate the effectiveness of the approach and make data-driven decisions to enhance campaigns in the future. In general, these significant aspects of SMM stress the necessity for a strategic social media marketing approach that promotes audience engagement, building connections, and data analysis.

## Social Media as Marketing Communication Tools in Art and Cultural Festival During Covid-19

Social media become important part for art and cultural Festivals. The real benefit of social media is the value of connecting, interacting and engaging with event audiences before the event as well as during and after the event (often right up until the next event). Social media provides event organizers with an opportunity to create a community around their event: to converse with attendees, to share ideas with them, to ask for feedback and even to ask for recommendations about how to improve the event (this process is known as co-creation). Many attendees will look sceptically at an event that isn't using social media, leading to questions about whether an event is outdated compared to other events that are making full use of social media (Dowson, et.al. 2023).

There are several previous research on how art and cultural festivals organizations, and in broader context cultural institutions, use internet and social media as the marketing tools during Covid-19 pandemic. Krajnovic, et.al. (2021) studies two cultural institution in Croatia, first e Dubrovnik Summer Festival (Institution A), and the second one focused the Croatian National Theatre in Zadar (Institution B). Both institutions pointed out a stronger communication engagement with users on social networks and other online channels. In particular, Institution A pointed out a stronger effort directed towards e-mail newsletter activities. It is interesting to note the change in practices in institution A, which is pointed out by respondent I, who states that *“earlier the main goal was to increase ticket sales, while today the goal is to strengthen the brand”*. Meanwhile, Institution B points out that social networks (YouTube, Instagram, and Facebook), the official website, and e-mail are all channels they used before and during the pandemic. Due to the reduced number of available tickets during the pandemic, Institution B was particularly focused on the quality of content, or, as stated by Respondent II *“For users of social networks to have fun and relax”*.

Estanyol (2022) studies shows the organizers of festival in Spain face challenges in engaging the attendees of hybrid or virtual events. The strategies are adjusting the design of the website where the event is to be hosted, publishing some of the content in advance - especially with high-quality prerecorded videos, - creating spaces for live chat, posting on social media, and publishing short videos to encourage participation. In the aspect of content, the organizers adopt of storytelling and gamification to create greater engagement with attendants. Special hashtags were created with messages of hope and also highlighting the importance of staying at home, such as #SantJordiDesDelsBalcons (SaintJorgeFromThe-Balconies), #SevillaQuédateEnCasa (SevillaStay-AtHome), #AçòTambéPassarà (ThisTooShallPass), #HermandadesVsCoronavirus.

Carmona and Toukomidis (2021) research by interviewing 19 event practitioners in Cuenca, Ecuador results shows the most used platforms for promotion were Facebook, Instagram, WhatsApp and website. Majority of the informants use social media to build a community and to entertain audiences. This research also find out that a high level of interaction with the audience could incentive the audience to interact back. High levels of interaction also are related to the relevance given to loyalty.

The novelty of our research compares with Estanyol (2022), Carmona and Tokoumidis (2022), and Krajnovic, et.al (2021) works was our research focus on single art event. On one side, our research could not be generalized because only one single art event. But on the other side, our

research results offer the particular strategies by the 2021 Jogja Biennale organizer, such as the hashtags chosen, the visual aspects, and the workflow of the organizer.

## METHODOLOGY

This article uses descriptive-qualitative methods. The research type was single case study. In general, many case studies focus on an issue with the case (individual, multiple individuals, program, or activity) selected to provide insight into the issue. Case study research builds an in depth, contextual understanding of the case, relying on multiple data sources. In a single instrumental case study, the researcher focuses on an issue or concern and then selects one bounded case to illustrate this issue (Creswell, et.al. 2007). The case is on 2021 Biennale Jogja and the focus is on the activity in promoting event through Instagram.

Author used interviews, digital archives, and social media text (Creswell and Creswell, 2022) as the data. Authors conducted interview with the event director, head of public communication division, and head of graphic design division from 2021 Jogja Biennale organizer. The steps for interview, authors sent letter of permission to the Jogja Biennale organizer, and after the organizer gave permission, author made an appointment with the informants. The interview was semi-structured interviews using open questions that require answers from informants in their own words and thoughts. The interview guide outlined from concept about social media marketing strategies (Barker, et.al, 2022; Mason, et.al, 2021).

To get information from visitors' point of view, authors use social media materials such as digital archives and social media text by observing the Reels Number of Plays and Instagram Insights Overview to know the trends and the number of followers growth. In order to complete the data, author also contacted several visitor's Instagram account that commented on the 2021 Jogja Biennale Instagram post, and author asked permission about his/her willingness to be interviewed or not. There were three persons said their readiness. Questions for visitors were arranged based the information from interview with the organizer.

All the interview with organizers and visitors conducted offline between January 2023 - February 2023 (see Table 1)

**Table 1**  
*Research Informants*

No.	Name	Gender	Age	Position
1.	Gintani Nur Apresia Swastika	Female	38	Director of Biennale Jogja XVI Equator #6 2021
2.	Huhum Hambilly	Male	32	Head of Public Communication Division Biennale Jogja XVI Equator #6 2021's
3.	Happy Rolitasari	Female	24	Head of Graphic Design division Biennale Jogja XVI Equator #6 2021's
4.	Taufik	Male	22	Visitor and follower of @biennalejogja
5.	Salsabila	Female	25	Visitor and follower of @biennalejogja
6.	Fatin	Female	22	Visitor and follower of @biennalejogja

## FINDINGS AND DISCUSSIONS

Authors divide this section into three parts : (1) content of official Instagram account Biennale Jogja, contains of theme, hashtags and visual aspects ; (2) how the organizer of 2021 Biennale Jogja managing Instagram, contains of workflow and timing in content upload; and (3) how the audiences responses toward the Instagram content of Biennale Jogja, contains of observation towards Instagram reach and interactivity, also interview with several visitors who also the followers of Instagram Biennale Jogja.

As the general overview, Biennale Jogja is an international biennale art events organized by the Yayasan Biennale Yogyakarta (YBY) and supported by the Department of Culture of the Special Region of Yogyakarta. Since 1988, Biennale Jogja held a festival every two years. The event is a public celebration that is celebratory in nature. However, it should be noted that the art exhibition in the gallery is the main focus of Biennale Jogja. Overall, Biennale Jogja is a unique event that brings together art exhibition and festival elements to provide visitors with an immersive experience. Due to the active participation and contribution of visitors in a variety of programs, including discussions, music, and residencies, it is frequently defined as a festival (interview with Huhum Hambily, January 28, 2023)

Biennale Jogja has collaborated with artists and curators overseas, such as India (Biennale Jogja XI 2011), Arab countries (Biennale Jogja XII 2013), countries on the African continent (Biennale Jogja XIII 2015), countries in Latin America (Biennale Jogja XIV 2017), countries in Southeast Asia (Biennale Jogja XV 2019), and countries in the Pacific Islands and Australia (Biennale Jogja XVI 2021). (interview with Huhum Hambily, January 28, 2023).

### **Content of Official Instagram Account Biennale Jogja**

#### *Theme and Hashtags*

Instagram is one of social media platform dominated by posts and stories featuring strong images and video content. (Dowson, et.al, 2023). These categories of content, including photo posts, reels, stories, and live videos, were strategically used to generate buzz around Instagram. For instance, the Instagram account @biennalejogja provided control over posters, discussion profiles, artist profiles, activity documentation, as well as YouTube video clips, etc. This was all done to maintain engagement on the Biennale's social media, especially on Instagram.

“For types of uploaded content, posters, profiles such as discussion profiles, artist profiles, and others. But the point was that in the logic of social media, we have a different understanding. In social media practice, there was engagement, social media maintenance, and posters that was not enough. It has to be break down again.” (Interview with Huhum on January 28, 2023)

There were several contents with the education theme, means the content provides insightful information about the featured art installations. One of the most popular posts in this category was "Wisata dalam Jangkauan: Eiffel di Harau, Stonehenge di Cangkringan," which received 1,614 likes and multiple comments. This type of content demonstrates high engagement because, on average, each post receives numerous likes and comments. This category's efficacy in fostering meaningful interactions and enhancing the viewers' understanding and appreciation of the artworks presented at Biennale Jogja XVI was demonstrated by the audience's response to these educational posts (see Figure 1).

**Figure 1.**

*Instagram Content about information related to the artworks*



Regarding to the global scope of the event, Huhum prepared a bilingual narrative language for the content, in Bahasa Indonesia and English. To reach and interact with local visitors, Huhum emphasized the use of the Indonesian language in social media posts. He also ensured that the captions are easy to understand and persuasive, use non-formal language to make it more fun and simple for Instagram users. The language tone would be different between Instagram and websites.

"We always make captions concise, more persuasive, somehow with non-formal language, we use words like 'guys'. The word does not too informal, but not the standard language too. So, if you see (the narration) on the same website in the IG caption, it was very different and that's with awareness." (Interview with Huhum on January 28, 2023)

The theme not only information about the exhibition and / or performances, but also procedures for the visitors who wanted to attend directly on the venues, such as registration a day before visit, register once more when they came to the venues, etc (see Figure 2). The 2021 Jogja Biennale held during COVID-19 in Yogyakarta. Although at that time the number of Covid-19 was decreasing, but government still enforce several restriction rules. There are several posts on Instagram @biennalejogja posts the procedures for visitors.

**Figure 2**

*Examples of information on Instagram @biennalejogja related to the rules for visitors*



Furthermore, informant explains the use of hashtags in order to reach a larger audience. Each post contains primary multiple hashtags, including #biennalejogja, #biennalejogja2021, #biennalejogjaXVI, and #indonesiawithoceanica. Likewise, other accompanying hashtags are optimized for up to 6-7 hashtags or more, depending on the context of the post and the topic being discussed. In addition to the narrative and textual components, specific strategies are implemented to attract visitors to the on-site exhibition. One such strategy is to prioritize posts with high engagement. Then, a suitable visual or artwork with exciting visitor interactions is picked out (see Figure 3).

"Apart from the mandatory hashtags, additional hashtags depend on the context of the content. For example if you were talking about the artist Agan Harahap, then include the hashtag #AganHarahap ; or at that time, there were intellectuals or humanists who visited the Biennale, meaning this is an important and cool event. Another was the visit from former artist Nicholas Saputra and several others.

Then what's the activities around? For example, #photography, #contemporaryphotography like that. That was very suit for marketing logic.” (Interview with Huhum on January 28, 2023).

**Figure 3**

*Examples of Hashtag in @biennalejogja post*



*Visual Aspects : Standard Colour for Festival Identity*

The logo of 2021 Jogja Biennale was an essential element of its visual identity. It contains of modified text with an impression of playfulness, fun, and adventurous. The exhibition's design embodies its three curatorial themes: cultural encounters, discourse on decolonizing art and culture, and criticism of contemporary issues.

The supergraphics were comprised of 23 illustrative icons representing microscopic results of marine biota as a representation of recognizing the smallest/most current problems in Oceania. One of these supergraphics assets was reduced to a logo illustration depicting their expertise in observing nature through the form of an eye. This shape is influenced by the movement of waves, utilizing firm lines similar to those on the “mattang” chart map used by Micronesians to record currents and waves leading to the location of an island in the midst of the open sea (see Figure 4).

**Figure 4**

*Visual Identity of 2021 Jogja Biennale*



There were three primary colours for Instagram post : orange, blue, and purple, which correspond to the hues of the morning, afternoon, and evening sky over the oceans in the Oceania region. This design colour was adjusted in accordance with the locations of the various exhibition venues. This attention to colour coordination also reflected in the Biennale Jogja Instagram page's variety programs and information visualizations. To ensure consistency and harmony throughout the exhibition, each venue and publication is allocated a particular colour. This not only improves the overall aesthetic of the exhibition, but also makes it easier for visitors to identify and navigate the various Biennale components (see Figure 5).

**Figure 5**

*Three main colours of Instagram Post*



Happy Rolitasari, Head Graphic Design division explained there was white colour as an additional colour for the poster. White colour made the important information about each venue and publication to be easily read and comprehended without being overshadowed by the other colours.

“Orange used for the Main Exhibition at Jogja National Museum venue. For existing activities, for example, public discussion programs. If the discussion is for artists who are in the main exhibition at JNM, use orange. Then, the Archive Exhibition which is Taman Budaya use purple. If the exhibition of country chamber has a Korean chamber and a Taiwan chamber, the colour is blue... We chose white for the program Viral Session design because the speakers for the viral session are a mix of state booths from archive exhibitions” (Interview with Happy on January 23, 2023)

### **Managing Instagram by 2021 Biennale Jogja Organizer**

Director of the public communication division for 2021 Biennale Jogja, Huhum Hambilly said that the organizers of Biennale Jogja initially used Instagram at 2019 Biennale Jogja as a point of reference. However, Huhum believed that adjustments and improvements must be made so that Instagram activation led to a lively online and on-site Biennale Jogja XVI.

“At first, we referred to previous Biennale social media content. Then I think it was not suited to current situation, because it was like just uploading a poster, there's no further activation. It was too monotonous at that time (in 2019). So before the event, I proposed the to do list for social media. In 2021, we also activated a YouTube release, cut the video to 15 seconds or 1 minute, and shared it on Instagram. (Interview with Huhum on January 28, 2023)

The organizer tried to get maximum reach and engagement, by scheduled the timing of content upload. The goals were to increase the account's visibility and engagement, ultimately leading to an increase in event attendance on-site and online. Taking into account the audience's engagement patterns and preferences, organizers divide content types according by the time: morning around 9 am, afternoon around 12:00 pm, and evening around 6 pm (Indonesia local time / GMT + 7).

“We had protocols: one day should be three posts. The first post was feed, posted on 09.00 (am), second posted feed, on 12.00 (pm), the third post was reels, posted on 06:00 pm. I think, reels, whatever the content, it would be more ideal if we post on 06:00 pm, because I've tried to post reels on 09:00 am, the engagement relatively low ... We post about ideas, discourse, and contents that are more ideal in the morning because audience's minds are still fresh. In the mid-day, it's just like informative posters and galleries. Then on the evening, we posted videos, like footage of the performers or discussion. The content is lite, to entertain, exciting bits (Interview with Huhum on January 28, 2023)

There were three crews in the 2021 Biennale Jogja Instagram managing team. The coordinator has responsibility for the account's technical and strategic management and should ensures that the event's content fits into its goals and objectives. Second, the copy and content writer have the responsibility to collect information from the program division and create written content that can be translated into

visual designs. This includes transforming complex concepts and themes into language that is both simple and engaging. Third, the account manager or Instagram admin works on caption creation, determining the optimal time for uploads, and interacting with the audience via comments and direct messages. These roles are essential to the success of the social media strategy because they ensure the content is both visually appealing and informative.

Informant also explained the public communication job description was closely related to the graphic design division and the programming division. The graphic design division creates visual content for Instagram, the 2021 Biennale Jogja major platform. However, the programming division organized Biennale Jogja events and hands out information via social media. Thus, the public communication division collaborated with these divisions to effectively disseminate information.

The team goals were to ensure that the social media activation, particularly on Instagram, proceeds smoothly and receives a positive response. From informant's personal opinion, the amount of post should be increased. However, he also anticipated situations in which the Instagram posts would not receive the engagement as expected. Informant stated social media publications must be prioritized even if there were not many attendants or visitors. The organizing team wanted to ensure that people who were unable to attend the exhibition still get able to benefit from the online information.

"I'm very used to working on social media and I would still arouse social media content, whether there were a lot of responses or just only less responses... For example, at that time the initial concept was only to post 30 posts. My personal opinion, the posts should be doubled, so 60 posts, because there are many things or publication materials that could lead responses from audiences (Interview with Huhum on January 28, 2023)

The division of public communication created content for pre-event, during-event, and post-event. The content creation started with a broad concept and then explores it into specifics. The distribution of content focus on socializing the theme of 2021 Biennale Jogja, followed by a series of discussion of the issue at hand and the selection of what discourse must be transmitted. The flow of content creation become a key concern for the publication team. First, they compile written materials on general concepts, themes, and ideas from other divisions and the Yogyakarta Biennale Foundation in written text. Moreover, they collect information regarding artist profiles, various programs, and agendas that will be implemented throughout the event. The text is then transformed into content.

"The first stage was concept socialization. Then the second stage was program information, for example, there was an exhibition and so on. The third was the celebration stage, like shows gallery, reports on discussion results, residency results, and so on. We asked for texts and materials from other divisions. It continues to be processed by the copywriter, then from the copywriter, a design message is sent from the design division, then it is passed on to the admin and then writes a caption and uploads it." (Interview with Huhum on January 28, 2023).

Head of Graphic Design Division, Happy, explained Google Drive and Google Sheets were utilized for coordination and content workflow, to ensure the design requirements for each division were properly listed and organized, preventing confusion and facilitating progress tracking. Instead of using personal chat messaging, design orders are recorded directly in the Google Sheets allocated for each division, resulting in a more efficient and structured process. The graphic design divisions frequently interact with the public communications team before the event even takes place. Happy stated that her division and the public communications division communicate frequently with one another. This is due to the fact that the graphic design team is responsible for producing visual assets for a variety of promotional materials, which requires close coordination with the public communications division.

"The steps first I received the brief, and all the content was finished. Second, I previewed the content to the social media coordinators. Next step I sent it to the public communication programs to determine the text and discuss it with presenters, to make sure the information about the name, title, or changing

in program time. If there was correction, the design team revised it and before posted” (Interview with Happy on January 23, 2023)

## **Instagram Visitors Responses**

### *Growth of visitors and followers*

The number of followers was the main metrics used to evaluate the effectiveness of an Instagram account. Before the event, the Instagram @biennalejogja had 17,400 followers. During and after the event, the number of followers reach 24,600, or increase 7,200 followers in 40 days. The increase affected by the event’s promotions and the effective use of social media platforms to interact with the audience.

Over its duration of 40 days, the 2021 Biennale Jogja succeeded in reaching approximately 1.5 million viewers via social media. This digital presence enabled online access and participation by a large audience. In addition, despite the challenges posed by the adaptation post-PPKM, Biennale Jogja XVI was able to attract 14,590 visitors who made direct visits to the four event venues, as quoted from the official Biennale Jogja website (see Figure 6).

The growth of followers and overflow of comments on social media platforms provided the organizer valuable data to analyse and incorporate into their language and visual strategies. The team also should consider the numerous direct messages to Instagram @biennalejogja at the time period, and it shows the big enthusiasm from the followers.

Without a doubt, Instagram was the primary platform for marketing event 2021 Jogja Biennale. I believe Instagram was already capable of integrating all lines. If you send a story, for instance, it can be linked to YouTube, the website, and registration everywhere.” (Interview with Huhum on January 28, 2023)

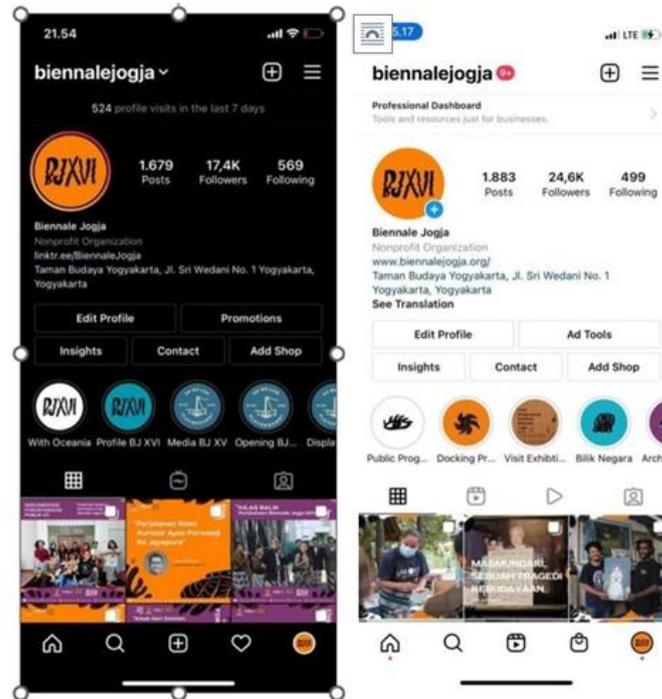
Instagram reach refers to the number of different user accounts that view a specific post. It is a crucial metric for any publication, brand, or organization using Instagram as a marketing tool, as it signifies the audience's exposure to their content. A greater reach indicates that the content is reaching a larger audience, which can lead to higher engagement rates, more powerful brand awareness, and potentially more visitor conversions.

Before the Biennale Jogja XVI event, the scope of @biennalejogja's Instagram posts was limited. As shown in the first image, the most popular post had only 9,197 views. This may suggest that the previous one lacked an effective strategy for reaching a larger audience. Inevitably the limited reach of @biennalejogja's Instagram posts prior to the 2021 Biennale Jogja event could be attributed to the absence of content variety.

On 2021 Biennale Jogja, top post which was about “How to visit Biennale Jogja XVI Exhibition” reached tripled to 27,400. In addition, numerous posts with a greater diversity of content reached over 9,000 accounts, as mentioned by Huhum. This indicates that the new administration employed an effective strategy to engage the audience and promote the event.

**Figure 6**

*The Followers of @biennalejogja (right / black background: screen captured on September 1, 2021, before the event; left / white background: screen captured on November 30, 2021 or after event has finished)*



The use of Instagram Reels became an essential component of 2021 Biennale Jogja publication strategy. This section analyses the Reels Number of Plays for @biennalejogja during the event period. As it represents the number of times a video has been viewed, Reels Views can be an important engagement indicator on the platform. By analysing @biennalejogja's Reels Number of Plays, we can determine how effective the use of this feature was in attracting the audience and publicizing the event.

In accordance to the image above, the most popular post on @biennalejogja's Reels received approximately 14,800 views, while the average post received between 3,500 and 7,000 views. The content of the Reels highlighted multiple aspects of the event, such as entertaining performances, artist talks, public figures, the exhibition environment, and visitor experiences. According to the data, Reels was an effective instrument for 2021 Jogja Biennale to engage its audience and promote the event in an innovative and interactive approach.

Instagram provides its business account users with the Instagram Insights Overview feature, which is an indispensable tool for any organization or individual wishing to monitor their social media progress and make informed content and strategy decisions. Instagram Insights Overview is especially necessary for 2021 Jogja Biennale because it provides valuable insights into their Instagram account's content performance, allowing them to make data-driven choices to boost their digital presence and attract a larger audience.

In the case of @biennalejogja during Biennale Jogja XVI Equator #6 2021, the data indicates that their Instagram account's reach climbed significantly. The data, which spans the 90 days between August 23, 2021 and November 20, 2021, indicates that @biennalejogja reached

+370% more accounts compared to the earlier three months, with over 114,000 accounts reached. Furthermore, the account engaged with 18,500 users and uploaded a total of 148 posts and 878 stories throughout the period, which corresponds to a daily average of more than one post on the feed and nine IG stories. These metrics illustrate the efficacy of @biennalejogja's social media strategy during the event.

### *Visitor Responses*

The evaluation of the efficacy of an art event's promotional efforts, including its social media presence, relies heavily on the opinions of its visitors. This section seeks to provide insights into how the audience perceived 2021 Biennale Jogja Instagram account and its impact on their experience at the event. Authors interviewed three visitors, all of them are aged between 20-25 years old, or related with the 2021 Biennale Jogja segmentation: Gen Z.

All of the visitors said follows the Instagram account @biennalejogja before the Biennale Jogja XVI event took place. Fatin said she often check the content uploaded on @biennalejogja because she thinks the content is interesting.

“I came to the exhibition twice. The thing is, I was curious about what artwork would be in 2021. Then, when the event’s running, I often stalked the IG Biennale, and saw stories, tags, and posts, always updated and interesting. From what I have observed, during the event every day there are always posts on the Instagram Biennale Jogja feed/story. In my opinion, this method is the most effective for attracting visitors & social media users to show that the program is alive and active. Especially in today's era, Instagram is a benchmark for finding information.” (Interview with Fatin on May 5, 2023)

Taufik, like Fatin, showed interest in attending the Jogja Biennale XVI exhibition. He stated that he first became attracted to the exhibition through Instagram publications and visualizations. Similarly, Salsa visited the exhibition as she was interested in the Papuan artists' works that were posted on the @biennalejogja Instagram account.

In the context of Biennale Jogja XVI Instagram posts, Taufik, Salsabila, and Fatin had different views regarding the most engaging categories of posts. Firstly, Fatin was interested in posts that introduced artists and displayed images of their work. She believed that this type of content was beneficial for expanding her knowledge of Indonesian and international artists. This viewpoint implies that such content provides audiences with a unique opportunity to learn about the artists and their works, which may motivate them to attend the exhibition in person. Salsa, on the other hand, found more interest in posts that displayed the ambiance of the exhibition, as compared to Fatin, who was more drawn to content that introduced artists and their works. She believed in the quality of the exhibition was strengthened, in particular, by the fact that it featured the participation of a large number of artists and other notable figures from the cultural community.

Taufik's perspective on the most fascinating types of Instagram postings at the Instagram Biennale Jogja XVI goes beyond Fatin and Salsa's. Being a visual communication design student, Taufik is more involved by the visual composition of each post. He acknowledges that he gets attracted to the posts because of the supergraphic features, headline copy placement, and color utilization. For him, a visually appealing post would pique his curiosity in clicking and engaging with the content.

“In my opinion, the point of design is that we know the identity and the delivery of the message. From the colour, supergraphics, or elements, then yes, the message is well conveyed. The info doesn't need complicated designs. Oh, we know that this post is for the Biennale Jogja 2021.” (Interview with Taufik on May 8, 2023)

Salsa and Fatin concurred with Taufik regarding the visual appeal of 2021 Biennale Jogja Instagram posts. Fatin believes that the most catching visuals include vibrant colours such as orange, blue, and purple. In addition, the illustrations of marine flora and fauna have been considered to be highly relevant to the event's theme. Similarly, Salsa observes that the colours used in the Instagram postings correspond to the theme of the Jogja XVI Biennale, which is "Indonesia with Oceania." Supporting elements such as oceanic corals contribute to the visual energy.

All three respondents confirmed that the 2021 Biennale Jogja Instagram posts were quite informative. The posts included information about the event's dates, program activities, profile of participating artists, and even how to attend the exhibition. Taufik stated that Instagram was his primary source of information when preparing to attend an event or visit a destination. The informative form of the 2021 Biennale Jogja Instagram posts assisted all three interviewees in deciding whether or not to attend the exhibition: *“Now, if we're going to an exhibition or something we want to visit, we usually check their IG first. If we think the photos are good, then we will come.”* (Interview with Taufik on May 8, 2023)

Taufik observed that the Instagram posts from @biennalejogja are nicely planned, developed, and not boring. This indicates that the team responsible for the social media administration of 2021 Biennale Jogja created engaging and informative content. Indicating that the Instagram page offered more than just promotional materials for the 2021 Biennale Jogja, Taufik appreciated the page's diversity of content. Furthermore, Salsa believed the publication is informative, entertaining, and easily understood by everyone, not just art experts: *“Biennale's Instagram posts are informative, fun and easy to understand. This means that all people should be able to enjoy the event.”* (Interview with Salsa on May 3, 2023)

The 2021 Biennale Jogja's Instagram account has been praised for being informative, entertaining, and naturally easy to digest, but there are still areas for improvement. According to Fatin and Taufik, Instagram's layout of content is not optimal. This, according to Taufik, may be due to the large quantity of information to convey, such as the profiles of 34 artists, daily posters for numerous programs, and other info. Salsa suggests posting program information on posters weeks in advance so that visitors can organize their schedule. In addition, Fatin notes the absence of visual copy to accompany the discourse in each post. These are areas that the Biennale Jogja could work on to improve in the future.

The activation of the Instagram 2021 Jogja Biennale received mixed reviews from Fatin, Salsa, and Taufik. While there are some areas that need enhancement, they all concur that the overall content is informative and represents the exhibition on-site. Additionally, the use of supergraphic elements is recognized as original and well-executed, serving as a distinctive identifier for Instagram postings from @biennalejogja. Overall, the activation has successfully disseminated information about the exhibition, its artists, programs, and schedules, and created an engaging and enjoyable environment that is accessible to all individuals.

## Discussion

The 2021 Jogja Biennale for utilizing social media is consistent with the theory of social media marketing and integrates key aspects emphasized in Barker, et al. (2022). Organizations must continuously adapt and evolve their social media strategies to integrate new features and trends. This theory is reflected in 2021 Jogja Biennale social media marketing strategy, which recognizes the significance of keeping up with the ever-changing nature of social media platforms. There were four elements according Barker, et.al. (2022) namely creating buzz, create social media plan, develop relationship with audience, and analysis to the data collected. *Created buzz*, organizer emphasized publication and an active presence on social media platforms because they understood their importance in reaching a larger audience. Recognizing that not everyone could physically attend the event, informant stated that conveying information via social media channels was essential for generating interest and ensuring that the data that was accessible reached a wider range of people.

*Created social media plan*, required identifying the target audience, which consisted of Millennials and Generation Z with an intense preference for content sharing. Instagram was selected as the primary platform due to its suitability and prevalence among the target audience. In addition, the content produced had been designed to connect with this audience, including entertainment, event posters, interesting photo spot on the venues, and educational materials about the art itself and information about that were both informative and fun.

Comparing with previous research by Krajnovic, et.al (2021), the organizers of the Dubrovnik Summer Festival (Croatia) still use email and newsletter activities to attract the visitors. In our research, the organizer of 2021 Jogja Biennale did not mention about email usage to do event marketing activities. Our results also show there were three themes of content such as ideas and discourse, information, and the lite content. These findings also relate with the content theme in cultural institution in Croatia during the pandemic, the purpose was made user have fun and relax.

The 2021 Jogja Biennale committee also post content with different platforms such as images (photo and design graphic images), using a standard color as to strengthen the brand, short video, and try to interact and engage with the visitors and audiences through social media. This finding also supported by previous research stated the organizers adopt of storytelling and gamification to create greater engagement with attendants. The strategies are adjusting the design of the website where the event is to be hosted, publishing some of the content in advance—especially with high-quality prerecorded videos, —creating spaces for live chat, posting on social media, and publishing short videos to encourage participation (Estanyol, 2022).

Another thing to consider by the event organizer is creating a hashtag for the event. Hashtags will allow social media users (e.g. Twitter, Instagram and TikTok) to search for and post relevant content about the event. Hashtags should be short and easy to remember, and has uniqueness in order to avoid confusion with other events. Once the organizer have decided on a hashtag, they can use it on anything relevant to the event (Dowson, et.al, 2023). The 2021 Jogja Biennale organizers create hashtag about the event name, the event tagline, the artists, or the artworks that being exhibited or performed.

As in the pandemic situation special hashtags were created with messages of hope and also highlighting the importance of staying at home (Estanyol, 2022), author did not find the 2021 Jogja Biennale hashtags about how to prevent Covid-19. It caused by the time 2021 Jogja

Biennale held, the number Covid-19 outbreak in Yogyakarta was decreased, most of the residences have at least two dosages of vaccine, and the citizens have more knowledge about the covid-19 prevention.

*Developed relationship with the audience*, 2021 Biennale Jogja XVI's public communications staff actively engaged with the audience by responding to Instagram comments. This strategy was intended to cultivate a sense of connection and interaction, letting the audience feel appreciated and involved in the event. As author interview several visitors, in general they said they feel interested in and engaged in 2021 Jogja Biennale due to the post on Instagram. It shows that a high level of interaction with the audience could incentive the audience to interact back. High levels of interaction also are related to the relevance given to loyalty (Carmona and Toukourmidis, 2021).

One thing should be considered about making engagement is the suitable time to upload a content. Kanuri, et.al (2018) state scheduling social media posts is a key element of the digital marketing strategy. Several research on when the ideal time to post a content marketing in Instagram in Indonesia shows different results, it based on the business core. The ideal time for culinary business to post on Instagram are: during breakfast and lunch periods on weekdays and in schools or working locations, users might scroll their Instagram accounts to entertain themselves. This increases the probability of brands' posts to be seen by and engaged with Instagram users. Meanwhile, during weekends and dinner time become not ideal time because users have many activities such as interact with family member or playing video game, instead of scroll Instagram content (Wahid and Wadud, 2020). Another research in Indonesia context shows the trend of time post by the open trip Instagram account. There is various time to post in every single day, for example in the morning between 05:00am - 07:00am for Tuesday and Saturday, afternoon from 01:00pm - 04:00pm on Wednesday, and late night in the weekend (Priyadiyana and Murdiyanto, 2020).

Meanwhile our results shows 2021 Jogja Biennale organizers scheduled Instagram post three times a day: in the morning (around 09:00am) about ideas and discourse, mid-day about informative posters and galleries (around 01:00 pm); and evening (06:00 pm) post content in video format. It different with culinary business that did not recommend evening time to post, and different with open trip Instagram account that have various time (hour) to post regarding the day post.

*Analyzed the data collected*, to evaluate the effectiveness of their social media strategy, Biennale Jogja XVI monitored and analyzed a number of metrics, such as reach, and engagement provided in the findings above. This involved attentively monitoring Instagram insights and comparing them to data collected prior to the event. By analyzing these metrics, Biennale Jogja XVI could determine the efficacy of their strategy and base future decisions on the results.

## CONCLUSION

The 2021 Jogja Biennale organizer held when Indonesia government impose restriction rules, so the event held in hybrid. The situation made the organizer should make adopt the strategy, in particular in marketing communication.

There were four elements on the 2021 Jogja Biennale social media strategy. First created buzz by spread any information through Instagram to build engagement, include for the visitor who

could not attend to the venue, to still give them the vibes. Second created social media plan, by identified the target audience characteristics. Millennial and Z Generation become the 2021 Jogja Biennale main target. To attract their attention, the organizer planned the theme such as information related to the entertainment, education about the artworks, and information about the procedure to visitor who want attend to the venue. Another thing was the create the visual identity for 2021 Jogja Biennale by use orange as the main colour, and blue, purple, and white as the additional colour.

Third was developed relationship with the audience by use the non-formal language in posted materials, use the hashtags that scheduled the content post considering the active hour of the target, and interacted with visitors by replied or responded their messages. The goals were to foster connection and interaction, so that the audience feels valued and involved in the event. Fourth was analysed the data collected as evaluation by observed the number of social media reach, engagement, and followers during the event. The interaction became one of the factors affected the interest of the visitor. It showed by the growth of the Instagram followers and trends during the 2021 Jogja Biennale.

### **Limitation of the research and recommendation for further research**

This paper focus on how the organizer of 2021 Jogja Biennale managing their Instagram in marketing communication activities during the pandemic. Explanations about how they use the digital media as a part of the exhibition are not discussed in this works. In addition, this paper only interviewed a few visitors, because the purpose is for triangulation. This make the audience responses information could not be generalized. Our discussion reviewed several previous theories and similar studies, but not much research has been found regarding marketing strategy during a pandemic at other art events.

For further research, author would like to give advice to do a survey towards events audiences on how they use the event's social media official account, what are their gratification needs and gratification sought from the event's social media official account.

### **ACKNOWLEDGEMENT**

This article based on the authors research entitled "Instagram as The Marketing Communication Medium to Attract the Visitors to Biennale Jogja XVI Equator: A Transition from PPKM to Post PPKM. This research funded by Communication Department, University Islam Indonesia. All the information contains here in are those of the authors and do not necessarily reflect the views of any agencies. All of the data and information written here are purposed for the academic context. Authors would like to say thank you for all the research informants for their permission to be interviewed.

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