

SELF-EXPRESSION AND IDENTITY NEGOTIATION IN GRADUATION PHOTOGRAPHS ON INSTAGRAM

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Abstract

This article examines graduation photographs on Instagram as a contemporary visual practice that reflects a shift in the meaning of graduation. Employing a descriptive qualitative method grounded in Roland Barthes' semiotic approach at the level of connotation encompassing trick effects, pose, objects, photogenia, and Aestheticism. This study analyzes expressive graduation photographs by drawing visual data from three Indonesian cities with the highest student populations: Jakarta, Bandung, and Yogyakarta. The findings indicate that graduation photographs on Instagram not only represent academic achievement but also function as a medium of self-expression and identity negotiation across personal, relational, and cultural dimensions. The analysis further reveals that graduation is interpreted as a multifaceted transitional event in which institutional symbols coexist with personal and context specific self-narratives. This article contributes to visual and cultural studies by demonstrating how graduation is re-signified as a plural transitional practice, where institutional legitimacy is articulated alongside personal and contextual narratives through photographic representation.

Keywords: graduation photographs; identity negotiation; Roland Barthes' semiotics; self-expression; visual semiotics.

INTRODUCTION

Graduation photography has conventionally been understood as a medium for documenting academic ceremonies that are formal and institutional in nature. Within this context, graduation photographs function as symbolic rituals of academic achievement, marked by official attributes, standardized poses, and visual compositions that affirm the authority of educational institutions (Assiva et al., 2024). Such visual documentation is closely aligned with the function of documentary photography, which is to capture significant moments in social life and to reflect prevailing socio-cultural conditions (Thanaya et al., 2025).

However, the development of digital visual culture, particularly through social media platforms such as Instagram, has shifted the ways in which academic rituals are interpreted and represented. A growing body of research indicates that social media encourages the personalization of visual representation, whereby individuals no longer merely perform institutionally prescribed social roles but actively construct self-identity through curated imagery (Nugraeni, 2024) (Putri, 2016). In this context, photography functions not only as documentation but also as a performative practice that mediates self-expression and public interpretation.

This phenomenon is evident in the emergence of expressive graduation photographs that commonly feature non-formal poses, spontaneous gestures, and emotional expressions that depart from the visual conventions of formal graduation imagery. These photographs reveal a representational continuum from formality to informality, in which academic attributes remain present but no longer dominate the visual meaning. While several studies on photography in social media have examined the aesthetics of self-expression and self-presentation (Wibowo, 2015) research that explicitly links visual expression to the transformation of meaning in academic rituals remains relatively limited, particularly within the Indonesian cultural context.

This phenomenon illustrates how graduation photography not only records academic achievement but also functions as a symbolic space in which individuals display social identities, lifestyles, and specific cultural affiliations. Each visual element within graduation photographs reflects personal and collective narratives intended for communication. In this regard, such photographs may contain symbols and signs that can be examined through a semiotic framework (Agustin N. Vina, 2025). Although studies on graduation photography and visual self-representation on social media continue to grow, most existing research tends to focus on the graduation photography business, practices of self-presentation, and general photographic trends. These studies have paid limited critical attention to how graduation photographs function as sites of meaning negotiation within academic rituals.

Research examining how expressive graduation photographs on Instagram reconfigure the connotative meanings of graduation as a cultural and institutional event remains relatively scarce. This study seeks to address this gap by examining graduation photographs on Instagram through Roland Barthes' semiotic framework of connotation, with a particular emphasis on expressive visual elements such as *trick effect*, *pose*, *objects*, *photogenia*, and *Aestheticism*. By analyzing graduation photographs from major educational cities in Indonesia Jakarta, Bandung, and Yogyakarta—this article aims to reveal how academic symbols are negotiated with personal, relational, and cultural narratives. In doing so, the study contributes to visual communication and cultural studies by offering a semiotic reading of graduation photography as a contemporary visual practice that reflects the transformation of academic rituals within digital visual culture.

Semiotics

Semiotics derives from the Greek word *semeion*, meaning “sign.” Semiotics is defined as the study of meaning. According to Berger, semiotics developed from the work of two key figures, Ferdinand de Saussure (1857–1913) and Charles Sanders Peirce (1839–1914), who worked independently and were not acquainted with one another. Saussure developed semiotics primarily within the field of linguistics, a

tradition later referred to as semiology, while Peirce approached it from a philosophical perspective, which came to be known as semiotics (Tinarbuko, 2008).

Roland Barthes' Semiotics

Roland Barthes (1915–1980) was a literary critic, philosopher, and semiologist born in France. Barthes formulated a model of two levels of signification, which constitutes an extension of Ferdinand de Saussure's semiotic theory. Saussure proposed that a sign consists of a *signifier* and a *signified*. Barthes further developed this concept by introducing the notions of denotation and connotation, which together form the first level of signification in semiology. In addition, Barthes introduced the concept of myth, defined as a second-order semiotic system in which connotative meanings carry ideological values circulating within society (Berger, 2015).

Denotative meaning refers to the direct, literal meaning of an object as perceived by the senses, without figurative or connotative interpretation. It is objective in nature and generally understood uniformly by the broader public.

Connotative meaning, by contrast, emerges from denotative meaning and is subjective. It represents an additional layer of meaning shaped by cultural perspectives and social contexts, involving symbols, historical associations, and emotional dimensions (Sobur, 2004).

Signifier	Signified
Denotative Sign	
Connotative Signifier	Connotative Signified
Connotative Sign	

Figure 1. Roland Barthes' Map of Signs

Source: (Sobur, 2004)

Visual semiotic

In visual semiotic studies, Roland Barthes positions photography as a site for the production of connotative meaning shaped by specific cultural codes. This study employs Roland Barthes' semiotic theory, particularly his concept of connotation in photographic images. According to (Barthes, 1977) in *Image, Music, Text*, the level of connotation encompasses *trick effects, pose, object, photogenia, Aestheticism, and syntax*.

Barthes argues that photographic meaning is not natural or inherent, but rather culturally constructed through these connotative dimensions. To uncover the meaning of a photograph, analysis may be conducted through the following six aspects:

<i>Trick Effect</i>	Technical manipulation of photographs, such as montage or the combination of multiple images to create artificial imagery, including double exposure or the use of digital editing tools such as Photoshop.
<i>Pose</i>	Body posture or facial expression consciously selected by the subject to convey particular meanings, such as folded arms, closed eyes, or running movements.
<i>Object</i>	The placement of specific objects that carry additional meanings, such as the selection of laboratories, public spaces, or gardens as photographic settings.
<i>Photogenia</i>	The application of photographic elements such as brightness, exposure, and background, which contribute to enhancing the visual attractiveness of the image.
<i>Aestheticism</i>	Visual composition that resembles fine art or painting and produces aesthetic value, such as repetition, symmetry, or the rule of thirds.
<i>Syntax</i>	The relational meaning generated through multiple images. Syntax is interpreted within a sequence of photographs, where meaning emerges through chronological order or point of view, for instance in Instagram carousel feeds

(Darmawati & Riyanda, 2024).

Although this framework has been widely employed in photographic analysis, most studies tend to remain at the level of mapping symbolic meanings without critically linking them to transformations in contemporary social practices and visual culture.

This article is grounded in the assumption that expressive graduation photographs do not merely present variations in visual style, but signify a connotative shift in the interpretation of graduation as a cultural event. By applying Barthes' connotative framework, this study examines how visual expressions in graduation photographs on Instagram construct meanings of graduation as a personal, emotional, and performative experience (Agustin N. Vina, 2025). In contrast to predominantly descriptive semiotic studies, this article positions connotation as a site of negotiation between institutional ritual and self-representation within social media culture.

Empirically, the study focuses on expressive graduation photographs published on Instagram within the context of major educational cities in Indonesia. This context is significant given Indonesia's dynamic visual culture, in which graduation photography not only represents academic achievement but also forms part of broader processes of social and digital identity construction (Mahameruaji, 2014). Accordingly, this article contributes to studies of photography and visual culture by offering a semiotic reading that situates expressive graduation photography as a transformation of the meaning of academic rituals within the contemporary social media landscape.

RESEARCH METHOD

This study employs a descriptive qualitative approach using visual semiotic analysis to examine expressive graduation photographs published on the social media platform Instagram. The analysis is conducted in a systematic, in-depth, and meaningful manner (Judijanto et al., 2024). The research objects consist of graduation photographs that display academic attributes as markers of the graduation ritual, while simultaneously incorporating non-ceremonial expressions, poses, and visual styles. The analysis is grounded in Roland Barthes' theory of connotation, as articulated in *Image, Music, Text*, which conceptualizes photography as a system of signs that constructs cultural meaning through visual relations.

This study applies six connotative elements formulated by Roland Barthes *trick effects, pose, object, photogenia, Aestheticism, and syntax* as analytical dimensions for interpreting connotative meanings in expressive graduation photographs. These elements are not treated as linear stages of analysis, but rather as conceptual tools applied selectively and contextually in accordance with the visual characteristics of the data. In practice, the syntax aspect is not operationalized, as the data presentation focuses on a single primary photograph as the object of analysis; consequently, inter-image relationships that form the basis of syntactic reading cannot be adequately examined.

Furthermore, the sample of graduation photographs in this study is selected purposively from three of Indonesia's leading student cities Jakarta, Bandung, and Yogyakarta which are widely recognized as centers of higher education and are listed in international rankings (QS Quackquarelli Symonds, 2025). The selection of these cities is combined with the representation of prominent higher education institutions, namely Universitas Indonesia, Institut Teknologi Bandung, and Universitas Gadjah Mada, to provide a strong academic context as well as a diversity of graduates' visual expressions in graduation photography on Instagram.

Each photograph is examined to identify how visual elements construct connotative meanings, which are then synthesized to reveal recurring patterns of meaning in the representation of expressive graduation photography. This synthesis is subsequently interpreted to understand shifts in the meaning of academic rituals and the role of graduation photography as a medium for representing graduates' identities within the context of social media visual culture.


RESULT AND DISCUSSION

Result

The results and discussion section is grounded in an in-depth reading of expressive graduation photographs as visual texts. The analysis focuses on how photographic elements generate connotative meanings through sign relations. By applying Roland Barthes' framework of connotation, the discussion traces how expressions, attributes, and visual compositions contribute to the construction of meanings of graduation within the social media context. The analysis of each photograph is then synthesized to uncover representational patterns that operate consistently across expressive graduation photography. Here are three examples of graduation photos that will be analyzed with connotation aspects in semiotics:

The first photograph was uploaded by the account @deputography in collaboration with @devaazl, affiliated with the @deputography photography agency, originating from Institut Teknologi Bandung, and was posted on October 25, 2025.


Table 1. Connotation in graduation photograph from Institut Teknologi Bandung
Source: (deputography, 2025)

Aspect	Connotation
Picture	
Trick Effect	<p>There is no photographic manipulation or object alteration in this image; all elements are presented as they appear in reality.</p>
Pose	<p>The graduate and family members stand upright, facing the camera, while holding work tools (a hammer, crowbar, wooden beam, and drill) with serious expressions. This pose resembles a gesture of work readiness rather than a typical celebratory graduation pose. Within the context of graduation imagery, such a pose connotes graduation as preparedness to enter the workforce and assume professional responsibility, rather than merely a symbolic academic achievement.</p>
Object	<p>Mortarboard, medal, and formal attire: symbols of academic legitimacy.</p> <p>Carpentry tools and workshop materials: signify skilled labor and production within a workshop or laboratory setting related to the graduate's field of study.</p> <p>The graduate, father, mother, and sibling: represent the graduate's family members.</p>

<i>Photogenia</i>	The photograph employs artificial lighting from the camera and additional lighting sources, which accentuates the spatial depth and the textures of the tools, wood, and machinery within the room.
<i>Aestheticism</i>	The image demonstrates a symmetrical composition between the workbench, family subjects, and the workshop background, revealing a sense of controlled disorder on the worktable and a densely layered workshop setting. This composition connotes a rejection of elitist and ceremonial representations of graduation, while emphasizing values of labor, collaboration, and technical expertise.

The second photograph was taken from the account @editortoxic_ in collaboration with @divergent.graduation, originating from Universitas Gadjah Mada, and was posted on May 26, 2025.


Table 2. Connotation in graduation photos from Universitas Gadjah Mada
Source: (divergentgraduation, 2025)

Aspect	Connotation
<i>Picture</i>	
<i>Trick Effect</i>	The trick effects applied in this photograph consist of the use of typography reading “A CELEBRATION FOR YUSUF BY DIVERGENT,” which

	displays the graduate’s identity, along with a watermark from the graduation photography agency. These typographic elements function to clarify the visual context and purpose of the image as a graduation event, rather than to create illusion or manipulate visual reality.
<i>Pose</i>	The subject stands upright, facing the camera, holding a diploma folder and wearing a graduation medal. The pose is affirmative and confident, representing individual achievement and academic legitimacy. There are no exaggerated expressive gestures; instead, the body is positioned as a representative figure of success. This pose connotes the graduate as a subject who is “ready to enter the field,” both socially and professionally.
<i>Object</i>	<p>Medal and Diploma: Symbols of academic legitimacy and institutional recognition from Universitas Gadjah Mada.</p> <p>Red Car: Signifies mobility, status, and materialized achievement; the red color reinforces impressions of energy, ambition, and success.</p> <p>Auditorium Building: Functions as a monumental marker of Universitas Gadjah Mada’s institutional identity. The relationships among these objects connote that the graduate’s identity is shaped not solely by institutional affiliation, but also by social status and material achievement.</p>
<i>Photogenia</i>	In terms of photographic technique, this image can be categorized as employing a strobist approach, utilizing external flash on specific visual layers to create a distinctive and dramatic sense of depth. This is further enhanced by the inclusion of typography that adopts an editorial photographic style.
<i>Aestheticism</i>	The photograph demonstrates a symmetrical composition between the subject and the auditorium monument, positioning the subject within a relatively small portion of the frame to create negative space that reinforces the subject as the central locus of visual meaning.

The third photograph was sourced from the account @kosmoloka in collaboration with @robertusdarwin and @josechitersone, affiliated with the Kosmoloka graduation photography agency, originating from Universitas of Indonesia, Jakarta, and was posted on August 10, 2025.

Table 3. Connotation in Graduation photos from the University of Indonesia
 Source: (kosmoloka, 2025)

Aspect	Connotation
Picture	
Trick Effect	<p>No extreme technical manipulation is evident in the graduation photograph above; the visual effect appears natural and unembellished.</p>
Pose	<p>Both graduates are depicted lightly running, with their hands flicking their gowns backward, accompanied by open laughter. This pose conveys joy, freedom, and emotional release. Within the context of graduation imagery, such a pose connotes graduation as a personal and emotionally celebrated moment rather than a solemn ceremonial event. The pose rejects formal representations of graduation and signals a shift from academic discipline toward personal expression.</p>
Object	<p>Graduation medals and gowns: Symbols of academic legitimacy. Batik attire: Signifies traditional Indonesian cultural identity. Open garden setting: A non-academic public space.</p>

	<p>Two graduates: Indicate a relational bond as a couple.</p> <p>The relationships among these objects connote graduation not only as an academic achievement but also as a social and cultural accomplishment. Institutional symbols do not stand alone; instead, they intertwine with the subjects' identities and the public space.</p>
<i>Photogenia</i>	<p>The photographic technique employed in this image includes a Dutch angle, in which the camera axis is tilted from the horizontal. In this context, the technique conveys a shift in meaning from institutional formality toward personal expression. Natural lighting and bright colors further enhance a natural visual impression, without excessive effects.</p>
<i>Aestheticism</i>	<p>The photograph displays a diagonal composition, creating a sense of freedom and informality. The placement of the female graduate also aligns with the rule of thirds, allowing the subject to appear harmonious with the overall visual elements of the image.</p>

The analysis of the first photograph reveals that graduation is represented as a form of productive transition, in which academic legitimacy is closely associated with work practices and practical skills. This finding indicates a shift in the meaning of graduation from a symbolic academic culmination toward an entry point into professional life.

Through Barthes' connotative framework, this representation is constructed through the use of work-related objects, formal academic attributes, and a workshop setting, which together reposition graduation within the sphere of production rather than ceremony. In this photograph, the graduate's identity is negotiated alongside familial identity and professional values, suggesting that graduation functions as a relational transitional event rather than a detached ceremonial moment.

The analysis of the second photograph indicates that graduation is represented as a space for the articulation of both institutional and personal identities, in which academic symbols and social achievements coexist. This finding suggests that the meaning of graduation is constructed not only through the legitimacy of educational institutions, but also through representations of status, mobility, and socio-economic success. Accordingly, graduation is understood as a transitional event that allows the subject to present themselves simultaneously as an institutionally recognized graduate and as an individual projecting personal success and social class position.

Through Barthes' connotative framework, this meaning is constructed through the relationship between the auditorium setting as a symbol of academic authority and

institutional legitimacy, and the presence of the car as a marker of status, mobility, and socio-economic success. The combination of these visual elements indicates a negotiation between academic values and idealized notions of success, positioning graduation as a transitional event that enables the subject to represent themselves as a professional and competent figure. Accordingly, this photograph underscores that graduate identity is constructed through the convergence of institutional authority and symbols of social status.

The analysis of the third photograph indicates that graduation is represented as an expressive celebration that integrates academic, cultural, and emotional identities. This finding suggests that graduation symbols are retained but recontextualized through expressions of joy, freedom, and togetherness in public space. Accordingly, graduation is understood not as a sacred and formal moment, but as a lived experience celebrated in a personal, affective, and social manner.

Through Barthes' connotative framework, this meaning is constructed through the relationship between academic attributes and non-institutional public spaces, as well as the presence of a romantic partner as a marker of relational identity. The combination of these visual elements indicates a process of identity negotiation in which graduates are represented not only as individual subjects, but also as relational and emotional beings. Thus, this photograph articulates graduation as a ceremonial event that merges academic legitimacy with relational narratives within a single structure of visual representation.

Discussion

The findings indicate that self-expression and identity negotiation in graduation photographs on Instagram operate through the reinterpretation of academic symbols within personal, relational, and cultural narratives (Putri, 2016). Through an analysis of Roland Barthes' connotative aspects, it becomes evident that graduation attributes such as gowns, medals, and institutional backdrops are retained as markers of academic legitimacy, yet are no longer interpreted in a singular or strictly formal manner. These symbols are negotiated through expressive bodily poses, the selection of public spaces, and the presence of objects and social relations that represent graduates' personal experiences (Situmorang & Hayati, 2023).

Self-expression is particularly evident in the aspects of *pose* and *photogenia*, where graduates are portrayed dynamically and emotionally, signalling a release from academic discipline toward a more fluid phase of life. Meanwhile, the aspects of *object* and *Aestheticism* reveal how graduates' identities are constructed not only as academic subjects, but also as individuals embedded in familial relationships, romantic partnerships, professional roles, social class, and popular culture. In this context, graduation is understood as a transitional event that enables graduates to negotiate

their positions between institutional authority and personal, context-specific self-narratives.

Accordingly, graduation photography on Instagram functions as a negotiative medium of identity representation, in which self-expression does not replace academic symbols but rather coexists with them. Social media allows academic rituals to be represented in more pluralistic and reflective ways that align with graduates' subjective experiences, thereby expanding the meaning of graduation from a purely institutional achievement to a visual practice of identity formation.

The findings of this study indicate that graduation photography functions as a space in which institutional symbols are negotiated with personal and cultural narratives. Through the application of Roland Barthes' connotative semiotic framework, this research affirms the effectiveness of a semiotic approach in interpreting graduation photographs that are inherently polysemic and context dependent. Within the field of photography, these findings provide a conceptual reference for understanding and mapping emerging trends in graduation photography, particularly within the context of social media. Furthermore, this study contributes to the enrichment of visual semiotics by offering insights into how contemporary photographic practices participate in shaping and transforming the meanings of academic rituals.

CONCLUSION

Theoretically, this study contributes to the development of visual semiotics by demonstrating that Roland Barthes' framework of connotation remains relevant for analyzing contemporary photographic practices on social media, particularly in the context of academic rituals undergoing shifts in meaning. By positioning graduation photography as a negotiative visual practice, this research extends existing understandings of how institutional symbols are not static, but are continuously re-signified through personal, relational, and cultural narratives within digital visual culture.

Nevertheless, this study is limited by the scope and number of visual data analyzed, as well as its focus on specific geographic contexts, and therefore does not fully represent the diversity of graduation photography practices in Indonesia. Future research may expand the scope of analysis by incorporating additional social media platforms, more diverse cultural settings, and alternative methodological approaches such as visual discourse analysis or audience studies to further enrich understandings of identity representation and the evolving meanings of academic rituals within an increasingly dynamic digital media landscape.

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