

Applying The Circular Model Of Some To Digital Public Relations: Instagram And Brand Image Construction In Taman Budaya Yogyakarta

Irgiawan Aditya Ranga*

Universitas Ahmad Dahlan, Bantul, Daerah Istimewa Yogyakarta
55198, Indonesia

2215030352@webmail.uad.ac.id

Iva Fikrani Deslia

Universitas Ahmad Dahlan, Bantul, Daerah Istimewa Yogyakarta
55198, Indonesia

iva.deslia@comm.uad.ac.id

**Corresponding Author*

Abstract

This research aims to analyze the digital public relations strategy through Instagram social media in shaping the brand image of Taman Budaya Yogyakarta (TBY) as “The Window of Yogyakarta”. The method employed is a descriptive, qualitative approach, utilizing case study techniques through in-depth interviews, observation, and documentation. The results showed that the management of the @tamanbudayayogya Instagram account follows the principles of The Circular Model of SOME, which consists of Share, Optimize, Manage, and Engage. Taman Budaya Yogyakarta utilizes Instagram as a strategic communication medium to disseminate cultural content, build audience engagement, and form emotional connections with the public through two-way interaction, visual content, and collaboration with various external parties. This approach has also proven effective in building a positive image of cultural institutions amidst the challenges of the digital era, making Instagram a key instrument in strengthening Taman Budaya Yogyakarta's identity as Yogyakarta's cultural window.

Keywords: *Brand Image, Digital Public Relations, Instagram, Taman Budaya Yogyakarta*

1. Introduction

The digital era presents new challenges for society in changing its lifestyle, one of which is utilizing the internet to use social media as a means of communication. Social media allows users to connect across a wider area and is more efficient than conventional communication. (Zaxrie et al., 2024). The ability to receive various information and easier access are also advantages of using media for its users (Widada et al., 2018). The presence of social media has a wide reach, and its facilities make it easy to disseminate information that can be accessed by the public quickly, without the need for face-to-face meetings (Tresia & Risdiyanto, 2024).

The use of social media in society is now quite diverse, one example being Instagram. This social media platform provides various features for its users, ranging from photos and videos to other interactive features (Fitriani, 2021). Instagram features can be used to create content that disseminates information. The content is designed to attract the attention of other users and encourage interaction for a variety of experiences (Zuhri, 2024). That way, social media such as Instagram can be used as a means to promote a name, brand, product, and other promotional activities (Nugroho et al., 2022).

This development has also encouraged the role of Public Relations (PR) in its practice of conveying information. Public Relations is the art of creating better public understanding in order to deepen public trust in a person or organization (Musi et al., 2022). Initially, PR as strategic communication helped disseminate information to the public by relying on conventional media, but its dynamics have now transformed by utilizing digital platforms to reach a wider audience. This transition has created a modern practice called Digital Public Relations (Digital PR).

Digital public relations is an activity aimed at gaining goodwill, trust, mutual understanding, and a positive image from the public or community using strategic communication media (Kusumawati, 2025). These objectives position digital public relations as a function that focuses not only on conveying information but also on managing public relations and perceptions on an ongoing basis. In line with this, according to Hidayat and Dasrun (Kahfi & Zebua, 2024), Digital public relations is a method of public relations that requires practitioners to be proficient in using technology and able to adapt to advanced technological developments in order to build good relationships between parties. Mastery of digital technology in this context is an important foundation for effective communication between organizations and their audiences. Proficiency in applying digital communication technology is a distinct

advantage for public relations practitioners in creating broader and faster relationships (Suryasuciramdhan et al., 2024). Relationships that are effectively built through a digital approach have a direct impact on shaping public perception of the organization. In this process, Digital Public Relations plays an important role as a tool for building the brand image of a company or institution, which represents the credibility of the company/institution itself (Gabriel & Setyanto, 2023). In addition, the role of public relations also includes the ability to build convincing and relevant narratives for the target media audience, ensuring that the messages or information conveyed are in line with the image and objectives of the organization (Pratiwi & Riyanto, 2025).

Taman Budaya Yogyakarta is one of the tourist attractions in Yogyakarta. Taman Budaya Yogyakarta, often abbreviated as TBY, has various buildings that serve as venues for performances, exhibitions, and other art presentations. In carrying out its functional duties, Taman Budaya Yogyakarta, as a cultural and artistic tourism institution, has a mission to provide a creative space for artists and cultural figures, as well as to preserve and promote local cultural heritage. In fulfilling this role, Taman Budaya Yogyakarta recognizes the importance of adapting to developments in digital communication technology, one of which is through the use of Instagram social media to convey information and build interaction with its audience, namely the community (Firmana & Subekti, 2024). Taman Budaya Yogyakarta (TBY), as a case study, is based on its central role as a cultural institution and its ongoing digital adaptation initiatives. TBY's digital activities are clearly visible on its Instagram account @tamanbudayayogya, where it publishes various cultural event information, activity posters, art and cultural content, and collaborations with various art communities. Through this content, Taman Budaya Yogyakarta not only conveys messages but also actively shapes public perception of its institutional image in achieving its vision as "The Window of Yogyakarta." Additionally, through Instagram, Taman Budaya Yogyakarta strives to realize this vision in line with the explanation that the brand image of Taman Budaya Yogyakarta as "The Window of Yogyakarta" is not solely shaped by marketers or institutional managers, but emerges as a result of the public's interpretation and experience of various communication activities, including marketing efforts, advertising, and digital interactions (Aziz, 2025).

The selection of Instagram as the object of this study is based on its high level of popularity in reaching a wide audience. The official Instagram account of Taman Budaya Yogyakarta, @tamanbudayayogya, has more than 21,500 followers and has uploaded

more than 1,200 pieces of content (data as of June 3, 2025), indicating a high level of activity in building digital communication. Not only that, the consistency of posts and the use of interactive features such as stories on their Instagram account show the seriousness of social media management as the main channel for disseminating information related to arts and culture. Instagram is an effective medium for promoting arts and culture because of the uniqueness of its content, which is able to attract the attention of audiences.

The above research instruments were then explored and linked using the Circular Model of SOME theory. The theory developed by Regina Luttrell is relevant in designing digital communication strategies, particularly in Digital Public Relations practices. The Circular Model of Some theory has advantages in its application, which involves circularity between stages and sustainability of interaction, making the model in this theory relevant in creating a more optimal brand. The stages in this model theory consist of four stages, namely Share, Optimize, Manage, and Engage. (Pane et al., 2025) Through this theoretical framework, the digital communication practices carried out by Taman Budaya Yogyakarta (TBY) through Instagram social media will be analyzed. This step was taken because there are still fundamental problems in the form of a risk of a gap between the traditional values carried by the institution and the expectations of modern audiences on digital channels. Without a comprehensive strategy, messages of cultural preservation risk not being conveyed properly in shaping the institution's brand image. If digital communication management is not carried out thoroughly, efforts to build a brand image will be difficult to reach the wider community.

Previous studies have highlighted the role of Instagram as a new medium in the context of increasing the digitization of an institution and as a promotional medium. As in previous studies, according to Malik and Kusumadinata (2023), which highlighted Instagram as a channel for brand promotion and introducing brands to the public and consumers. Research, according to Nurjanah and Nurnisya (2016), observes that digital PR practices can be one of the means to realize the "Special" brand of the city of Yogyakarta, and research conducted by Utami et al. focuses on Instagram as a medium for disseminating messages in the digital era. However, amidst this literature, there remains a significant research gap: the lack of structured empirical analysis on how institutional image (brand image) is comprehensively formed through the SOME model. Previous research tends to view Instagram solely as a one-way promotional tool, without dissecting the circular process needed to build long-term reputation. Therefore, this research is important to fill this gap by dissecting Taman Budaya Yogyakarta's digital

communication practices. This study not only aims to describe the uploaded content but also to analyze how the management of this account is able to build an interactive digital cultural ecosystem and strengthen Taman Budaya Yogyakarta's position as a representation of Yogyakarta culture.

The use of the SOME model is crucial in examining digital public relations because this model offers a more dynamic and integrated approach compared to linear communication strategies. In shaping brand image, an institution's image is not only built from what is disseminated (Share), but also from the extent to which the content is found by the right audience (Optimize), how credibility is maintained through interaction management (Manage), and how emotional engagement of the audience is created (Engage).

For institutions such as Taman Budaya Yogyakarta, the SOME model is the right instrument because it bridges the needs of modern social media algorithms with the institution's values of cultural preservation. Through this circular approach, the Digital PR strategy is no longer just a technical activity of uploading content, but a strategic effort to create a consistent brand image. Based on this urgency, this study fills a gap in the literature by analyzing the digital public relations presented on the Taman Budaya Yogyakarta's Instagram social media, with a focus on efforts to realize the vision of Taman Budaya Yogyakarta as "The Window of Yogyakarta."

2. Method

This study uses a descriptive qualitative method through a case study approach, in which the researcher combines several data collection techniques such as observation, interviews, and documentation to explore information and understand meaning. Descriptive research does not manipulate, modify, or control the variables being studied; instead, this approach aims to provide a comprehensive picture of the conditions observed through observation, interviews, and documentation (Mahmudah & Rahayu, 2020).

This study uses a qualitative descriptive method to describe the processes and activities involved in managing the Instagram social media account @tamanbudayayogya. The main data collection was conducted through in-depth interviews and documentation using purposive sampling techniques. This technique was chosen to ensure in-depth and rich data by selecting informants who were directly involved and had a comprehensive understanding of the management of the account (Sari & Sitorus, 2021). The criteria for selecting informants were individuals who hold positions and are directly involved in this field at Taman Budaya

Yogyakarta, namely: Dyah Wahyu Aprilina, S.I.P., M.P.A., as Head of the Arts and Culture Documentation and Information Section, and Rony Ramadhan, M.Sn, as Digital Media Manager. Interviews lasting 30-90 minutes were used to explore findings, while documentation served as crucial empirical evidence.

Next, the collected data will be processed and analyzed using the Circular Model of the SOME framework. The analysis process is carried out using a method in which researchers will code data from interviews and Instagram content documentation by deriving themes based on the four stages of SOME (Share, Optimize, Manage, Engage). The main role of the researcher is as a key instrument responsible for ensuring the validity of the findings through data triangulation. All of these interpretations aim to provide a valid understanding of the influence of digital public relations through Instagram in building the brand image of Taman Budaya Yogyakarta as “The Window of Yogyakarta”.

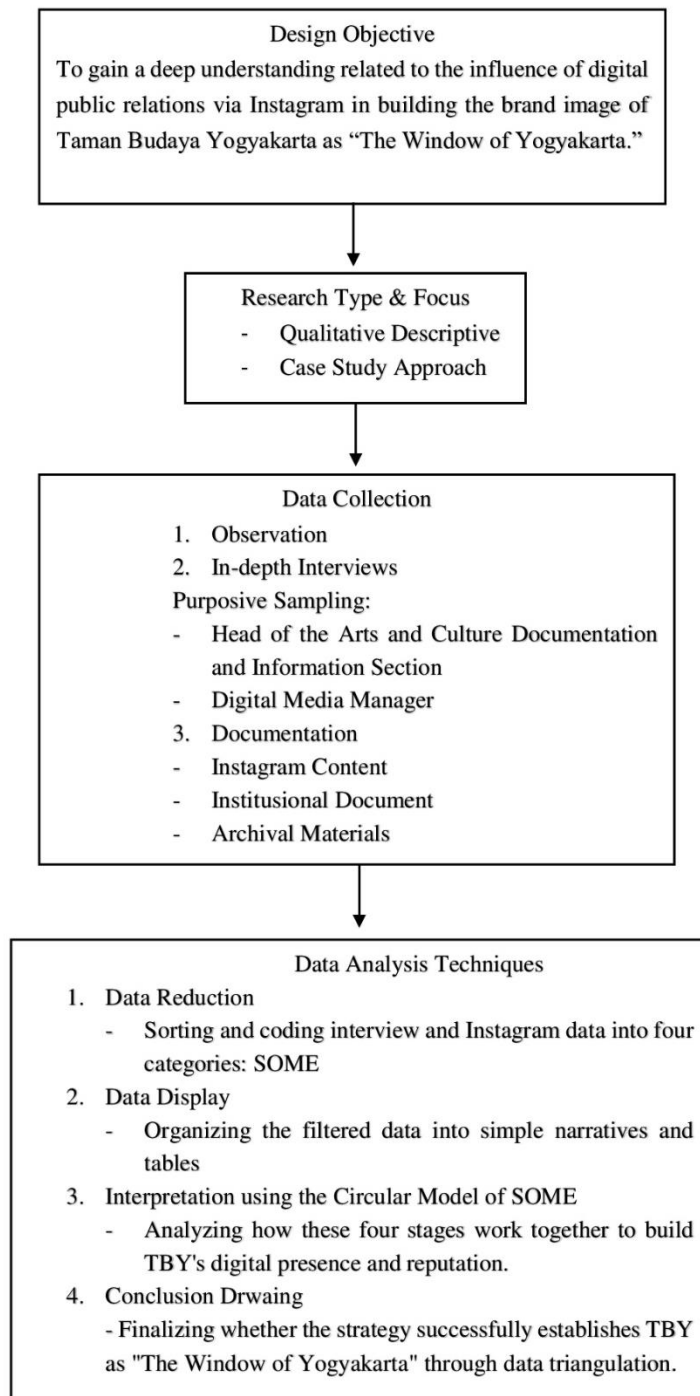


Figure 1. Research Flowchart

3. Results

According to (Fadillah, 2018) The Circular Model of SOME is a model created by Regina Luttrell to help social media practitioners plan their social media communications. It is divided into four stages: Share, Optimize, Manage, and Engage.

3.1. Share

Sharing or posting on social media applies several implementation principles in the Digital Public Relations strategy through the Instagram social media account (@tamanbudayayogyakarta). Through this platform, Taman Budaya Yogyakarta actively shares various cultural content. The content includes documentation of art performances, event information, cultural posters, collaborations with various art communities, and campaign calls to preserve culture. This is consistent with the findings from in-depth interviews with digital media managers, who explained:

"We don't just convey event information, but also instill cultural narratives in every post. The content presented is expected to be not only informative, but also educational and persuasive so that it can increase public understanding and interest in arts and culture." (Digital Media Manager, 2025)

Taman Budaya Yogyakarta's active presence on social media demonstrates its involvement (Participate) in digital communication spaces. This action is also based on its awareness of the position of digital audiences, who are now the main target in the dissemination of cultural information. Engagement or participation is an instrument for implementing Digital Public Relations on social media. These engagement activities enable Taman Budaya Yogyakarta to not only target local communities but also utilize digitalization to reach as many audiences as possible.

The next principle of implementation in this sharing stage is connection. The establishment of connections between institutions and the public, especially potential audiences such as individuals/communities who love art and the younger generation, as the digital generation, is realized through features available on social media. Interactive features provided by Instagram, such as Instagram Stories, Reels, and live broadcasts of performances, enable Taman Budaya Yogyakarta to communicate messages in a two-way manner. Taman Budaya Yogyakarta strives to create a media environment that encourages public participation through responses, comments, and reposts (re-uploading) of content by its followers, indicating active two-way engagement that forms the basis of a strong relationship between the institution and the digital community (Putri et al., 2025).

The next principle in Digital Public Relations implementation is Taman Budaya Yogyakarta's efforts to share information regularly and transparently. These efforts help build trust in the institution. More than just sharing information, Taman Budaya Yogyakarta also actively promotes cultural dissemination campaigns at art performances through various digital channels, such as uploading stories, creating short video reviews, and inviting people to rate activities. For example, in many cultural activities, the audience is encouraged to participate by uploading personal stories and tagging Taman Budaya Yogyakarta's posts. This kind of audience-driven sharing initiative is a powerful means of engagement, while also organically expanding the reach of Taman Budaya Yogyakarta's cultural campaign, which in turn fundamentally supports the formation and strengthening of their brand image. When trust and connections have been established through an active and continuous content-sharing process, the positive image (Brand Image) of Taman Budaya Yogyakarta as “The Window of Yogyakarta” will be even more firmly embedded in the minds of the community (Tatasari et al., 2025).



Figure 2. Share Stages Element

3.2. Optimize

The optimization stage in the implementation of the SOME model by Taman Budaya Yogyakarta (TBY) not only focuses on responding to criticism but also includes data-driven strategic efforts to maximize the visibility and effectiveness of content. The results of research on social media @tamanbudayayogya, combined with interview data, show the depth of implementation at this stage.

Fundamentally, this stage is carried out by applying the principle of “Listening and Learning” from public interactions. This can be seen in the quick response to technical questions from the audience, such as activity schedules, how to register for participation, and detailed

information about activities carried out through comment columns and Q&A, which aim to prevent misinformation and maintain public trust and satisfaction. Optimizing the interaction stage, Taman Budaya Yogyakarta also implements proactive crisis management, characterized by open and non-confrontational responses or avoiding unnecessary conflicts with every complaint.

The interview results also showed that the optimization stages focused on digital technical strategies and metric analysis. In increasing the reach of its publications, Taman Budaya Yogyakarta implemented digital optimization through the use of thematic hashtags, the inclusion of upload locations, and the selection of attractive visuals so that content could be easily found, especially by local audiences. For large-scale exposure, Taman Budaya Yogyakarta utilized paid promotions on Instagram, which were considered effective in reaching a wider audience. Findings from the interviews indicate:

“For certain activities, we also utilize paid promotions on Instagram to reach a wider audience. This step is considered effective in increasing exposure for large-scale activities. Examples include content for registering participants for the Rana Budaya #3 cultural photography competition, the Rebon Stage Promotion, and cultural arts activities that have often taken place at Taman Budaya Yogyakarta.” (Digital Media Manager, 2025)

The main pillar of this optimization is Data-Driven Content Performance Evaluation. Taman Budaya Yogyakarta regularly analyzes Instagram Insight features, monitoring critical metrics such as reach, impressions, interactions, and audience profiles. This data then becomes the basis for planning future content and aligning it with upcoming activities, ensuring a wider and more significant audience reach. In fact, effective upload times are determined based on audience behavior analysis (Morning 8:00–10:00, Afternoon 4:00–6:00, Evening 7:00–9:00). The resulting integration proves that Taman Budaya Yogyakarta can ensure that the Optimize stage is not only reactive but also proactive and strategic in strengthening their Brand Image. Several aspects and descriptions of implementation are key in this stage, that is:

Table 1. Structural Optimize Stages

Aspect	Practical Implementation	Indicator
Public Service	Fast response to technical FAQs (schedules, registration) via comments/Q&A.	Information accuracy, public satisfaction, and zero misinformation.

Content Technicals	Using thematic hashtags, location tags, and high-quality visuals.	Content is easily discoverable by local and relevant audiences.
Paid Promotion	Utilizing <i>Instagram Ads</i> for major events	Significant reach expansion beyond current followers.
Crisis Management	Handling complaints openly and avoiding non-confrontational responses.	Maintained reputation and a positive digital environment.
Data Analysis	Evaluating <i>Instagram Insights</i> to set optimal posting times (Morning, Afternoon, Evening).	Content posted during peak audience activity for maximum engagement.

3.3. Manage

As one of the stages of the SOME theory, the implementation of the Manage stage in the communication strategy of Taman Budaya Yogyakarta (TBY) focuses on the Instagram platform, which is based on a systematic and collaboration-oriented governance foundation. The operational management of Taman Budaya Yogyakarta's digital channels is centrally handled by an official administrative team involving personnel from the Documentation, Information, Public Relations, and Activity Coordination Subdivisions, emphasizing an integrated and accountable organizational structure. The team ensures consistency in publishing by creating a monthly content calendar and implementing strict internal approval procedures before materials are uploaded.

In terms of content strategy, the management team has demonstrated a high level of adaptability to the dynamic social media ecosystem. The material produced not only focuses on delivering factual information but also adopts popular formats, such as the use of Reels and behind-the-scenes footage. This approach is an effort to broaden appeal among younger generations and digital communities (Rullah et al., 2025). The management of @tamanbudayayogya on Instagram also implements quick response capabilities, which have become a hallmark of daily operations, where audience feedback and questions are responded to immediately, maintaining warm and responsive communication in media management.

With adaptive and collaborative management, the Instagram account @tamanbudayayogya has successfully become the main channel in building the brand image of Taman Budaya Yogyakarta as “The

Window of Yogyakarta”. This account reflects a cultural space that can reach various segments of society.

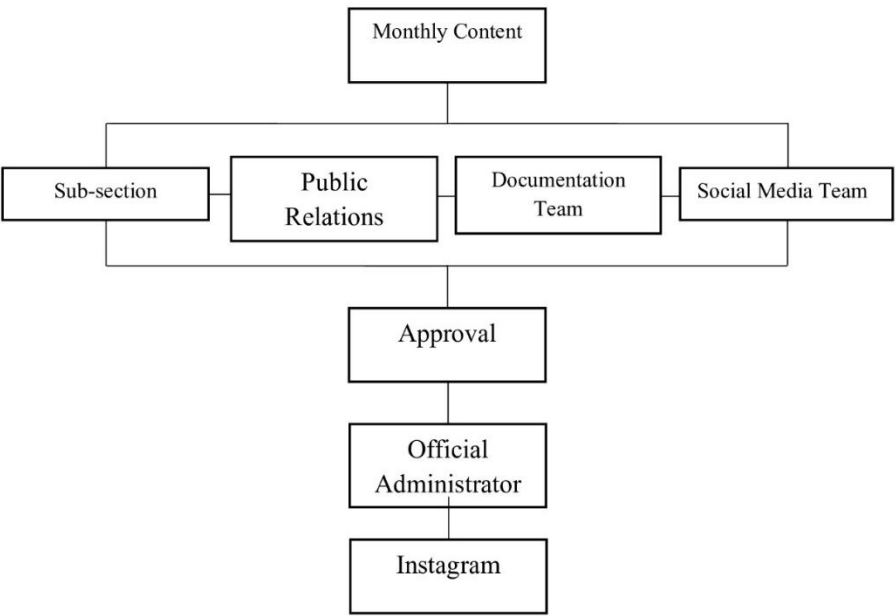


Figure 3. Content Upload Flow on Instagram @tamanbudayayogya

3.4. Engage

In the theory proposed by Reginna Luttrell, the involvement of other parties in disseminating information is an important factor in building public trust. The credibility of information will increase if it is supported by figures, institutions, or communities that are trusted by the public. This principle is also applied in the digital public relations strategy implemented by Taman Budaya Yogyakarta through its Instagram account @tamanbudayayogya.

Taman Budaya Yogyakarta actively collaborates with various parties, particularly art communities, local artists, and educational and cultural institutions. This collaboration is not just about disseminating information, but also an effort to expand reach through a community audience base that has a high level of trust in these artists. Technically, this activity is reflected in the quantitative metrics of the @tamanbudayayogya account, which has over 21,500 followers and 1,200 posts (data as of June 3, 2025) and continues to experience an increase in engagement. These numbers are not merely statistics, but a representation of the breadth of the digital ecosystem and TBY's consistency in providing a space for interaction.

For example, when artists or art communities repost information from the @tamanbudayayogya account to their personal or community accounts, there is an increase in messages and audience opportunities for the dissemination of content or information, which can strengthen the relationship between institutions and the community, as well as increase public participation in the activities held.

Active engagement in responding to comments, reposting content from visitors, and organizing activities that directly involve followers (such as competitions, quizzes, or live sessions with artists) also strengthens Taman Budaya Yogyakarta's image as an inclusive and participatory cultural institution.

The stages of engagement become the criteria for assessing how the use of digital media in the implementation of Digital Public Relations can create public engagement through Instagram (Bramanta & Burhani, 2025). Taman Budaya Yogyakarta has successfully implemented the engagement stage in involving audiences and the public to give their attention and positive responses. This is evident from the enthusiastic comments and various features on Instagram @tamanbudayayogya in its various posts.

Table 2. Dimensions of Public Involvement (Engage Stages)

Dimension 1 External Engagement (Collaboration)	Dimension 2 : Internal Engagement (Public Interaction)
Involved Parties:	Interactive Activities:
<ul style="list-style-type: none"> - Local Artists - Art Communities - Educational/Cultural Institutions. 	<ul style="list-style-type: none"> - Comment Responses - Repost Visitors' Content
Key Mechanism:	Key Mechanism:
Cross-posting/Reposting of TBY Information	<ul style="list-style-type: none"> - Live Sessions - Quizzes - Competitions

4. Discussion

4.1 Implementation of the Circular Model of SOME Theory on Instagram in Building Brand Image.

The findings of this study enrich the discourse on institutional branding through social media by showing that new media, especially

Instagram, do not merely function as a promotional channel, but as a space for institutional identity formation strategies. Unlike previous studies that focused on exposure and posting intensity, this study emphasizes that branding effectiveness lies in the institution's ability to build sustainable and participatory communication relationships. The management of the @tamanbudayayogya Instagram account shows how Taman Budaya Yogyakarta (TBY) positions social media as a digital front-end that comprehensively represents the institution.

Taman Budaya Yogyakarta uses Instagram not only to convey its arts and cultural agenda, but also to present an institutional narrative that encompasses architectural aspects, the informational function of space, and the dynamics of cultural activities. This strategy marks a shift from an event-based branding approach to storytelling-based institutional branding, in which social media plays a role in building a collective understanding of cultural institutions, rather than simply increasing the visibility of programs.

The application of the Circular Model of SOME in the context of new media shows that Taman Budaya Yogyakarta's digital communication strategy is iterative and interconnected. The content distribution process (Share) serves as the starting point for participation, connectivity, and public trust, which is then strengthened by the institution's ability to listen to audience responses and reflectively adjust its communication strategy (Optimize). The sustainability of this cycle is supported by coordinated and consistent internal management, so that communication can maintain its relevance amid the dynamics of social media algorithms (Manage). The entire process culminates in the creation of two-way interactions that build the audience's emotional engagement and strengthen Taman Budaya Yogyakarta's brand image as an adaptive and inclusive cultural institution (Engage).

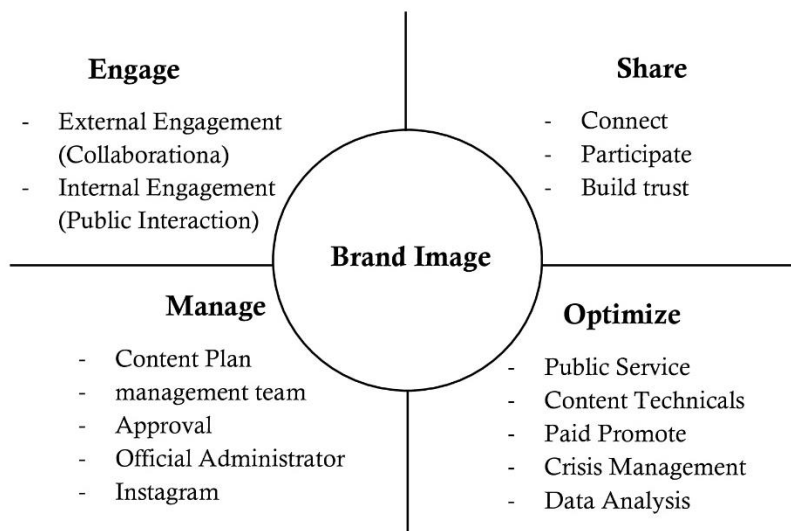


Figure 4. Relationships between categories in creating brand image

However, this study also identifies limitations in applying the Circular Model of SOME theory in the context of cultural institutions. Using this model in institutional communication can trigger conflicts between the interests of social media algorithms and the cultural values promoted by Taman Budaya Yogyakarta. An excessive focus on interaction numbers risks prioritizing content that is merely popular. This raises concerns that content with deep educational and cultural value will be drowned out, as this type of content often does not gain wide digital reach.

In addition, the budget and resource constraints that are often experienced can hinder consistency in managing social media to its full potential. Therefore, the application of the SOME model must be flexible, where each cultural institution is required to develop a strategy that is in line with its internal capabilities and organizational characteristics.

Overall, this study proves that the use of the SOME model on Instagram can strengthen the branding of cultural institutions if done correctly. Social media is no longer just a promotional tool, but a bridge that connects the cultural values and programs of institutions with the wider community through more modern and sustainable means of communication.

4.2 The Share stage in digital public relations: content consistency as a form of cultural identity affirmation.

This research study examines findings on the Instagram social media channel @tamanbudayayogya, which expands the study of effective communication channels as a branding medium. A cultural institution that presents cultural performances and artworks needs to balance relevant cultural narratives with an accessible and appealing communication style, because the modern era demands that culture not appear outdated.

The realization of the vision “The Window of Yogyakarta” is embodied by Taman Budaya Yogyakarta by consistently positioning itself as a space for dialogue between artists and the community. Instagram is used as the main medium for disseminating cultural information digitally, changing the public's perception of culture as something rigid. Therefore, the content uploaded to the @tamanbudayayogya account has a strict thematic focus on culture, but is adapted to current social media algorithms to attract the interest of the audience, especially young people who are heavily involved in technological developments.

Each post on the Instagram channel is accompanied by a straightforward title and supported by visual documentation that corresponds to the arts activities and agenda. The content of Instagram posts also uses a focused information delivery strategy to foster public interest in exploring more information about the role and function of Taman Budaya Yogyakarta.

Several other findings in the content explicitly show the cultural performance process, from pre-performance to post-performance. This activity refers to content as part of “storytelling” that presents a flashback of cultural activities and performances. Storytelling attempts to convey a memorable experience for visitors, with the hope that the performance experience witnessed firsthand can be disseminated by visitors to their social networks when they return to their respective regions, indirectly helping to expand Taman Budaya Yogyakarta's promotional reach. At the root of the problem, the researcher questioned whether digital public relations strategies could build brand image using social media channels. This can be achieved through findings on the consistency of the content produced with straightforward content uploads accompanied by adequate visuals and the existence of a storytelling concept in selling stories and disseminating them as audience experiences. This finding could then become Instagram's strength in building and sharpening Taman Budaya Yogyakarta's vision as “The Window of Yogyakarta.”

4.3 Optimization Stage: Strategic Adaptation of Cultural Content to Digital Algorithms

The findings of the Optimization Stage in digital public relations practices at Taman Budaya Yogyakarta reveal a latent tension between the technical demands of the Instagram platform and the mission of cultural preservation. Critically, the findings of this study show that optimization through Instagram insight analysis (determining upload times and using Instagram Ads) is not merely a technical effort to increase reach, but a form of identity negotiation.

Here, it is interpreted that institutions are forced to adapt their cultural content to fit the “algorithm logic” that favors aesthetic visuals and short durations in order to obtain high reach metrics. A new theoretical contribution found here is that in public cultural institutions, the Optimize stage functions as a selective filter, whereby institutions must choose which cultural values can be condensed into popular content and which must retain their depth despite the risk of low interaction. This finding challenges the SOME model, which tends to assume that all content can and should be optimized uniformly. In this section, Taman Budaya Yogyakarta defines optimization as a strategic action to prevent the “digital marginalization” of cultural content amid the hustle and bustle of global entertainment content.

4.4 Audience Relationship Management and Organizational Capacity Challenges: Manage Stage

A critical interpretation of the findings in the management stage shows that social media has changed the function of Taman Budaya Yogyakarta's public relations from merely an information channel to a real-time public accountability channel. Managing interactions through comment sections and direct messages is not only a matter of customer service friendliness, but also a manifestation of public institution transparency. This contributes to the theoretical SOME model in cultural institutions, transforming into a tool for democratizing access to information.

However, critically, this stage reveals the fragility of non-profit/public organizations, which includes Taman Budaya Yogyakarta. Dependence on a limited number of managers creates the risk of gaps in response. The SOME model assumes sustainable and responsive management, but in practice, institutions face major challenges in maintaining consistency in these interactions amid limited human resources.

This gap shows that SOME modeling cannot be applied universally without considering institutional capacity. This finding criticizes the digital public relations literature, which has been too

oriented towards large companies or corporations with abundant resources. For institutions such as Taman Budaya Yogyakarta, management is not only a matter of maintaining image, but also how to strive for relevance and responsiveness amid bureaucratic and budgetary constraints for institutions that are not large corporations.

4.5 Engage stage in digital public relations: collaboration between sectors

Institutions that support the development of an institution's image can be mobilized through collaboration and cooperation between sectors. Each institution usually has a role in spreading an image, but when they collaborate, a mutually beneficial relationship arises for sharing information with one another. The TBY brand image as “The Window of Yogyakarta” also incorporates the concept of collaboration in spreading the name of this brand. Each sub-institution builds its own image when they come together. This correlation shows that the relationship that arises from cooperation and collaboration can make an institution more widely known to the public. The impact can be maximized through social media, in this case through the Instagram account @tamanbudayayogya itself. Among other things, TBY carries out a series of active collaborations with various parties, such as:

1. Inter-Institutional Partnerships: TBY establishes strategic collaborations with entities within the regional scope of work, such as the DIY Cultural Office (Kundha Kabudayan), the Jogja Public Relations Team, and Paniradya Keistimewaan.
2. External Partnerships (Influencer Marketing): To massively expand its audience reach, TBY actively collaborates with influencers or social media personalities. This collaboration typically takes the form of reviews of activities, exhibitions, and cultural performances.

5. Conclusion

This study explores the implementation of digital public relations strategies at Taman Budaya Yogyakarta (TBY) through Instagram social media using the Circular Model of SOME (Share, Optimize, Manage, and Engage) framework. The findings show that Taman Budaya Yogyakarta utilizes all four stages to align digital content with the institution's vision, namely “The Window of Yogyakarta”. By integrating cultural values into visual narratives, Taman Budaya Yogyakarta demonstrates how social media can be transformed from a mere promotional tool into a strategic medium for representing institutional identity in the digital space.

Theoretically, this research contributes to the literature on digital public relations and cultural branding through the actualization of the

SOME model, specifically in the context of cultural institutions. This study emphasizes that branding in such institutions is highly dependent on the balance between following social media algorithms and maintaining the depth of cultural meaning. However, this study has significant methodological limitations. The reliance on a single platform (Instagram) and the limited number of qualitative informants make these findings more of a specific case study than something universal. Without quantitative validation, such as survey analysis of a large audience, conclusions about the “effectiveness” of brand image formation remain interpretive and context-bound to Taman Budaya Yogyakarta.

Future research should adopt mixed methods to provide more measurable data on the impact of digital strategies on public perception. Comparative studies between platforms (e.g., TikTok or YouTube) or between other cultural organizations will clarify how the technical characteristics of platforms influence storytelling models and public engagement. For cultural practitioners, these findings emphasize that digital transformation requires a reflective approach; institutions must be able to adapt to digital trends without sacrificing the educational and cultural integrity that is their primary mission.

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