UNIVERSIDADE CATÓLICA PORTUGUESA

TATTOOS ON INSTAGRAM:
HOW THE PLATFORM CONNECTS PROFESSIONALS AND
CONSUMERS

Dissertation to Universidade Católica Portuguesa to obtain a
Master's Degree in Communication Studies: Communication,
Marketing and Advertising

By

Maria Catarina Amado e Vasconcelos Duarte Silva

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Resumo

O objeto de estudo desta dissertação é a relação criada através do Instagram entre tatuadores e consumidores. Esta investigação explora como a relação permite que os artistas se posicionem nesta rede social, as vantagens que a mesma tem e quais as razões que levam um consumidor marcar uma tatuagem. A pertinência da mesma é justificada por serem poucos os estudos que investigam o consumo de tatuagens em Portugal, sobre a conexão que seguidores criam no Instagram com os tatuadores e o impacto que isso causa no consumo de tatuagens.

Quanto à escolha metodológica, trata-se de um estudo misto. Este envolveu a análise qualitativa dos dados recolhidos a partir de uma analise conteúdo e entrevistas feitas a 6 tatuadores, bem como a análise quantitativa dos dados recolhidos a partir de um questionário respondido por 567 consumidores.

Conclui-se que os tatuadores conectam-se com seus seguidores no Instagram através da partilha de conteúdo pessoal que permite uma identificação por parte dos consumidores. As razões para os consumidores seguirem os tatuadores são a busca de entretenimento e a identificação, sendo que interagem com os mesmos principalmente através de mensagens privadas, responder a sondagens nas histórias do Instagram, comentários e gostos.

Palavras-chave: tatuagem; tatuadores; consumo de tatuagens; personal branding; brand loyalty; Instagram;

Abstract

The object of study of this dissertation is the relationship created through Instagram between tattoo artists and consumers. This investigation emphasizes how the relationship allows artists to position themselves in this social network, its advantages, and the reasons that lead a consumer to get a tattoo. The relevance of the same is because few studies investigate the consumption of tattoos in Portugal, the connection that followers create on Instagram with tattoo artists and the impact that this has on the consumption of tattoos.

As for the methodological choice, it is a mixed study. That involved the qualitative analysis of the data collected from content analysis and interviews with 6 tattoo artists, as well as the quantitative analysis of the data collected from a questionnaire answered by 567 tattoo consumers on Instagram.

It is concluded that tattoo artists connect with their followers on Instagram by sharing personal content that allows identification by consumers. The reasons for consumers to follow tattoo artists are entertainment search and identification, and they interact with them mainly through private messages, answering polls on Instagram stories, comments and likes.

Keywords: tattoo; tattoo artists; consumption of tattoos; personal branding; brand loyalty; Instagram;

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Introduction

The theme addressed in this dissertation, "Tattoos on Instagram: how the platform connects professionals and consumers", arises from the importance of studying the relationship created on Instagram between professional tattooists and consumers. This investigation explores how this relationship is created on Instagram and how it allows both tattoo artists present on social media to promote and build their brand and consumers to have more criteria and better understand the process. The motivation for writing this dissertation is because it is an area that means a lot to the author. The author started studying this Master and at the same time started learning how to tattoo. It is an exciting market to research as the industry has always been adapting to time. It is important to mention that there are few Portuguese studies dedicated to this topic, so it is intended to increase scientific knowledge about it. The author had observed several topics that raised curiosity, and wanted to review and understand these deeply. Exploring how Instagram is a marketing tool for tattoos has practical significance for both professionals and consumers. The selection of a tattoo artist is essential to have a good experience. The author could see that only a few successful artists are working without resorting to social media and wanted to study several parts of this relationship. It is important to emphasize that this topic is interesting for professional tattoo artists to develop the marketing of their businesses, but also for the field of Communication Studies, as it is a relevant topic for academia as well.

With this, the dissertation addresses several research questions: 1) How do tattoo artists connect with their followers/customers on Instagram? 2) What are the reasons for consumers to follow tattooers? 3) Do consumers interact with tattooers on Instagram? 4) Is the profile/activity on Instagram a deciding factor when selecting a tattoo artist? 5) How do consumers use Instagram to book their tattoos? 6) What are the tattooers' opinions on the tattoo market, stigma, personal strategy? 7) Are tattooers taking advantage of Instagram's marketing tactics?

The development of this dissertation thus adopts an interpretive paradigm since the theme is recent and emerging. It is still underdeveloped in academic research, thus making sense to understand certain contemporary phenomena' "why?". It was chosen the mixed-methods

strategy as it is an attractive approach to new themes. Focusing on rigorous analysis of open-response qualitative data and closed-response quantitative data is expected to answer the research questions in question, allowing a deeper understanding of the object under study. Thus, a mixed nature investigation was carried out, through three instruments: the interview, content analysis and the online survey. The interviews and content analysis were carried out with 6 tattooists with diverse numbers of followers and the questionnaire was answered by 567 tattoo consumers on Instagram, 482 tattooed individuals and 85 non-tattooed individuals.

This work is constituted, firstly, by the theoretical framework, in which information gathered from the reading of various scientific articles can be found. This is divided into three chapters: 1) Tattoos, 2) Connecting to a Brand and 3) Instagram, each with several sub-chapters. Secondly is the empirical study, which encompasses the methodology, results and discussion. The methodology includes 1) Research Questions, 2) Paradigm, Methods, and Strategies, 3) Population and Sampling, 4) Instrumentation and Conceptualization, 5) Data Analysis and Interpretation, 6) Comment on ethical issues and 7) Limits to Research. It follows the results separated by interviews, content analysis and the survey and the discussion of qualitative and quantitative results, making an interpretation based on the literature. The work concludes with the general conclusion about the work, which also includes suggestions for future studies. Finally, there is the attachments section, where you can see the interviews of the six tattoo artists and extra graphs and tables.

In the first chapter, there is a brief history of tattoos with an explanation about the stigma evolving in society and how tattoos are seen in modern society. Tattoo professionals are addressed and tattooing is described as an art form, the daily duties of the profession as well as the distinction from the older to the newer generation of tattooists are described. Commercial and private tattoo studios are distinguished and the tattoo Styles are described as flexible notions but the main styles are presented. Legislation and health of tattooing is addressed, the dangers of the profession as well as the lack of regulation. Tattoo consumption englobes tattoo consumers, the tattoo market and the different motivations that lead consumers to get a tattoo. Individuals express an affective component through their tattoos, transforming their bodies into emotional canvases (Atkinson, 2004).

The second chapter, entitled "Connecting to a Brand", describes branding, and explores how consumers identify with a brand in two ways: on a personal level, brands can help emphasise their personality and express their values and beliefs and on a social level, brands can act as communication instruments of consumer aspirations and self-status (Tukej et al., 2013). Personal branding definition, process and benefits are explained, how is about providing value to consumers in order to create an emotional connection (Thomas, 2007). The core premise of a personal brand is to identify one's distinctive characteristics and use them to differentiate oneself (Arruda, 2003). Finally, brand loyalty, its antecedents and consequences are addressed and covered, such as purchase intention, word-of-mouth and happiness.

In the third chapter, the importance of Instagram is discussed, as well as how to use the app for marketing, personal branding on Instagram, and the Tattoo Community and Business on Instagram. First, a brief definition and appearance of Instagram are introduced to explain the importance, how the social media platform is used in marketing, and the various features available to increase participation, visibility, and recognition to help businesses grow and expand. Finally, Tattoos on Instagram explains the industry operating on Instagram and how consumers discover and contact their tattooists.

The second part of this dissertation focuses on the demonstration of results from a mixed methods strategy, implemented from the research questions developed. In the fourth chapter, there is the methodology, which encompasses the design of the study, the participants, the description of the instruments, and the explanation of the procedure. In the fifth chapter, there are the qualitative and quantitative results of the content analysis, interviews, questionnaire, and discussion. Finally, in the sixth chapter, there is the conclusion of qualitative and quantitative results making an interpretation based on the literature. The research questions are answered allowing to understand the importance of Instagram in the connection between professional tattooists and potential clients, that the most effective strategy is the combination of professional and personal content, the latter being important to generate empathy and identification on the part of potential customers. The limitations of the present dissertation are defined, and proposals for future empirical studies.

Part I - Theoretical Framework

Chapter 1 - Tattoos

To define a tattoo, one must first define what body alteration is. Featherstone (1999) defines body modification as the intentional and permanent change of the human body in various ways and to varying degrees, from its natural state to an altered state, including procedures such as plastic surgery, tattooing, and piercing. Tattooing is an ancient activity with a long and well-documented history in various civilisations (Goulding et al., 2004). Tattooing can be regarded as a non-verbal form of communication (Kertzman et al., 2019). Tattoos are an ancient and modern phenomenon filled with personal and cultural significance. Tattoos have become commercialised but are still regarded as deviant. They can be both visual and textual. The tattoo's uniqueness is that the canvas is the skin and the human body; however, it is not a uniform canvas; the canvas varies according to skin tone, age, gender, location, presence, markings, and scars, making every tattoo unique (Armstrong, 1991). Its meanings, as well as their look, differ by culture. Tattooing is located between self-expression and modification (Pentina & Spears, 2011), personalisation, fashion (Kjeldgaard & Bengtsson, 2005), and mass consumption (Bengtsson et al., 2005).

1.1. Definition and History

The word tattoo is considered to have two significant derivations: the first is from Polynesia, the word "ta" which means "to strike," and the second is from Tahiti, the word "tatau" which means "to mark" (Pesapane et al., 2014). Tattooing is a thousand-year-old technique that has spread to practically every corner of the globe. While the art of tattooing has not progressed in a sequential or structured fashion, an examination of its history reveals a broad trajectory: (1) from ancient traditions in which tattooing practices were fully integrated into social environments; (2) from a period of stigmatisation, even taboo, associated with ambitions to conquer and colonise the world; and (3) the resurgence of tattooing we see today (Buss & Hodges, 2017). The oldest tattoo evidence dates back to 3000 BC, the Mummy Tzi the Iceman, discovered on the Italian-Austrian border in 1991. This practice may predate the first known use in China by around 2000 years.

After the eighteenth century maritime excursions, the tattoo was reintroduced to the Western world (Pesapane et al., 2014). The tattooed, until the 1880s, were primarily criminals, sailors, and workers; however, near the end of the 1880s, the upper classes of England and America suddenly grew enamoured with tattoos, which became trendy for a decade or two. Contrary to popular belief, tattooing did not unify social classes, since wealthy tattooed people still saw other tattooed as outcasts. This mindset was influenced by changing tattoo styles and imagery. The working class chose tattoo designs based on personal experiences or qualities, but affluent tattoo designs were chosen based on class messaging (Fisher, 2002). Tattoos were popular among members of the British royal family. King Edward VII had multiple tattoos and his two sons, the Duke of Clarence and the Duke of York (future King George V), had their arms marked with dragons (Buss & Hodges, 2017). There are rumours that even Queen Victoria had a tattoo (Atkinson, 2004).

The tattoo had already been associated with marginality due to its relationship with the indigenous body, considered remote and uncivilised in Europe. When it became easier and less expensive to acquire the electric tattoo machine, tattoos lost their exclusive status (Buss & Hodges, 2017), and the wealthy's obsession with tattoos was short-lived. There was an increase in social 'deviants' acquiring tattoos simultaneously and the visibility of 'vulgar' tattoos increased (Fisher, 2002). This was aggravated through criminal circles, as the tattoo was used to denote group membership and draw attention to flagitious deeds. The tattoo indicated a life away from everyday life, amid prostitution and other marginalised groups (Larsen et al., 2014).

By the 1940s, tattoos were still considered vulgar (Fisher, 2002). In the late 1950s, this marginalisation paradigm began to shift with the emergence of what became known as the "Tattoo Renaissance" a result of tattooing's incorporation into the realm of art, with tattooists trained at prominent art schools and reinventing previously practised methods. With the repositioning of tattooing as an art form and tattooists as artists, tattooing drew a new demographic of clients, including the middle class, athletes, and celebrities. Given the relative massification of tattoos, one may anticipate witnessing a decoupling between the delinquent stigma and the tattooed individual (Velliquette et al., 1998). However, recent research indicates that this stigma persists in everyday life (Broussard & Harton, 2018;

Ferreira, 2016; Burgess & Clark, 2010) as well as the workplace (Timming, 2015; Tews & Stafford, 2020). Some studies demonstrate no substantial behavioural changes between tattooed and non-tattooed individuals (Broussard & Harton, 2017; Camacho & Brown, 2018).

In modern society, tattooing is a fashion statement representing an individual's originality and beauty (Ghosh, 2020). Nowadays, we can consider tattooing an expression of a society in various population segments. It is viewed as a fashion trend due to its visibility in the media and not simply as an individual choice in everyday lives. The media have had a significant and varied effect on tattooing in contemporary society. This impact includes the education of tattoo artists and the dissemination of their work, as well as the internationalisation of styles and artists. Additionally, there is a dichotomy between the pursuit of individual identity and the mainstream brand; or simply, what is and is not fashionable. The tattoo can also be viewed as narrative, highlighting a significant moment, the pursuit of the personal aesthetic look, mirroring the famous, and the social de-stigmatization of the tattoo and its implications (Walzer & Sanjurjo, 2016).

The tattoo has evolved into a mark of uniqueness and customisation (Patterson, 2018). Considering each individual's taste and the various methods of tattooing, the interpretation of this technique as art varies by individual; nonetheless, it is still considered an expression of the human being's experiences with the high emotional force created via human creation (Davidson, 2017). The appearance of celebrities with tattooed bodies in traditional media has increased acceptance of this conduct (Kertzman et al., 2019). Cities are beginning to accept the proliferation of tattoos for all demographics, with studios, suppliers, and advertising addressing the practice's inherent principles (Walzer & Sanjurjo, 2016). Tattoo artists and their work have gained mainstream acceptance as the industry has become more professionalised and appealing to the middle class. This has increased celebrity culture and mainstream media (Force, 2020).

This new professional culture ultimately serves as the foundation for the distinction between the traditional tattoo artist-artisan and the tattooed artist, an icon of the current generation: the former is concerned with perfection, in the sense of faithfully reproducing

the tattoo world's historical conventions; the latter is concerned with the creative exploration of available means, if not the invention of new ones. Furthermore, it is through this process, that the craft of the past is gradually transformed into peripheral art, relocating it within contemporary cultural geography (Ferreira, 2014). Eliminating the stigma attached to tattoos enables individuals to expand their horizons in their interpretation, providing them with other features to build personal meaning for this product (Larsen et al., 2014). Thus, the concept of tattooing is reinterpreted due to its reintroduction into society (Walzer and Sanjurjo, 2016).

Portugal, where there were only two tattoo shops in Lisbon in the early 1990s (Bad Bonnes Tattoo and El Diablo), has developed a metropolitan landscape, introducing a diverse and professionalised offer spurred by an expanding socially diverse demand. Nowadays, tattoo artists are no longer concentrated in significant towns, and there are hundreds of studios. Young people choose this career path to stand out because they represent a diverse range of individuals with varying training backgrounds, including successful completion of Fine Arts courses and professional insertion, in contrast to the past, when the majority lacked an artistic component or school attendance. Thus, a transition occurs between the status of a tattoo artist as an artisan and that of a tattoo artist as an artist (Ferreira, 2014).

There is a growing divide between professionals who work for themselves and those who work for companies; these so-called independent employees face an extremely competitive market, which has fuelled the growth of self-branding (Pagis & Ailon, 2017). A parallel material market also has evolved around tattoo supplies. The sale of these materials is inextricably related to tattoo studios, which open shops exclusively to sell items. Thus, the rise in the number of tattoo artists in Portugal results from increased media coverage of this profession in recent years, which has progressively highlighted new techniques, methods, values, and circumstances inherent in the visual arts sector (Ferreira, 2014).

1.2. Tattoo Professionals
Tattoos are, by definition, permanent; therefore, selecting a tattoo artist and design should be a deliberate process rather than an impulsive one. Getting a tattoo is not a light decision and relies heavily on reassurance. The tattooist's interpersonal skills mainly determine the

degree of comfort since the customer is putting their skin in their hands to be immortalised. Tattooers with honesty, prior experience, and humour make the customer feel calm, and essentially, they foster a positive customer connection (Goulding et al., 2004).

Tattooing is an art form that deserves attention as it takes years of practice to gain confidence in one's abilities. This is the outcome of accumulating information and learning from setbacks and mistakes. Tattooists are allowed to dress whichever they choose and work anywhere globally after they master specified skills and can also have their work exhibited on people's bodies for the rest of their lives. They may also be able to do therapeutic tattooing to cover over scars (like mastectomy scars) and offer clients a renewed sense of self-confidence and self-love. However, it is challenging and exhausting as full-time tattooing can cause back, neck, shoulder, and wrist injuries (tendonitis). Tattooing also demands a lot of endurance and patience due to the long tattooing process and working with the public. If the tattoo is created for the goal of advertising or to reach marketing objectives, the artwork and its creator are called commercial (CareerExplorer, 2019).

A tattoo artist is among the profiles that define an artistic vocation. This profession uses specialised needles and tailors to work for the individual client, utilising colour and other sorts of design. To establish credibility in the job, a tattoo artist's validity must be proved by sharing their best practices and customer care (Atik &Yildirim, 2014). However, tattooists sometimes make mistakes; even the best are not immune to errors. For example, spelling errors might occur with text tattoos if the artist and customer do not double-check. Furthermore, even if they have done thousands of tattoos, they will still identify flaws in their work. Being a tattoo artist requires a lot of effort, physical and psychological (Santilli, 2022). The tattooist must display a similar level of self-investment in the deed as the recipient. Their function extends beyond that of an artist, frequently evolving into educators, advisors, and gurus over time. Indeed, given the intimacy of the relationship, some of the consumers state to have fallen in love with their tattooist. In contrast, others felt the need to obtain permission from their tattooist before speaking (Goulding et al., 2004).

A 'good tattoo artist' is expected to translate the client's concept to the epidermis. Tattoo artists' abilities are not limited to their figurative ability with pistol needles. Along with this aesthetic competence, there are technical and expressive abilities, the definition of contour lines and shading, the solidity and luminance of the used colours, the appropriateness of the design, in terms of its dimensions and particular characteristics, to the client's unique anatomy, as well as skills related to the aesthetic exercise of the activity, such as health security, communication, and business. To these acquired skills in various socialisation and training contexts, we must add the tattoo artist's creative capacity, anchored in the individual's idiosyncrasies, a process of expressive personalisation that ultimately defines a unique style (Ferreira, 2008).

A tattoo artist who desires to differentiate in the market and maintain complete control over their own schedule must divide the daily time between the following activities: creating original works of art (drawings), content to be tattooed (flash-tattoos), and content to share on social media (photos, music, videos, and texts related to their work, lifestyle, and creative process), seek improvements in their authorial style that can include drawing or painting (Aitchison, 2009). Daily duties for a tattoo artist also include cleaning and sterilising tattoo equipment and work areas, staying current on tattoo trends, booking appointments, tattooing clients, educating clients on proper aftercare, and staying current on the latest health and safety procedures (CareerExplorer, 2019).

Generally speaking, even for small designs, tattoo artists need to charge a minimum amount for the hour worked and the material cost. The average hourly fee charged by tattoo artists in Europe ranges between 50€ and 280€. The United States of America, Japan, New Zealand, China, and the Nordic countries are the most expensive countries to get tattooed. For example, in Ukraine, it is possible to have a tattoo for around 22€ per hour, whereas in San Francisco, the average hourly rate is 250€. Nonetheless, each city has a wide range of pricing (and quality). As artists rarely make their pricing public, so consumers need to ask for prices. Besides doing the tattoo, daily sterilising and maintaining the studio clean costs money (Tattooswizard, 2019).

Before it is applied to the skin, any tattoo is merely a design, and the creative quality and execution are closely tied to the quality of the original proposal. The more an artist understands how to express himself through drawing and masters concepts like shadow, perspective, line fluidity, and the interaction between colours and textures, the easier the learning process will be, as drawing is a primary foundation of tattooing. However, being skilled in drawing does not guarantee that one will be good at tattooing. It is possible to compare the distinction between drawing on paper and carving a pumpkin. While having a natural ability to draw certainly helps, it takes time to realise the difference between what one can attract and what one can tattoo (Santilli, 2022).

While the older generation of tattooists valued the technique of tattooing and the mastery with which the work was performed, the younger generation loves the unique artistic abilities of the tattoo artist. The differentiation between the craftsman and creative professional incorporates artistic values, thus categorising the good, technically virtuous tattoo artist from the creative and innovative tattoo artist (Ferreira, 2014). The professional status of the tattoo artist is permanently changing, from that of tattoo artist-craftsman to that of tattoo artist-artist. Even though the tattoo market is more open nowadays, finding someone willing to take on apprentices is still very difficult. With that, many artists start learning from YouTube videos. The new generation of tattoo artists is increasingly drawn from visual arts and visual and graphic design. It is frequently that people from these fields of studies choose tattooing as a preferred mode of expression. They claim the status of artists rather than artisan or scratcher, as they intend to move away from reproducing only standard drawings and implementing original drawings (Ferreira, 2007). In Portugal, the widespread media coverage has enticed an increasing number of young people into their professional practice, offering more diverse paths significantly and, in many cases, more qualified aesthetic and technical training in graphic arts. Through the incorporation of new processes, techniques, methodologies, values, and work demands from other worlds of visual arts, an intense creative process in the world of tattooing has been denoted through the integration of new methods, techniques, methodologies, values, and work demands from other worlds of visual arts (Ferreira, 2014).

1.2.1. Tattoo Studios

There are mainly two kinds of tattoo studios: 1) Commercial studios, which are typically spacious and located in high-traffic areas of the city, such as shopping malls, parks, main avenues, tourist attractions, or renowned streets, and almost always include a space for interested parties to register, several tattoo stations, several professionals available, with the primary goal of converting people passing into customers; 2) Private studios which are typically smaller, less visible to the public, feature fewer tattoo stations, and are mostly publicised on social media, by serving clients by appointment only. Walk-ins are uncommon (when people walk in unannounced to try to get an instant tattoo). It is not a rule, but it is common for commercial studios to have a business person (a former tattoo artist, a tattoo artist, or neither) behind the business, to whom tattooists are subordinate and pay high commissions. In contrast, private studios are typically shared spaces managed by one or more people with common interests who share the expenses equally to work commission-free and earn a higher profit, allowing for a more self-sufficient lifestyle, however total. Tattoo artists and the studios in which they operate enter into various agreements.

The commission paid by the tattooer may or may not include some disposable material, and it can range between 20% and 60%. However, the commission can be a fixed price, daily, weekly, or monthly. It is more typical for unskilled tattoo artists to have a higher commission because they charge less and take up the time of those instructing them (Molenaar, 2022). What occurs with established tattoo artists is that they either start their private shop where they can give clients exclusively the graphic style they have mastered and maintain control over their schedule, or they look for a special arrangement at a more flexible place. Studios often have a material storage area, a tattoo station area (typically includes a table or armchair, a bench for the tattoo artist, a table for equipment and supplies, and adequate lighting), a waiting area, and a place for artistic production, and bathrooms. Certain studios integrate several regions into a single space, such as a creation area and a material storage area. Needles, tubes, tips, grips, ink, a machine, stencil materials, and a power supply should always be included in the tattooing supplies. The proper tattooing equipment is essential for making a good tattoo (UltimateTattooSupply, 2019). Profits are often determined by the level of expertise and skill, whether one works

for a studio or operates their own. Certain studios pay their tattoo artists a base salary plus a commission on the tattoos they perform. Other studios will require artists to hire a chair and operate independently (Glover, 2022).

1.2.2. Tattoo Styles

There are dozens of styles nowadays; here are described a few of the most used nowadays:

1) Old School: stands out for its robust features and themes with black, red, blue and yellow. This style incorporates but is not defined by sailor and nautical traditions. These tattoos were primarily used to retain memories and mark accomplishments and were inspired by and served the same function as Tribal styles;

2) New School: The style seeks to make a modern reinterpretation of the Old School tattoo by exploring thicker strokes, working on other themes, and using ample use of colours and representations. The design of the new school is heavily influenced by graffiti art, cartoons, hip hop, and pop art;

3) Neo Traditional: Also referred to as New Traditional, this style eschews bright and bright colours (prevalent in New School) in favour of more natural shapes and gradients. It reintroduces specific Old School imagery while also introducing new nationalistic imagery, such as Native Americans, portraits, and skulls;

4) Tribal: designs usually in black, with sinuous shapes. Indigenous tribes used symbols to record the passing of ceremonies, to represent social status, to identify group affiliation, to show battlefield success, and for spiritual and ceremonial purposes;

5) Blackwork: consists entirely of black ink and is used by various artists in a mind-boggling array of lining, shading, and stippling techniques. Blackwork is distinguished by the exclusive use of black ink and is one of the most popular styles. This style has evolved. It progressed from simple tribal motifs to distinctive and intricate tattoo designs (what people associate with geometric blackwork). Blackwork tattoos only use black ink (no shades of grey). It may express anything from geometric designs to whole bodies painted black. Blackwork is frequently blended with other forms like Dotwork or Geometric to create a more complicated and attractive aesthetic experience;

6) Pointillism/Dotwork: the dots compose the design, increasing or decreasing their density according to the intended shading effect. Dotwork can be done with an electric tattoo machine or by hand poke;

7) Minimalist Or Fineline: tattoos with thin lines, little padding and no shading. Generally one-piece designs, these tattoos are stripped down to their most fundamental components. To be considered minimalist, the size of the tattoo is irrelevant; what is essential is adhering to the principle of simplification;

8) Illustrative: they are two-dimensional and vibrant, and as the name implies, they might easily fit into a children's book. This style is defined not by its shapes, symbols, or colours but by the emotions it conveys. Furthermore, to evoke these emotions, painters typically eliminate shading detail and minimise colour gradients. They stick to two-dimensional sketching and outline all boundaries in solid black. Typically, they are reproductions of original drawings (from television, novels, or fiction) or are works of art shaped by the artist's style and imagination;

9) Sketch: Typically used to show animals, plants, and landscapes. It effortlessly incorporates emotional charge and movement feelings. In contrast to minimalist styles, it can depict multiple things and display the complexity and repetition of the lines. This style is reminiscent of hand-drawn features, with overlapping lines, unfinished strokes, and parts that do not entirely close. The shading is harsh and rough, and portions of the drawing consist entirely of negative space. These features create contrast and contribute to the style's purpose of not being regarded as faultless but instead as the result of a spontaneous creative process;

10) Lettering: tattoos made from typography and stylised forms of calligraphy. This is a trendy design that encompasses various sorts of tattoos related to the writing content of any tattoo. Whether using Latin characters, the Arabic alphabet, Cyrillic, or Kanji, this style is defined by its emphasis on written meaning conveyance. As a result, it is possible to see a variety of different numbers, words, and symbols created using nearly any style of a typeface;

11) Watercolour: The tattoo's colours are applied to simulate ink diluted in water. This style is defined by vibrant colours that spread across the skin as if ink had been poured on a canvas. The colours can be used in conjunction with a black-outlined figure, and frequently the paint spills over into this primary image. Despite the primary focus on

colour, the interaction of shade and contrast gives this style its character. The way the colours change gradient, flow across space and cross black lines almost inadvertently leads us to forget that it was created with a needle rather than a brush;

12) Japanese: Additionally known as Irezumi, it was developed as a method of erasing prison tattoos. Although illegal tattooing was abolished in the seventeenth century, it influenced decorative tattooing in Japan. This style originated with a mystique of criminality, mafia, and danger linked with it, and as a result, tattooing was prohibited in Japan for a lengthy period. In spite of being illegal until 1948 and heavily linked with the Yakuza (members of organized crime that originated in Japan), this style has retained its original appearance. The body is a canvas without spaces in the inked area. The pieces are organised around a central theme, including heroes, mythical, battles, samurais, monsters, or dragons. Surrounding the main theme are subsidiary themes such as flowers or koi fish with natural elements such as clouds. These tattoos can take an extended period to complete and can become rather costly;

13) Geometric: The style seeks to use triangles, circles, and squares to recreate abstract or figurative designs. Geometry can also reflect sacred symbols or philosophical ideas. This style's relationship to the transcendental and ordinary makes it a must-have for individuals seeking to connect with the metaphysical and spiritual components of tattooing;

14) Anime: Occasionally referred to as Cartoon, this style brings characters and memories from manga, cartoons, video games, and animations to life. They are typically tattooed by genre lovers who wish to express their affection for specific characters and shows. These pieces commemorate nostalgic feelings, childhood recollections, or significant moments from TV shows, for example, Dragon Ball, Naruto and Sailor Moon. These tattoos may also be based on the original character but have a more complicated composition, which is typically achieved by incorporating elements from various styles, such as Blackwork, new school;

15) Realism: the tattoo looks like a photograph. A practitioner of this method must be able to connect ink colour with the client's skin tone, comprehend needle pressure, and master shadow work, among other abilities. To create in this style, artists must use delicate lines, contrast, and shading and be proficient in 3D. Frequently, needles of various sizes are used reciprocally, and if the tattoo is coloured, a spectrum of tones is

used. If the palette is black and grey, the artists must either employ a grey wash or a grayscale colour pallet to bring perspectives and contrast to life (Yang, 2019).

1) Old School	2) New School	3) Neo Traditional	4) Tribal	5) Blackwork
6) Dotwork	7) Fineline	8) Illustrative	9) Sketch	10) Lettering
11) Watercolour	12) Japanese	13) Geometric	14) Anime	15) Realism

Figure 1: Alpaca' draws with different tattoo styles (TattoosWizard, 2019)

New styles are being created constantly; the Italian @Mambo Tattooer on Instagram, whose *avant-garde* work evokes traditional art forms such as painting and graphic design, is known for tattooing unusual subjects such as gummy bears or bikes. He refers to this work as '*destrutturato'* ('deconstructed' in Italian) and boasts that he invented this style on his website. IN the late '90s the style 'ignorant' became famous, evoking tattooing's chequered history, reinforcing its bad connotations through anti-social or clever designs and purposefully misspelt words and phrases. This, along with standards for using the body as a "canvas," reveals a fixation on tattoo styles that have become acceptable to the middle

class. Smaller tattoos were once viewed as a threat to the livelihood of tattoo artists with a small client base, but many luxury artists work with smaller tattoos at a much higher rate (Force, 2020).

Styles are flexible notions that assist us in categorising visual cues. They evolve in response to human requirements and overtime. What was formerly considered Modern Style is now considered Old School. Also, styles are subdivided into genres; not all lettering is made equal, and what may appear realistic to one person may appear sketchy to another more experienced hand. Additionally, tattoos frequently incorporate elements from various styles; for example, it is possible to use the watercolour style to create an anime-like character. Moreover, other additional styles were not , like Abstract, 3D Tattoo, Stick and Poke, Psychedelic, Cover-up, Floral and much many (Yang, 2019).

1.2.3. Legislation and Health

Tattooing is not innocuous if not performed under rigorous aseptic conditions as intrusive bodily techniques (Greif et al., 1999; Millner & Eichold, 2001). Tattooers frequently contact blood and other bodily fluids from strangers; it can spread diseases from client to client or from professional to customer through irresponsibility (Ferreira, 2010). In this light, the social discourse generated and perpetuated about tattoo shops is a significant focus on its risky nature and, subsequently, on the importance of professional skills and disciplines that ensure hygiene and public health. Most programs, reports, and daily speeches focus on the health risks of incorporating this type of brand, emphasising the risk of contracting infectious diseases, contracting infections, or having an allergic reaction to materials or paints introduced into the epidermis (Ferreira, 2008).

While pain, swelling, and bleeding are lessened thanks to an electric tattoo machine nowadays, the risk of infection remains a severe concern. Hepatitis B and C, HIV, herpes simplex virus, tetanus, and staph and fungal infections have all been related to tattoos. Hepatitis C is the primary risk, as tattoo needles seldom contain enough blood to transmit HIV. While the other illnesses are not lethal, Hepatitis C is a viral virus with no cure and frequently results in severe liver damage. Along with worries regarding the safety of the tattooing procedure, allergic reactions to the pigments and metals, in particular inks, are

another medical worry, albeit a minor one. These responses might result in swelling, itching, and clear liquid pouring from the tattoo (Marczak, 2007). Sensitivity to tattoo pigments has previously been well reported (Juhas & Joseph, 2013). However, most European countries continue to lack any such explicit rule. Given the growing popularity of tattooing in Europe and the related risks to human health, this situation is genuinely intolerable (Serup et al., 2015). Consumers should support tattoo artists who utilise sanitary tattooing techniques (LeBlanc et al., 2012).

Today, in an area where regulation regulating this type of business is uncommon, it is very simple for any newbie to order the materials necessary to tattoo or pierce the skin and start up a shop independently. All tattoo studios should collect contaminated material, needles, and debris from the tattooing process (eg. marquise paper, tissue paper, ink caps), which only enhances the studio's and tattoo artist's credibility. Because tattooing is a dangerous practice, it is critical to consider the associated health risks. In Europe supervision is almost non-existent, the activity is governed implicitly by a code of ethics. The issue of hygiene plays a role in defining the difference between a professional and an amateur tattoo artist — it is not only technical and aesthetic expertise that the tattoo artist possesses but also clinical and hygienic knowledge. Many professionals raise the deregulation problem of their activity and fight against the legislative vacuum, allowing anybody to practice body marking without the bare minimum of qualifications or health requirements (Ferreira, 2010).

Additionally, there are studios whose practitioners verify the transmission of their needle mastery, choosing to be less discriminating with their followers. In this manner, they generate more revenue and ensure a minimal level of training for everybody who exhibits a desire to engage in the activity (Ferreira, 2014). Without high-quality materials, the tattoo artist will be unable to create a good tattoo, demonstrating how, in this industry, technology and the development of work instruments are inextricably linked to the quality of the work produced. On the other hand, in an era of unprecedented access to the materials and equipment required for tattooing, online videos demonstrate the fundamentals of how to do it and virgin human flesh due to clients' availability to tattoo. With tattoos available at low or no cost, the opportunity for self-taught experimentation on the side of laypeople has

greatly expanded. Given this context, while professional recognition for tattoo artists does not always require obtaining accredited training, professionals have a growing appreciation for a minimum degree of institutionalisation of essential abilities.

In Portugal, the Socialist Party introduced a proposal in Parliament in 2008. According to the bill's explanatory *memorandum*, adopting a regime for the establishment and operation of establishments for the placement of tattoos has the primary objective of establishing a reference structure of high quality that will aid in consumer protection and professional education. A reference point that increases security for professionals and customers. This proposal sought to establish rules governing the tattoo artist's practice, but it sparked controversy and was never carried out. An example of how the state's lack of regulation is avoided is the display of the Hygiene and Safety Certificate in certain studios, allowing clients to verify that the establishment complies with the standards. These certificates are granted by a firm aiming to promote the Integrated Hospital Waste Management (Ferreira, 2010). Regarding the finance side, since government entities view tattoo artists as independent professionals in most countries, it is up to each professional to issue their receipts for tattoo payment and guarantee that the information reaches the appropriate institution. To pay taxes and be covered by social security in Portugal, the tattoo artist must establish themselves as self-employed professionals and submit receipts for all payments received to ensure correct taxation.

1.3. Tattoo Consumption

Consumers use goods to develop ideas, create and maintain lifestyles, improve the self, and initiate (and endure) social change and consuming can be interpreted as a cultural act. (Mccracken, 2003). Consumption can thus be viewed as a dynamic and continual aspect of our everyday lives, playing a critical part in building values that shape identities, control social connections, and establish cultural maps (Barboza & Ayrosa, 2013). Consumption serves the self by providing meaning for life and is intimately connected with the establishment, preservation, and reformulation of one's identity as a social person (Belk, 1988).

In the case of tattoos, the consumption is distinguished by several characteristics, including the final product's permanence, which makes acquisition and disposal difficult; the extreme degree of customisation (which takes into account the interaction between the symbol, the artist, the location of the tattoo on the body, and even the type of body, not to mention the possibility of the tattoo fading over time or changing due to other changes to the body); and, finally, the dread (Velliquette et al., 2006). The body, particularly the skin, is enormously significant in this form of consumption and can be viewed as the cornerstone of identity creation or as a container, projection surface, or even a customisable cover (Patterson & Schroeder, 2010). According to Goulding and Follet's (2001) research, both tattooists and tattooed individuals regard tattoos as works of art created by artists on a canvas (in this case, the body). The use of products and services to improve one's self-image is a form of identity construction that utilises the body as a site of consumption, with a significant correlation between identity and self-esteem. Numerous studies have been conducted on the relationship between body, identity, and symbolic consumption, emphasising the incarnated self (Featherstone, 1999), which incorporates the topic of body modification (Schouten, 1991).

Because they are unique, tattoos serve as a top way of self-expression and can also represent a deep dedication to a particular group or lifestyle (Goulding et al., 2004). They can express and contribute to identity by identifying how an individual describes themselves. Visible tattoos are becoming more prevalent in the workplace than ever before, views are moving, stigmas are fading, and acceptance of variances in workplace dynamics and what constitutes acceptable workplace norms is growing (Flanagan & Lewis, 2019). Galega (2010) is one of the few authors who argues that tattoos do not interfere with one's professional life until the individual feels unable to execute any job or function due to the tattoo, which he attributes to insecurity, stating that what prevents them from advancing professionally is not their tattoos, but their education, training, and, most importantly, their posture (Galega, 2010).

Becoming a tattoo collector also means developing an eye for the perfect aesthetic, style, or motif to convey one's values. Even if each tattoo's meaning is unique to the individual, the collector learns to shape their collection with other members. Collecting tattoos takes

time and money. The process where an individual becomes a tattoo collector is not simple. It is physical, psychological, and subcultural in nature and involves the other's appearance on this painted skin and who is inside it (Vail, 1999). Assuming that tattooing has become a fully normalised and accepted cultural form is a mistake. Visible tattoos, such as hands, neck and face (as opposed to easily concealable), maintain a negative charge (Roberts, 2016). Indeed, these tattoos are sometimes jokingly referred to as "life ruiners" or "career ruiners", as it is believed that these marks of mischief may preclude specific economic and social opportunities (Goffman, 1963; Sanders, 1988).

1.3.1. To Tattoo or Not to Tattoo

The term "tattoo" in Greek meant "stigma," or linked with something wrong or evil (Oliveira et al., 2012). Stigma is defined by the fact that an individual possesses a quality that communicates nonconformity to societal norms (Larsen et al., 2014). Discrimination against tattoos may have its origins in perceived stigma. According to social identity theory, acceptable behaviour is learnt through exposure, and visible tattoos were frequently viewed as less good for that age group during their early adult work lives (Flanagan & Lewis, 2019). According to sociological studies, tattooing is strongly associated with unconventional lifestyles (Atkinson, 2004). Since tattoos are a modifiable stigma, they also indicate a decision made by the inked individual rather than a specific, inherent trait, which may help legitimise the public's negative opinions (Larsen et al., 2014).

Tattooed individuals are frequently pressured to justify their acts by erecting narratives of personal significance around them (Patterson, 2018). However, negative opinions against tattoos are decreasing, and the gap between people with and without tattoos continues to close. Other harmful stereotypes have been discovered in studies focusing just on women. For example, in Canadian samples, both men and women assessed women with tattoos more negatively than women without tattoos (Hawkes et al., 2004). In a study on older adults' perceptions of service providers, it was discovered that those with tattoos were perceived as less intelligent, less attractive, and less truthful than those without tattoos (Dean, 2010). Tattoos have been shown to improve men's perceptions; they impact female preference over men and intimidate same-sex rivals as a symbol of physical predominance (Galbarczyk & Ziomkiewicz, 2016).

According to recent studies, those with tattoos labelled as "tribal" were assessed more harshly than those with contemporary or cute tattoos. Interestingly, those with current or cute tattoos were evaluated nearly identically to those with no tattoos (Burgess & Clark, 2010). Tattooed individuals are stigmatised in ways that non-tattooed are not. In the case of tattoos, prejudices about tattooed individuals as criminals, violent, or drug addicts legitimate their discrimination based on their physical appearance. By embracing the assumption that tattooed individuals are dangerous, others might justify their prejudices based on their looks (Broussard & Harton, 2017).

1.3.2. Tattoo Consumers

The symbols that people apply on their bodies and skins are an expression of their experiences in the domains of culture and language; in the same way that they attest to these experiences, the symbols also represent a unique way of seeing the world; they are an outcropping of subjectivity (Pavan & Silva, 2012). Indeed, body modification provides a sense of control that is valuable in and of itself and an option for reducing the risks and anxiety associated with an increasingly uncertain social environment comprised of a multitude of embodiment possibilities (Cereda, 2014). According to Solomon (2011), an individual's body image is a component of their self-concept because it is a psychological construction of the consumer regarding their physique and might be skewed - the person may see themselves to be taller, slimmer, or more muscular. Tattoo consumption research is distinct from standard consumer behaviour research in three ways: 1) tattoos are difficult to obtain because they demand hours of pain; 2) since they cannot be removed, tattoos are permanent and the process is costly and not always guaranteed; and 3) each tattoo is unique due to the interaction of the symbol, the artist, the location of the body, and the type of body (Oliveira et al., 2012).

Blanchard (1994) defines the tattoo as having four primary overlapping purposes. Firstly, the tattoo serves as a ceremony. In a culture with few rituals or initiations outside of religion, the tattoo might be a physical reminder of a life event (as it did for indigenous people who performed tattooing). These life events are significant to the bearer, if not to society. They might range from winning a sporting event or competition to finalising a

divorce or even to achieving cancer remission (becoming a 'cancer survivor'). Secondly, the tattoo serves as identification. By inscribing known symbols on the body, the tattooee establishes their membership in a particular organisation. Thirdly, tattooing also has a defensive role. The tattoo can serve as a protective symbol or talisman, shielding the wearer from general or specific damage. Finally, tattoos offer a decorative purpose. By tattooing the body, the individual has decided to decorate it permanently (Fisher, 2002).

The tattoo market can be broadly classified into three segments: 1) Fashion and visual appeal collectors: these individuals typically obtain tattoos purely for aesthetic reasons, with little regard for the symbolic or 'tribal' meaning; they are heavily influenced by peer group norms and fashion trends and do not recognise themselves as tattooed; 2) Committed but concealed collectors: this category includes experienced tattoo artists who have pursued a career in tattooing, frequently covering their bodies and it may have both personal and symbolic significance; and 3) Devoted collectors: these individuals view themselves as 'being tattooed', rather than 'having a tattoo' (Vail, 1999). Being tattooed is a part of a career path toward becoming a 'collector' of tattoos, in which an individual's life history is organised and marked on the body (Goulding et al., 2004).

It is no longer viable to categorise tattoo buyers according to their age, gender, subcultural activity, or class, as a rising number of people from all walks of life acquire tattoos (Goulding et al., 2004). The preferred regions for installation are the upper back, arms, and chest/torso. The components are a distinctly masculine alternative, most likely the conventional biceps, the body emblem par excellence, and one of the most apparent, representing the male identity's strength and virility, particularly when muscularly toned (Ferreira, 2007). Even today, crossing the border between the outside and inside of the body is a compelling act. It confers a high degree of power by requiring a particular sort of social legitimacy grounded in the possession of specific specialised talents (Ferreira, 2010).

The tattoo is both a private and public declaration. Although there are already methods for tattoo removal and several motives for doing so (Shelton & Peters, 2008), the prospect of the final product being permanent poses the question if tattoos become a permanent part of the body or do they merely beautify it (Velliquette et al., 2006). It is possible to relate

acquiring a tattoo with the development of individuality and self-esteem (Reid-de Jong & Bruce, 2020). With the thought that a tattooed body becomes a new location, tattooed individuals view the tattoo acquisition as a journey to a new home where they feel more connected to themselves (Roux & Belk, 2019). However, tattoos are more advanced in that they permit the use of colour and images and are considered self-contained mysteries applied to the flesh (Buss & Hodges, 2017). Getting a tattoo entails forming a story about oneself, which can aid in explaining traumatic events in an individual's life when questions arise from individuals who view the tattoo. It is even possible to consider the possibility of the existence of a symbology that facilitates ongoing interpersonal relationships (Woodstock, 2014).

1.3.3. Motivations

Art is described as the expression or application of human creative skill and imagination, mainly in visual media such as painting or sculpture, producing works primarily for aesthetic or emotional power (Davidson, 2017). Tattoos are frequently associated with expressing one's public or private persona in contemporary societies (Pentina & Spears, 2011). As tattooing becomes more accepted, associations with deviance, insanity, addiction, and coping may fade (Kalanj-Mizzi et al., 2019). Some research has been conducted on the relationship between deviance, risk-taking, and tattoo acquisition. Due to the permanent and uncomfortable nature of tattooing and a long history of social prejudice against tattoos, medical and legal professionals have viewed tattooing as a sign of deviance and criminality. Bell (1999) proposed nearly two decades ago that those with large, visible tattoos have reached that point in tattoo subculture and accepted marginalisation (Swami et al., 2015).

Through their tattoos, individuals exhibit an affective component, transforming their bodies into emotional canvas (Atkinson, 2004). Individual identity has become increasingly important, as has the body, resulting from its construction and expression. The society in which we live and the fashion industry impact how we understand ourselves and our bodies, which are realised and pressured to be innovative expressions of our identity (Cereda, 2014). On the other hand, the employment of tattoos as a means of rejuvenating and collaborating with one's own body is considered a reason for acquiring this service,

considering feelings such as having an aesthetically undesirable body. On the other hand, there is a requirement to depict external experiences, beliefs, desires, and projects. Thus, tattoos can personalise, embellish, or reappropriate the body (Roux & Belk, 2019).

As a form of body modification, tattooing is a component of a larger social dynamic with significant implications for people's lives. Tattoos have a wide variety of interpretations, and not everyone is clear about their motivation and the message they wish to convey. Despite this, a claim was made that the experiences were tactile and sensorial in nature. Tattoos have evolved into mnemonic devices and a means of self-expression for some individuals. The body was privileged as a medium of communication and expression to externalise its affections and interests, it is impossible to be entirely naked (Rodriguez & Carreteiro, 2014). Women as tattooed individuals are more recent, considering the growth of this service's design and their primary reasons for acquiring a tattoo, including self-expression and empowerment, aesthetics, and therapeutic purpose (Reid-de Jong & Bruce, 2020). Women tend to boost their self-esteem following tattooing since they perceive this activity to increase body attractiveness, connected with athletic bodies and popular status (Kertzman et al., 2019).

Several motivations include 1) Nonconformity; 2) Tattoos as rebellion: the first tattoo was obtained without parental consent, and subsequent tattoos were obtained regardless of negative feedback; 3) Desire for individuality: tattoo symbols and styles reflect their tastes and personalities; 4) Beautification: tattoos were worn as accessories to enhance the body aesthetic, suggesting that self-esteem can be boosted through tattooing; 5) Expression of artistic appreciation: tattoos were primarily used to convey interests and artistic appreciation; 6) Authenticity: tattoos to 'fit in' as this was regarded as an inauthentic attempt to participate in tattoo culture; 7) Belonging and commitment (Kalanj-Mizzi, 2019); 8) Memorial tattoos: as visual representations of experiences of love, loss, and grief, they can assist others in comprehending these emotions (Davidson, 2017); and 9) Therapeutic: "pain can be used to facilitate communication" (Buss & Hodges, 2017, p.37). One of the characteristics of tattooing is its approach to a therapeutic act of personal development, serving as a reminder of the significance of an individual's life experiences to narrate his self-sufficiency in their body (Woodstock, 2014).

Chapter 2 - Connecting to a Brand

"your brand is how you live in the hearts and minds of those in your market."

(Hodgkinson, 2005, p. 113)

A brand is more than just a set of names and symbols. Brands play a critical role in the company's interactions with consumers and embody consumers' ideas and emotions about a product, its performance, and everything the product or service means to them (Kotler &Armstrong, 2007). Neumeier (2009) defines brands from the consumer's perspective, noting that a brand is a person's intuitive perception of a product, service, or corporation. Similarly, Aaker (2014) defines the brand as a relationship based on the perceptions and experiences that the consumer has whenever they have a connection with the brand, whether functional or emotional. Due to the ambiguity of the term "brand" and its application in a variety of situations, the American Marketing Association (AMA) defines as a name, sign, term, symbol, design, or a combination of all of these, to identify the products or services of a supplier or group of suppliers to differentiate them from those of competitors (Kotler & Keller, 2012).

For a business to prosper financially, whether it is in the field of goods or services, it must establish marketing strategies that generate revenue and, as a result, enable it to achieve positive results. Kotler and Keller (2012) defined marketing's objectives as knowing and understanding the customer as entirely as possible, creating and providing goods and services suitable for them and capable of selling themselves. This implies that the sale is secondary to learning about the target audience to make the right products (or services) (Kotler & Keller, 2012).

2.1. Branding

According to Aaker (1998), consumers buy well-known brands because they feel safe and secure, and a famous brand will always beat a lesser-known brand. The organisation must focus on activity development and qualification to build this bond. An asset is anything the company owns that is superior to the competition. Kotler (1998) cites six levels of brand meaning where companies must decide where to anchor their identity 1) Aspects; 2)

Advantages; 3) Values; 4) Culture; 5) Character; and 6) User. When an audience can see all six dimensions, it is called "deep"; otherwise, it is superficial. Promoting only one's attributes would be a mistake, since consumers are more focused on the brand's benefits. As Lencastre (2007) explains, marketing without a brand is almost no marketing. At the very least, it is not comprehensive, long-term, loyalty-seeking marketing. This marketing is more than the interchange of unknown commodities in search of a timely outcome, as the concept of brand has always existed. It is still governed by legislation and evaluated semiotically today; all marketing management is centered on a brand, whether in a business sense or elements as diverse as personal or nation marketing (Lencastre, 2007).

By definition, branding is a dimension of marketing in which a business produces a symbol, name, or design directly identified and associated with the company. This assists in identifying and distinguishing a product from other items and services. Branding is critical since it creates a lasting impression on consumers and informs them about what to expect from a specific business. It is a method of differentiating the company from competitors and emphasising what the business offers and why they are the better choice for others. In other words, its brand is constructed to accurately reflect who they are as a business and how they intend to be seen. Branding is crucial to a firm's success due to the overall impact on the industry. It has the potential to alter how people perceive a company, generate new business, and improve brand awareness. It is critical to a corporation since it is how a company earns consumer recognition and awareness. When it comes to generating new business, branding is vital, and a well-established brand can boost a corporation's worth by providing the organisation with increased leverage in the industry. When a brand is well-settled, word of mouth will be the most efficient way of advertising. A professional image and well-executed branding will assist the industry in establishing confidence with consumers, potential clients, and customers. Individuals are more likely to work with a company that looks serious and professional. Being correctly branded creates the impression of industry expertise and instils in the public a sense of trust in the brand, its products and services, and the way it conducts business (Dandu, 2015).

Branding is establishing a commitment to customers regarding how to live a complete experience and achieve a specific level of performance. This is what it means to embody

the brand, and it is how consumers are satisfied and remain loyal for years (Kotler, 2006). It is more effective, powerful, and long-lasting than marketing and sales, and it is an effective strategy for beating the competition. It is about persuasion, about developing a brand identity that elicits specific perceptions and emotions (Rampersad, 2009). According to Merz et al. (2009), a new branding logic has emerged that perceives brand equity as a collaborative effort between the business and its many audiences. Thus, value creation is believed to be a dynamic and collaborative process in which the brand is developed through social interactions. Its value is kept in the minds of consumers. The literature on brand communities has influenced the nature of value co-creation through discussions and symbolic interpretations of the brand (Muniz & O'Guinn, 2001). Members express their consumption experiences and admiration for the product and brand directly or indirectly (McAlexander et al. 2002).

It is necessary for many interactions between the business and various public segments, emphasising that value is created at the intersection of these ties (Jones, 2005). While consumers' personal experiences might obstruct persuasive branding techniques, they are an invaluable resource for marketers proposing value co-creation. Marketers should consider the consumer base more than only the active consumer base. This parameter recognises that branding should be viewed as a cultural phenomenon influenced by inconsistencies and synergies among marketing experts, firm employees, consumers, and other audiences (Merz et al., 2009).

Branding is defined as providing products and services with the brand's power and establishing distinctions. To effectively brand a product, it is vital to educate consumers about the product's 'who' - by naming it and incorporating other brand aspects that aid in identification and the 'what' and 'why' it lends itself. Branding is about establishing mental structures and facilitating consumers to collect information about products and services to inform their purchasing decisions and, in turn, add value to the organisation (Kotler & Keller, 2006). Thus, branding is defined as developing a brand based on the assumption of differentiation, manifesting in the consumer's mind a particular idea based on multiple previous interactions with the brand. It is possible to acknowledge that branding is not confined to goods and services, as defined by traditional marketing, but includes

individuals, countries, and locations, as long as they exhibit traits and benefits and can mark the consumer's experience with them during their use.

2.2. Personal Branding

Branding is no longer limited to businesses. Effective personal branding demands skillfully controlling perceptions and managing how others perceive and think of themselves. A solid personal brand is becoming increasingly important in the age of instant messaging: it is the key to personal success. It is essential to the world's most successful individuals (Rampersad, 2008). Personal branding began with small contact cards with only the inscription of a name. However, with the proliferation of communication technologies and the growth of an increasingly individualistic society, the brand built around an individual has become the most effective way to differentiate themselves from direct competitors. Whether online or in print, the prominent conceptual framework of popular personal branding literature appears to mix psychotherapy-based personal development tactics. According to Zakarda (2012), Personal branding is a new marketing concept that refers to the strategies used by individuals to promote their skills and abilities in the labour market, and these strategies are similar to those used in product marketing (Zakarda, 2012).

The term "Personal Brand" is frequently confused with the terms "Personal Marketing" or even "Self-Esteem," even though they have different definitions: Personal marketing refers to a collection of practices developed by individuals to obtain the desired job, whereas Self-esteem, in general, refers to how individuals perceive themselves. On the other hand, the concept of Personal branding refers to the management of an individual as a brand, that is, who they are, what they do, how they present themselves, what their gestures are, and how all of these elements are communicated and contribute to the other's perception (Hysi et., 2016).

Personal branding is the process of identifying what makes individuals genuinely unique and leveraging that to differentiate themselves and guide their career decisions (Arruda, 2003). It is about uncovering what makes individuals unique and communicating it to the world (Schawbel, 2009) to determine whether the individual will conquer or be defeated by the professional arena (d' Alessandro, 2004). Is it possible to profit emotionally, mentally,

psychologically, spiritually, and economically by unlocking one inner genius, connecting it to one's passion, and addressing a specific problem (Flemings, 2007)? It is about providing value to a customer and doing it so that the customer develops an emotional connection (Thomas, 2007).

Hughes (2007) claims that a personal brand is easily identifiable as a product or service and represents a seller's commitment to supply a particular set of features, perks, and services to consumers basis continuously through the use of four critical factors: attributes, benefits, values, and personality. This approach presupposes that individuals have the resources and knowledge necessary to define and research their markets thoroughly. They will need to evaluate current and exact needs, desired benefits, emerging necessities, and expected benefits. Additionally, it is assumed that the sold person can easily be shaped to exhibit the characteristics desired by a properly segmented target market and vividly positioned concerning all competing individuals. The fundamental assumption of complete information about the market and competition, which is challenging to meet concerning products, is entirely unsustainable in individuals' fluid labour or fame markets. For these reasons and a moral objection, product branding appears to be an ineffective framework for describing people (Lair et al., 2005).

According to Arruda (2003), Personal branding is the permission to be authentic; it clarifies and communicates what makes you unique and special and uses these characteristics to guide your career. It is critical to understand one's unique features: the strengths, abilities, values, and passions to leverage them to set oneself apart from their competitors. Schawbel (2010) defines how to discover a person's authentic uniqueness and communicate it to others. Personal branding is fundamentally about capturing and promoting an individual's strengths and identity to a well-defined audience (Schawbel, 2010). Montoya and Vandehey (2009) also emphasise the individual's identity, arguing that a personal brand encapsulates our essence, reveals our strengths, values, goals, and personality, and informs others about who we are, what we do, and what makes us unique. It adds value to who we are and gives us a convincing competitive edge in the market. The author believes that the brand is not us but the public perception of our personality and abilities. Creating these

perceptions compels the individual to live the brand one has built, and they must do so constantly and consistently (Montoya & Vandehey, 2009).

2.2.1. Personal Branding Process

Personal branding is the process of establishing and managing one's individual brand. It develops a distinctive personal identity through active communication with a specific target market while evaluating the brand's impact on image and reputation to accomplish personal and professional goals (Khedher, 2015). In adapting a Personal brand to oneself, Personal branding it thus aimed at professionals who seek to achieve their goals while maintaining an authentic internal attitude. By defining Personal branding as a strategy, it is possible to obtain the essential guide to pursue a particular path while providing its value and allowing for apparent differentiation in a crowded market. Developing an authentic personal brand is a natural and evolutionary process in which authenticity is critical for creating a positive and trustworthy brand image. One must focus on who one truly is, and what one believes and dreams (Arruda, 2003).

Personal branding is a process that enables individuals to manage their personality, skills, and competencies to differentiate themselves from the competition. The ideal is undoubtedly developing a solid personal brand that positions and values the individual even when not present (Montoya & Vandehey, 2009). Assuming that people can be defined as brands, developing a personal story becomes the first step in creating a strategy for individuals to differentiate themselves from their primary competitors in the fight for a common goal. Thus, developing a Personal brand as a vehicle for expressing one's values, abilities, attitudes, and behaviours, it becomes a strategy developed by individuals for various professional contexts. Personal branding is defined as establishing a unique personal identity, followed by active communication of the identity brand with specific market targets. It is also defined as constantly evaluating the process's impact on its image and reputation based on the achievement of personal and professional goals defined by them (Khedher, 2013). Thus, a distinct, powerful, and persuasive public image is a personal brand's true definition (Montoya & Vandehey, 2009).

The core premise of a Personal brand is to identify and clarify a person's distinctive characteristics, like talents, skills, values, and interests, and to use these characteristics as

differentiating and separating elements from competing individuals or even coworkers. In this context, the personal features referenced by a particular person must be authentic, as a person, not a prototype or a simple construct and desired (Arruda, 2003). A personal brand is also a promise (Montoya & Vandehey, 2009). Articulating a Personal brand entails explicitly communicating the individual's exclusive worth commitment to an employer or customer (Arruda, 2003). Through a promise, a Personal brand speaks to others about what they may and should anticipate from a particular individual; it guarantees that each interaction will be met with a certain level of service and utmost caution in each activity (Montoya & Vandehey, 2009).

Personal brand does not serve as a logo or a goal to be accomplished as part of a commitment made to someone. However, it instils in others an expectation of what they will achieve when collaborating with that particular individual (Montoya & Vandehey, 2009). Moreover, because outstanding brands are always defined by two characteristics - their uniqueness and authenticity - it is critical to grasp the personal mission and the purpose of a Personal brand before investing in unique logos, tag lines, or colour palettes for a personal portfolio. An individual must recognise their strengths and limitations, interests and values, which serve as critical determinants in developing a consistent Personal brand that translates into professional success and personal fulfilment (Arruda, 2003; Montoya & Vandehey, 2009).

Developing a personal brand requires strategy and vision since it includes all aspects of an individual's brand strategy, vision, study, planning, promotion, and development. This strategy should define a sufficiently distinct Personal brand compared to the others in the market, necessitating some distinguishing element. The goal is to establish a precise and authentic positioning (Zarkada, 2012). Thus, the ideal personal brand is defined as consistent, developed via an individual process of self-discovery, and composed of a continuous stream of personal data that forms a distinct, recognised whole (Whitmer, 2019). At the moment, the development and management of a personal brand are no longer just for public figures such as artists, athletes, and politicians, but instead for ordinary individuals.

2.2.2. The Benefits of Personal Branding

In an increasingly competitive professional market, where countless identical products, services, abilities, and expertise are available, it becomes necessary to transcend the mundane and differentiate oneself to direct one's career and, consequently, success. Moreover, those who seek distinction genuinely distinguish themselves and identify themselves, not for their years of study or diverse experiences, but for something core to them and something they believe. This distinction is what distinguishes each individual as a success story. Thus, it is at the point at which an individual distinguishes themselves and cultivates a successful and nourished brand that various benefits accrue, including 1) Increased visibility and presence; 2) Definition of a professional objective or career path; 3) Personal advancement in terms of rewards and money, even during economic downturns; 4) Expansion into new professional sectors: 5) Achieved goals; 6) Progressive personal knowledge; and 7) Increased personal confidence (Arruda, 2003).

Personal branding enables one to control how others perceive them, even before initiating contact as a Personal brand. It persists in an individual as long as someone displays notorious behaviours in the eyes of his audience. However, success is contingent upon seizing control of that process and public image. Taking control of a Personal brand's public impression enables three distinct phases to be accomplished: 1) Helping people recognise that a particular individual is unique: the public's perception of a particular individual as an expert in a particular area of value is the focal point of a Personal brand; 2) Assisting people in seeing a particular individual as reachable: everyone wants to work with others who are similar to them, whom they like, and who share genuine and authentic values. With this, Personal brand enables others to connect with an individual more personally and directly; 3) Earning the public's trust: In a world saturated with sales and marketing, where consumers have exposed to thousands of brands per day, it is critical to creating an idea that does not fit into the public's list of unwanted contacts. In this sense, a Personal Brand provides the public with appropriate comfort as it begins to embrace a relationship with a particular individual (Montoya & Vandehey, 2009).

Bender (2009) underlines the importance of distinction and the importance of the brand has a meaningful value for the segment in which it operates. The market craves differentiation and customers value and pays for it. It makes no difference whether it is in the ultra-

specialization or the juxtaposition of considerable skills (Bender, 2009). By becoming aware of and intentional about one's brand, one can actively influence how the audience sees it. The following are some of the benefits of establishing a solid personal brand, as measured by their ability to generate relevant perceptions about the person's values and characteristics. This enables people to understand who the individual is, what they do, what differentiates them, how they add value to others, and what they may expect when interacting with them. Creating expectations in the minds of others about the benefits of dealing with the brand and building an identity around the individual, allowing people to readily remember who they are, giving the individual a competitive edge over their global competition, the marketplace (Reis, 2015).

2.3. Brand Loyalty

According to Aaker (1991), loyalty is critical for any organisation. Those who have built a solid connection to a brand may help reduce marketing expenditures, increase profit flow for businesses, and promote positive word of mouth. According to the author, loyalty is inextricably tied to consumer happiness, as pleasant experiences with a brand can inspire consumers to return to that brand continually. Because the author believes that brand equity is built on loyalty, he identifies five levels of commitment. The first level depicts a consumer who lacks loyalty indicators; this is a consumer primarily concerned with pricing and is indifferent to the brand. The second level comprises contented consumers who do not see a cause for switching brands, even though they can do so if they notice sufficient benefits associated with another brand. Thirdly, satisfied consumers dread changing expenses and portray themselves as loyal consumers who demonstrate vulnerability if the shift enables them to obtain further benefits. At the fourth level, consumers admire the brand, referring to it as a "friend," implying a solid emotive attachment. Finally, the devoted buyer demonstrates a high level of loyalty to the brand they invest in (Aaker, 1991).

In marketing, loyalty is a critical idea that serves as a driving force for businesses and organisations. All businesses strive for the same thing: a loyal customer. Indeed, while this idea is prevalent among companies and organisations seeking a sustainable competitive advantage, its conceptual description exposes considerable complexity. Loyalty entails a

sentiment or attitude of dedication, manifesting itself through consumer behaviour. This emotion and connection are founded on the consumer's devotion to the brand; the consumer will feel obligated to maintain the relationship they have developed with it. As a result, it is projected that devoted consumers will demonstrate behaviours that reflect their faith in a brand. Consumer loyalty is a psychological phenomenon that develops due to satisfaction and the emotional connection formed with the brand, prompting the consumer to adopt a consistent attitude and conduct in the future (Rai & Medha, 2013).

2.3.1. Antecedents of Brand Loyalty

Brand identity has been investigated as a possible predictor of brand loyalty. According to Kim et al. (2001), brand identification ultimately refers to social identification, or when a person identifies as a member of a social category. The author adds that people tend to categorise themselves as belonging to a particular group based on various circumstances, which means that identification implies a sense of belonging to specific groups or organisations of reference. A reference group encompasses the group they have already affiliated with and the group they aim to become affiliated (Kim et al., 2001). According to Sauer et al. (2012) brands have symbolic implications and assist consumers in achieving their identification aspirations. According to the writers, consumer identification with a brand occurs due to the customer developing a sense of belonging to the brand and seeking fulfilment as an expression of their identity through brand identification (Stokburger-Sauer et al., 2012).

Additionally, Kuenzel and Halliday (20010) note that individuals categorise and identify with the group with which they have comparable features. So the social classification they do enables the prediction of the behaviours of the group's other members. Hongwei and Yan (2011, describe that identifying with a social category boosts an individual's self-esteem, encouraging them to develop good behaviours toward the social sector to which they feel a sense of belonging. According to the authors, companies and, in turn, brands can gain from customers' identification with a specific social category insofar as the things they identify, for example, help create the "I." According to the writers, consumers' identification with an object or brand deemed significant in the social group they belong to is interpreted as representing their identity. Thus, identification with the brand results from

the consumer's identification themselves, their image, and the attributes that identify them. Consumers who develop an identification with a brand are more likely to be optimistic about it, seeking to support the company's objectives, protect the brand's reputation, and support its services and products, revealing themselves to be loyal to what serves as an expression of their own "I" and what they believe (Hongwei & Yan, 2011).

2.3.2. Consequences of Brand Loyalty

There are repercussions of brand loyalty, specifically purchase intention, word-of-mouth, and happiness:

1) Purchase Intention: Yoo et al. (2000) describe purchase intention as an individual's proclivity to acquire a particular product, even if they do not make the purchase, stating that intentions are derived from a series of reasons that will impact buying behaviour or may not materialise. Zarantonello and Schmitt (2010) assert that purchase intention is tied to customer attitudes, which assess the future repercussions of obtaining a product. Thus, the customers' aim reveals a temporary nature that changing demands and incentives can influence consumers' behaviour regarding purchase intention and the subsequent decision-making moment. According to Blackwell et al. (2006), purchase intention is the probability of an individual adopting a particular behaviour given their prior history of experiences and assessments. Individuals evaluate products based on their utilitarian and functional properties and subjective and emotional responses. This implies that the consumer attempts to catalogue the set of values and meanings associated with the goods so that these will have significant weight during the buying decision-making process. According to Mirabi et al. (2015), purchase intention is a complex process frequently examined to determine the optimal conditions under which a buyer will choose one product over another. Purchase intention is commonly associated with consumer behaviour, beliefs, and attitudes, and it is a powerful predictor of purchase processes. Purchasing a product is a deliberate act based on consumer information, interests, and preferences.

2) Word-of-Mouth: Word-of-mouth marketing has shown to be more effective than all of these seduction approaches because it capitalises on the customer's ability to promote the firm through their universe of interpersonal contacts. Brands can invest significant resources and capital in advertising campaigns that might devolve into artificiality; as a

result, the immense power of a brand is reflected in a consumer who feels compelled to share it freely and without imposition. This occurs with brands and everything linked with them, from product design to service offering and after-sales service (Mirabi et al., 2015).

3) Happiness: Caldas (2010) asserts that while individuals frequently associate money and material possessions with happiness, he argues that richeness and consumption do not always result in happiness. According to the author, happiness is fundamentally a subjective state of well-being. He contends that consumers can raise their happiness through socialisation experiences rather than focusing exclusively on material products. There is an inverse link between happiness and consumption, citing countries with lower consuming capacity to achieve happiness levels that the wealthiest countries cannot match. The author argues in favour of the thesis that "money cannot purchase happiness," emphasising that wealth is not directly linked to happiness. This suggests that material commodities can improve an individual's quality of life and advantages, even if they do not directly contribute to practical pleasure, because contentment does not always come from increased assets. Wang et al. (2015) underline that when it comes to the relationship between consumption and happiness, what matters most is not consumption in general but the collection of specific products consumed by an individual that contribute to their satisfaction. The authors add that research conducted in developed economies indicates that consumption can affect happiness in various ways, explaining that certain goods, precisely necessities such as food and housing, can increase individual happiness by alleviating difficulties: materials and simplifying life. Additionally, consumption of other goods, which the authors refer to as "visible consumption," such jewellery, or vacation expenses, may reflect an individual's social position in a reference group. This consumption can increase individual happiness through the status attained.

Chapter 3 - Instagram

It is critical to highlight that the internet is the primary source of information for people wishing to get a tattoo. The design, the location of the tattoo on the body, and the authenticity of the tattoo artist are the primary aspects of research (Atik & Yildirim, 2014). Kevin Systrom and Mike Krieger founded Instagram in 2010. Instagram was designed exclusively for use on mobile devices, which can be accessed by downloading the app and creating an account/profile. The app is regarded as the social media boom of the iPhone revolution (Miles, 2014). All smartphones running IOS, Android, and Windows 10 are compatible with the app, and it is also possible to access the platform from a computer. Instagrams's popularity is primarily due to the ability to share instantly. Still, it is also due to the ease with which photographs can be captured using a mobile device, giving them a more professional and sophisticated appearance . Instagram came to establish a strong culture centred on visual content, with the rule of an image first and text second. Instagram is an all-in-one package since it can capture, edit, and upload photographs instantly and with high quality, all in the same place (Lee et al., 2015).

3.1. Social Media Marketing

Kaplan and Haeinlein (2010) describe social media as internet applications created on the ideological and technological foundations of Web 2.0 that enable users to create and exchange content. Torres (2009) defines social media as websites on the Internet that will allow the creation and sharing of information and content by and for people. The consumer serves as both producer and consumer of information. This definition refers to the fact that, unlike traditional media which rely on specific individuals to disseminate information, these media produce content for free, with users ultimately responsible for the materials they publish. According to Universal McCann (2010), online social networks are virtual spaces that enable users to connect, communicate, share content, and form communities. Thus, since their inception, online social networks have grown in popularity and attracted millions of users, many of whom have made regular visits to these websites (Boyd & Ellison, 2008).

Marketing is constantly evolving alongside society as a whole. It is vital to continue studying the subject to get more experience with the consumer with whom one interacts. Social Media is built on the use of new media in conjunction with the development of numerous devices to establish a connection with the consumer. Businesses should encourage consumers to form communities to foster brand affiliates' growth. Social Media Marketing promotes a business's products and services via social media websites and social networks (Kotler et al., 2010). Apart from increasing individual connections, integrating people into communities, and supporting inclusivity, social media stimulate innovation by bringing users and brands together in co-creation (Kotler et al., 2017). Users can now play a more active part in the market due to the growth of social media, as they can access information and communicate with others anytime and from any location if they have a smartphone and internet connection. Considering the shift in the consumer paradigm, consumers now have better access to information, so communication has become more straightforward. Individuals acquire a new role as a result, promoting their products or information (Henning-Thurau et al., 2010).

Social media marketing enables businesses to engage with their customers more compellingly and accurately; it also allows them to deliver a call-to-action to their audience and strengthens deep ties. Thus, an excellent social media presence enables a brand to create commercial relationships, lower marketing expenses, and increase sales and profit. Additionally, the marketing function is responsible for the organisation's branding, participation in PR activities, advertising, and consumer engagement via feedback gathering. Each product launch begins and ends with marketing. The department identifies customers' demands and, following the introduction of the product, determines if the customer's needs were met. Social media marketing is critical for business growth in today's world. We are all aware that the world is rapidly transitioning from traditional to modern modes of operation. Without marketing, no company's brand would be visible, and no organisation would exist. The success of an organisation is defined not only by the judicious allocation of assets to various investment portfolios but also by the relationship built with clients, which is a function of marketing (Barden, 2013).

Today's marketing technology helps brands compete globally while making them more visible and accountable for sustainable practices (Kotler & Armstrong, 2018). Marketing 3.0 is a new era driven by values, where the consumer is seen as a person, not just a customer. It comes with a "new wave" of technology that allows individuals and groups to connect and communicate. Marketing is, after all, the administrative activity closest to consumers. Brands need to be present in the consumer's life beyond selling things, and they want to express that message. They now display a human component by connecting individuals to social, economic, and environmental issues. Marketing is about clearly identifying one's unique personality and building a powerful image. Building a brand's character requires integrating its goal, vision, and values. In addition to any sort of promotion, the design, being honest and revealing their DNA through delivered experiences is critical (Kotler et al., 2010).

Marketing 4.0 reflects the evolution of marketing from traditional to digital, explaining how one can connect with overwhelmed and distracted consumers and how the outcomes will be quantified in this new scenario. Kotler, Kartajaya and Setiawan present the horizontal business model, which enables small businesses to connect with consumers in the same way or even better than large brands; and the social business model, which demonstrates that consumers now place a greater weight on the opinion of others than ever before. The authors discuss the attributes that a brand must possess in order to be humanised and so generate more engagement and even forgiveness in specific instances: 1) physique, 2) intellectual capacity, 3) sociability, 4) emotional capacity, 5) personality and 6) moral capacity (Kotler et al., 2017).

As globalisation progresses, all businesses must compete globally, thus, developing strategies requires a global perspective (Kotler & Armstrong, 2018). Consumer satisfaction is still a goal, but it goes beyond merely completing a purchase. It is about creating a relationship with the same people who want to be there in product sales and the social struggles (Kotler et al. 2010). Companies are becoming more aware of their behaviours, as consumers expect concern for the earth in the practices that entail their purchase. Marketing is a creative suggestion to maintain and build exchange ties with a specified audience. An exchange connection is formed when customers satisfy a need or want and

contribute something. Individuals' needs and desires differ. The first symbolises a lack of something, whereas the second represents societal and personal requirements. To fulfil these desires with market offers, organisations must study and observe consumers offline and online (Kotler & Armstrong, 2018).

Integrating social media into a brand's marketing plan recognises that social media have the potential to alter consumer behaviour by adding an essentially unpredictable online experience to the purchase decision (Constantinides & Fountain, 2008). The main aim of social media marketing is to establish a relationship and dialogue with an audience. The message is altered by the participants' exchange of thoughts and ideas (Drury, 2008). Social media enables brands to assess the impact of their marketing efforts by analysing consumer behaviour, either through their messages or the content presented, allowing them to determine whether the consumer's message they intended to transmit was clearly received and in an expected manner. Similarly, they can gain a deeper understanding of consumers' demands, preferences, and tastes through this analysis (Palmer & Koenig-Lewis, 2009).

With the introduction of the internet and social media, worth of mouth gained a new dimension, and the term eWOM - electronic word-of-mouth, was created. Social media are now considered eWOM platforms, allowing opinion leaders to develop and promote brand profiles, offering their views via text, photographs, or videos, aesthetically enhancing content and making eWOM more appealing (Erkan & Evans, 2016) The opinion of influencers, with whom individuals establish a close relationship on the network, has thus become an influential part of product knowledge. The type of information offered affects users (Thoumrungroje, 2014). EWOM is significantly more visible on Instagram. A single publication can quickly reach thousands of other platform users. Also, an Instagram post has an infinite reach because it can reach new users at any time. EWOM is generated by a profile with more followers, and as a result, marketers began to understand the benefits of employing influential personalities to promote their products (Latiff & Safiee, 2015).

Social media marketing encompasses two types of advertising: traditional advertising created by the brand and directed at the consumer, and social advertising created by

users about different users (Mangold & Faulds, 2009). Thus, marketing on social media is more personal and interactive than marketing on any other medium, as it enables consumer interaction and co-creation of content, giving them a more significant role and influence in brand communication, as the consumer begins to consume content, participate in discussions and share knowledge with other consumers, and contribute to other consumers' activities (Heinonen, 2011). Social networks have facilitated the development of novel business models in which consumers are addressed via novel techniques. One of the medium's strengths is the real-time exchange of information and user-generated content (Henning-Thurau et al., 2010). Individuals become more connected in online communities as platforms diversify (Mauri et., 2018).

Social networks are environments that enable users to meet, communicate, share content, and build communities (Recuero, 2009). These representations are individualised and personalised, for example, through personal profiles. Social media networks can be categorised as social networks (e.g., Facebook, Instagram) or professional networks (e.g., Linkedin). Social networks are the future of marketing communication since they provide a deeper understanding of one's target audience and their connective function. These media encompass various consumer analyses regarding engagement and brand perception (Henning-Thurau et al., 2010), with a large number of active users worldwide (Kotler & Armstrong, 2018).

Marketers can distribute branded material via social media, a practice that has also been named *content marketing*. This strategy drives traffic to brand websites. Because consumers use search engines to find information online, improving search engine rankings is a critical marketing effort (SEO - Search Engine Optimization). The resulting share of voice, the percentage of brand mentions in social media outlets among a competitive set, depends on how many followers and friends spread the message. The viral propagation of content extends the brand's reach by possibly millions of impressions. A survey by Tuten and Solomon (2018) on social media users indicated that 75% share content via social media. The top three reasons individuals share things "socially" are to be entertained, to help others, and to laugh. Most people reported sharing family photos and videos, news

about friends and family, amusing videos, news articles and blog entries, coupons and discounts.

Social media has reshaped how individuals communicate on the online age, enabling people to form relationships regardless of geographic or demographic boundaries (Kotler et al., 2017). The prevalence of social media has facilitated the growth of a participatory culture in which individuals actively share their experiences, stories and views. The development of social media has resulted in increased democratisation of communication between businesses and their target audience. On the one hand, it enables the brand to reach a more significant number of potential customers; on the other hand, it allows reciprocity in the consumer-brand connection. Businesses increasingly understand the benefits of social media and are using brand communities to communicate and advertise their products online. Brand communities hugely affect consumers' attitudes about and loyalty to brands, translating into tremendous financial potential (McAlexander et al., 2002).

While infrastructure, channels, devices, and social software enable social media, it is the individuals that make it a reality. Social media are fundamentally about community, where the individuals' participations create value. Brands can create and engage their own online communities, designated online brand communities (OBCs). Regardless of strategy, community management is vital to marketing success. Building community relationships includes connecting with members and replying to their postings promptly. Brands looking to interact with social media consumers can sponsor a social community or develop an OBC. The participation of an online community is critical to its success, otherwise, traffic will decelerate. Participation is vital to community health and engagement, which is the endmost aim of social media. In interactive, co-creative consumer experiences with a focal agent/object, engagement underlines the role of involvement (in interactive, co-creative experiences) and the setting (in this case, the social community) (Tuten & Solomon, 2018).

The anthropocentric society centered on self-interest and competitiveness contradicts a world based on collaboration and empathy. The digital revolution stripped hegemony away

from organisations and the media and reintroduced it to the general public. It disseminated knowledge, enabling people to express themselves, publish, and communicate with one another. It altered individuals' personal and professional lives and their mental models of thought. The network puts an end to the centralised model, in which all power, knowledge, production, and money originated from a single location (Carvalhal, 2016).

Collaborating with influencers is also an efficient approach to generating social media content (Tuten & Solomon, 2018). According to Himmick (2016), influence marketing, or influencer marketing, is a marketing technique founded on the communication flow model, which asserts that consumers are more persuaded by information from third parties, such as leaders of thought who share their perspectives. In other words, influencer marketing is a technique/resource utilised by marketers that prefer to promote their products through prominent personalities rather than traditional advertising. Additionally, the same author notes that this technique entails partnering with "important individuals", such as academics/experts, celebrities, bloggers, or popular personalities on social media, who have influence over their followers due to their visibility, experience, and reliability. These individuals assist firms in capturing their audience's attention by distributing information such as product suggestions, reviews, videos, articles, or posts (Himmick, 2016). Influencer marketing has swept the online marketing industry by storm, and electronic word-of-mouth is quickly becoming the best way to acquire customers at a low cost, with approximate percent of consumers seeking referrals from these influencers before turning to any other source of information (Hughes, 2007). Influencers can also help firms by promoting their products, as long as they align with their target audience's interests. Often, businesses have the issue of identifying one or more influencers on social media who can persuade their consumers, or potential customers, to purchase their products/services. (Patel, 2017).

Social media has grown tremendously in recent decades and now serves as a critical strategic channel for establishing brand authority with the audience - the relationship network in Personal branding. Thus, while it is not required to be present in all media, it is critical to be present in those that align with the individual's personal brand objectives. A distinguishing feature of these networks is that the material is provided by users,

generating interest and aiding in its retention, with interactions typically occurring around this content. The job of the social network platform is to provide the tools necessary to promote the growth of the network and generate content and an acceptable interface to facilitate interactions (Trusov et al., 2009). In the context of these media, branding has taken on a new significance with the rise of the internet. The need to manage online identities has been established, encompassing how individuals choose to position themselves and engage with their professional and social circles. Thus, the expansion of the internet resulted in the construction of new social and marketing venues, resulting in novel modes of interaction and identity building (Ozuem et al., 2008). Allowing consumers to publicise the brand is a technique to avoid forcing anything on the community; yet, a brand should maintain an active presence on social media as a member (Kotler et al., 2010). Thus, we argue that the rise of this channel necessitated the development of novel marketing practices (Henning-Thurau et al., 2010).

3.2. The Importance of Instagram

From a commercial perspective, Social Media has grown in importance since 2003 (Boyd & Ellison, 2008), owing to the new modes of communication that they have permitted brands and the migration of their target audience to these media, rendering traditional media communication ineffective to conventional media. Since Social Media offers various advantages in establishing relationships with consumers, as they enable near-instantaneous two-way communication, marketers must be aware of these platforms. With conventional media, businesses speak with consumers more or less directly, with no simple mechanism for people to respond. By contrast, clients are more interactive on digital and social platforms, asking questions and commenting on what is presented, necessitating a response from the business (Evans & McKee, 2010). Additionally, they are relatively inexpensive modes of communication, allowing businesses to promote items at a lesser cost than traditional media.

Social media can improve and help brands with methods that traditional media is unable. Instagram allows businesses to understand their followers' likes and preferences and obtain feedback in real-time. Regardless of size, any industry, trade, or brand should use Instagram as a marketing tool since it enables a relatively easy and rapid

good relationship with followers (Peters et al., 2013) and allows for the exponential growth of followers. Suppose the business is new or already has a business profile on Instagram. In that case, various methods constantly appear to succeed and get the desired results; it is necessary to always keep up with the latest trends (Crayon, 2019).

In 2022, Instagram had six main features available: 1) Reels, up to 60 seconds of entertaining videos to share with friends or anyone on Instagram that allow users to engage with the community; 2) Stories, videos and photos that only last 24 hours; they appear in a slideshow format together. 3) Messenger, where it is possible to send pictures, videos, and messages privately to friends who use Facebook and Instagram without leaving Instagram. 4) Videos that show up in the feed as well as the profile page; 5) Shopping, where users browse trends and buy products from their favourite brands and creators; 6) Search & Explore, to find new content and creators based on the user's interests, as well as inspire and entertain. The platform allows users to categorise published content by using hashtags (#), mentioning or identifying people (@), and indicating the location of the publications. (Instagram, 2022).

It is critical to comprehend the type of content that users will interact with for brands to remain exciting and engaging with them (Walter & Gioglio, 2014) and thus start generating a sense of community. All elements of a brand's social media must operate together as a unit, with a single colour palette, consistent filters, and a consistent logo across all social media platforms, thus creating a coherent and consistent brand image that users can distinguish from others. In addition to the visual identity, the brand must also reflect and promote its culture and message and need to be confident in the products or services (Jantsch, 2019). It is the product of dedicated and careful work and an awareness of critical factors such as a clear goal and strategy, consistency, understanding of one's audience, and a coherent visual style. Setting goals helps define the business's Instagram strategy and create unforgettable and unique content that contributes to achieving the intended target, growing the community, increasing awareness, and advertising to potential new consumers (Barnhart, 2020).

Instagram is used monthly by 17,6 per cent of the world's population. Every day, users spend an average of 28 minutes, and more than 100 million photos are uploaded (Social Pilot, 2022). More than 2 billion monthly active Instagram users (Statista a, 2022). There are 1.9 billion Daily Active Instagram Users 70 per cent are shopping enthusiasts who go to Instagram to discover products, and 68 per cent go to Instagram to interact with creators (Instagram, 2022). Accordingly to a 2022 Statista study, Carousel posts (posts with numerous images or videos) produce the highest ammount of engagement from their followers. The engagement rate for video posts was higher than for photo posts on Instagram (Statista b, 2022). Instagram is the fourth most popular social media globally (Statista c, 2022), and there are over 200 million business profiles on the platform that consumers view daily. There are 90% of people following at least one business, 2 in 3 enable interaction with brands and 50% are more engaged in a brand when they see ads for it on Instagram (Instagram, 2022). With 79 per cent of brands using Instagram, it is the preferred social media platform for Influencer Marketing (Santora, 2022). According to a 2021 Statista study, there were approximately 4.68 million users in Portugal, and the number is forecasted to grow to 5.94 million users by 2025 (Statista, 2021).

3.2.1. Personal Branding on Instagram

Freelancers identify themselves as entrepreneurs, creatives, innovators, and cultivators of change in the classification of precarious labour, even though they face higher financial challenges (Gandini, 2016). Due to the realities of economic precariousness, workers increasingly express the urge to sell their professional identity and possibilities (Vallas & Hill, 2018). In a freelancing economy, marketing a person's social performance increases income (Gandini, 2016). To understand how an individual interacts in various communicative circumstances, it is vital to examine cognition (Duran & Kelly, 1988). Building social capital, also known as self-branding, is essential in an economy where trust is built on reputation rather than actual interactions (Gandini, 2016).

People who are more socially active have less unclear cognitive responses to social experiences. Perception is a characteristic next to them, rising inaccurate application dependent on their social experience degree. Many people enjoy engaging with others, making them more aware of external stimuli and hence more positive (Duran & Kelly,

1988). The service sector relies on relationship networks for effective operation, prospecting, and goal achievement. (Bussler et al., 2017). Any industry should prioritise serving the consumer, thereby treating all businesses as a service (Kotler et al., 2010). Individuality and entrepreneurial spirit are becoming increasingly important in the new labour market scenario (Hearn, 2017). The commercialisation of self in services gains through innovation and differentiation in product presentation to the market and competition (Bussler et al., 2017).

First, it is necessary to know oneself; this is a critical first step towards self-identification. To understand the potential strengths and weaknesses and advantages (Wilson, 2008). It is essential to know one's message and values. Projection and visibility are critical in competitive markets for establishing an individual's credibility (Bussler et al., 2017). Social media allows people to promote other personal brands and personalise their profiles by selecting their interactions and appealing to themselves in how they choose to be viewed (Rangarajan et al., 2017). Due to the growing use of social media, developing a personal brand has become ingrained in social and economic life (Scolere et al., 2018). Creating a self-branding strategy aims to align everything between the notion of the individual represented by the personal brand, complete with its unique attributes and image, and the industry's needs. Individual transformation for the success of the personal brand results in exchange for revenue (Bussler et al., 2017).

In principle, a brand and a personal brand are synonymous, although personal branding may require additional adjusting due to the limited scope of the target audience. Personal marketing is publicising one's skills and abilities, cultivating the entire self to have one's assets and qualities valued (Bussler et al., 2017). Self-branding is a promotional activity that constitutes three rhetorical constructions: being unique, friendly, and authentic (Pagis & Ailon, 2017). Self-branding, which is regarded as digital work, is built on investing in social media interactions to generate value and a good reputation (Gandini, 2016). Individuals who want to engage in personal marketing must also set future goals evaluated by their behaviours and actions (Bussler et al., 2017).

However, personal branding is not just about how other people perceive a particular content creator but also about what is associated: the advertised brands, the messages and thoughts transmitted, the message one conveys and an overall impression that consumers create after engaging. While everyone is in some ways their brand, not everyone profits off their personality. Successful companies communicate a consistent message and establish an emotional connection with their customers (Wilson & Blumenthal, 2008). Developing the self in response to external perspectives and expectations results in a work of internal knowledge divided between personal and market knowledge (Whitmer, 2019). To reinforce one's uniqueness and differences, it is necessary to develop a self-branding strategy that should begin by emphasising skills that may overlap with those of others but are still unique due to the combination created by each and the explanation of how they complement one another (Pagis & Ailon, 2017).

Instagram should be seen more as a method to create brand awareness and development (Delaney, 2018). Additionally, brands have intrinsic worth, and one of the most essential is establishing an emotional connection with consumers. Nowadays, brands have a significant influence on people. Still, they must be creative, imaginative, and open-minded to give customers a unique experience and entice them to purchase or try specific products and services. Identifying the company's brand values can benefit the firm in a variety of ways, including the development of new products and services, the increase of sales and brand loyalty, the direction of employee behaviour, and the attraction of top talent. Brand values essentially improve how a business does business, as well as its reputation and future possibilities (Juneja, 2019).

Content creators must maintain consistency with the image and message they want to transmit. Most people are interested in authenticity, even though they are not always conscious of it while browsing social media (Wilson & Blumenthal, 2008). The first step in branding on Instagram is to make people attach to the business or brand through the shared content, and as a consequence, it is shared. The content that brands posts reveal a lot about who the brand is and its values (Smith, 2019). Nevertheless, not every language type is appropriate for a business, and it is critical to select the most appropriate. These components contribute significantly to developing the company's brand and voice on social

media, particularly on Instagram (Cimmino, 2019). Showing the person behind the professional includes displaying one's activities, passions, beliefs, lifestyle, personal characteristics, hobbies and even family relationships. This personal exposure creates a deeper connection with their audience and enhances a friendly and welcoming personality, eliciting positive emotions and a good mood. These characteristics and beliefs can be accentuated by visual publications that present the individual as an experience and invite others to do the same (Pagis & Ailon, 2017).

One's behaviour stipulates the development and exposure of their personal marketing strategy, which requires solid engagement and connections (Bussler et al., 2017). People feel secure when they know exactly what to expect and can relate and connect to the consistently delivered content. Numerous benefits accrue from a well-developed brand voice. To begin, it aids in the recognition and identification of the business. Second, it enables the target audience to connect more easily with the brand, which results in the formation of a community around the brand (Lee, 2014).

There are numerous advantages to using social media in the Personal Branding process, to name a few: expanding one's network, making good connections, forming partnerships, and generating business are all ways to share how one wants to. Constant restructuring of the self-presentation actions is required to maintain consistency while adapting to the content shared across multiple platforms. The outcomes of an individual's online interactions with their personal brand are considered ambiguous (Scolere et al., 2018). However, the number of likes, shares, followers and comments are all indicators of social media marketing success (Khamis et al., 2017).

Finally, it is important to describe what is an influencer so one can distinguish the difference between an influencer and a personal brand. An influencer is generally a non-customer or brand incentivised to recommend and create content about a business. There are macro-influencers, individuals with a big effective following made of people who have a established relationship, and micro-influencers, who within a consumer's social graph have a quickest effect on the actions of the consumer, built on their connection (Brown & Fiorella, 2013). Micro-influence involves establishing intimacy with their audiences

through the sharing of content in one or more social communities. Micro-influencers are distinguished as genuine, transparent, and relevant. They have smaller audiences, with 1,000 to 100,000 followers, with higher engagement rates and more influence in their communities (Tuten & Solomon, 2018). We can consider tattoo artists as influencers, however, they are promoting their art and profession, so they can also be considered commercial entities.

3.2.2. Instagram as a Marketing Tool

Numerous businesses now leverage to build their brands and stay connected with their consumers through Instagram (Saravanakumar & SuganthaLakshmi, 2012). Marketers have discovered that traditional marketing analytics no longer provide the complete picture of their consumers: an automatic and scientific system is necessary to move away from seeing consumers as generic segments, with engagement serving as the foundation for comprehending consumer behaviour (Haven & Vittal, 2008). Nowadays, having a marketing strategy that incorporates a social media presence is critical for growing sales and promoting products. Since late 2015, businesses have had complete control over their advertisements, appearance, and who sees them. In contrast to sponsored posts and compensated partnerships, the promotions are published straight from the business's account (Instagram, 2022). Each social network's strategy must be customised, with standards based on peculiarities, audience, and personal brand concept. Consistency is required while analysing the specifications on how to behave on each online platform. At the same time, its changes depend on various content-related elements that can influence how consumers react. Adapting material to the audience enables the potential to separate the professional and personal selves on different platforms and guide creativity according to possible social structures (Scolere et al., 2018).

Tattooists have widely adopted Instagram as a critical tool of the trade, with remarkable success in simplifying historically significant tattoo components. This includes developing and exhibiting portfolios, scheduling appointments and collecting deposits, advertising their work and establishing a customer base, and networking with clients, other artists, and adjuncts. The virtual transformation of tattoo culture has also brought the trade's relational labour (Force, 2020). Instagram has transformed how tattoo artists expand their businesses.

Previously, artists needed to be highlighted in tattoo magazines or on television shows or be fortunate enough to get a celebrity client to get their big break, and they had to promote themselves. Artists who post enough on Instagram and use the appropriate hashtags can fill their calendars months in advance. Additionally, artists can use Instagram's advertising options to reach new clientele; numerous artists estimate that over 70%, if not more, of their clients originate via the app (Rodriguez, 2020).

Distributing additional forms of content is recommended, and a healthy ratio of 80/20 between the primary content and different types of images is recommended; it might be a work-in-progress and available sketch, a portrait of a person, or a photo of doing a tattoo. It is critical to include a photograph of oneself, as the consumers' attention is heightened in the presence of faces. It is essential to clarify what one does (the artistic style), where one works (if it has a private business or works in a studio), and the preferred way to be contacted. Highlights are excellent for extending the life of content in stories and displaying available designs or the best tattoos for each type of work one wishes to specialise in (Edelgarde, 2021).

The introduction of a business account on Instagram was motivated by distinguishing commercial accounts from other profiles and aiding in sales and customer base growth. In comparison to personal profiles, corporate profiles offer several functional advantages that expand the options for promoting content and connecting with followers. The benefits of having an Instagram business presence cannot be overstated. Instagram offers a variety of promotional opportunities. A business can promote content via Stories advertisements, photo advertisements, video advertisements, or carousel advertisements. This can be accomplished swiftly using the company's Instagram account. Then, a business can send visitors who view the ads to its profile, website, or direct messages. The Instagram app's rapid creation feature (Instagram, 2022). Increasing one's Instagram followers is not a passive process; it takes daily effort to see the benefits (Jordana, 2020). There are some suggestions for building a trustworthy brand:

1) Ads: While organic social media engagement is essential for a brand's success, it may also be powered through marketing. Instagram advertising is a good marketing tactic

because it reaches numerous targeted people (Holmes, 2015). It is a new way for brands to advertise their products and services, with real-time access to campaign data, analysing success and reformulating specifics. Instagram advertising is the next step after converting a personal account to a business account (Chaykowski, 2017). Instagram advertising targeting choices are essential, and this type of advertising can assist enhance brand awareness, traffic to the company's website, and account interaction. The brand can choose location, demographics, interests, behaviour, and automated targeting are examples or may simply identify and select its crucial goal: increasing engagement, brand exposure, or traffic. On Instagram, there are three ways to advertise: 1) Instagram, 2) Facebook Page, and they may appear on Facebook and Instagram and 3) Meta Ads Manager allows to create of advertising campaigns, including a complete set of tools for creating Facebook and Instagram ads (Instagram, 2022). For tattooers, ads can be beneficial and essential when travelling to a new country/ town to work as it is the perfect way to get clients (Baber DTS a, 2019).

2) Instagram Analytics: This allows the brand to track its audience's demographics (age and gender as a percentage) and regional characteristics and the days and hours they are most active. Filters can be applied simultaneously for each gender by country or city. Statistics show the most popular posts throughout time (from seven days to three months). As a result, the company's account content strategy can be adjusted to meet the demands and interests of the target audience and add content based on the most popular materials. Furthermore, Social Media Marketing and brand building on Instagram are vital in establishing relationships between clients and service providers. In turn, marketing changes an organisation's image and how people perceive its products or services, enhancing consumer confidence. This function is available exclusively in the Instagram mobile application. Instagram insights can be used to understand more about the overall trends among one's followers and the performance of one's content with their audience. Additionally, it is possible to examine insights for individual posts, Stories, videos, reels, and Live videos that have been published to see how they fared and how people interacted with them. Insights are entirely free and are exclusively available to business and creative accounts. Insights from one's profile can be viewed within the Instagram app. The following insights are accessible for

Instagram professional accounts within the last 90 days: 1) Recent highlights, any significant improvements in account performance; 2) Overview, the total number of accounts reached, engaged, the total number of followers, and the approximate profits (if applicable) for the preset or custom timeframe. Demographic data is combined based on various factors, like data provided by customers on Facebook and Instagram profiles; 3) Accounts reached or engaged: demographic information about the accounts, such as the top countries, towns or cities, top age ranges, and gender breakdown; 4) Total followers including growth (the number of followers the brand has gained or lost), followers' top locations, their age range, and the times they are most active on Instagram; 5) Shared content: the content published and promoted across the feed, stories, and video, based on the preset or custom timeline selection and 6) Interactions: This section summarises the actions that users take when interacting with your account, tracking how many people saw your content and how they found it. It will include additional information if the post has been promoted (Instagram, 2022).

3) Influencer Marketing: Social influencers are regular people who influence consumers' buying decisions (Singh & Diamond, 2012). Consumers want to know about the company and its Instagram account, and for that, Influencer marketing is an amazing solution. Influencers' power is not directly related to their number of followers but rather their ability to influence others who have the same values and ideals as the organisation (Weinswig, 2016). Influencers and bloggers frequently share their opinions on brands, services, and everyday items and having an engaged and loyal audience can considerably influence an influencer's spending tendencies (Freberg, 2018). For this reason, brands should not choose these people solely based on their number of followers but rather on their relevance to their brand or product/service (Weinswig, 2016). Working with influencers and bloggers can help a company reach new audiences. Using a well-known influencer or blogger can negatively or positively spread the word about a brand or product to millions of followers in only a few postings (Freberg, 2018).

4) Content scheduling: Before the Brand starts working on its Instagram account, it must plan out what content it will share with followers and when it will upload photographs, stories, and themed projects. Content scheduling elevates Instagram marketing and saves time by planning future posts, stories, and campaigns. Scheduling Instagram

content means deciding the best day and time to post content to the Instagram account (Cooper & Tien, 2021). Instagram is now one of the fastest-growing platforms, with developers constantly updating algorithms and features. This affects how businesses operate and post content on Instagram to get more customers. Users' engagement on Instagram accounts elevates the company's profile to the top of followers' timelines. Achieving maximum interaction with potential clients who view the company brand's postings has become critical since Instagram's algorithm changed (Gotter, 2020).

5) Storytelling: Instagram is a social network where one's followers are interested in one's professional and personal life; it is not necessary to publish unique images but to inform their audience more about one's business, like the workspace or equipment. It is also interesting to display sketches and stages of the process to the followers (Dmitry, 2018). A brand can use Instagram to demonstrate to potential clients that they are more than an entity, and with this, Instagram Stories can help a brand stand out. First, Instagram Stories allows users to publish content that disappears in 24 hours, but their advantages can last much longer (Instagram, 2022). It is possible to use a link sticker in Instagram Stories to send readers to a website, product pages, and blog posts, among other things. Another potential tool in Instagram Stories is "Add Yours" this function enhances the platform's interactivity by someone creating a prompt and incorporating it into their story. Due to its share-ability, it is well-known for igniting trends and overcoming obstacles, and it is particularly beneficial for initiating conversations and highlighting the brand's creative side (Rodrigue, 2022). Instagram Stories are also an great method to connect with consumers and exhibit a human part to the brand; they make the brand more relatable (Tooby, 2019). Artists use Instagram Stories to personalise themselves and display personalities since it helps humanise the industry (Jordana, 2020). In contrast to the digital space represented by additional personal social media accounts, that some artists maintained for connecting with friends and family but did not share images of their work. The temporary nature of Stories, which simply disappear from the user's feed after 24 hours, contributes to the formation of a liminal scene space that allows for distinct forms of relational labour and self-marketing (Whitmer, 2019) that can be distinguished from the artist's "real work" of tattooing, which cannot take place online (Force, 2020).

6) Interaction with followers: To increase visibility, engagement, and brand strength, interaction with followers is required. The critical concept is that asking more questions encourages individuals to remark and voice their views. Encourage followers to submit comments and testimonials since it will be good to showcase their skills (Dmitry, 2018). It is good to share client photographs of healed work on Instagram stories because it demonstrates to future clients that the past customers were satisfied with the final result (Baber DTS a, 2019); while this may seem evident, healing and new tattoos can look quite different (Matt, 2017).

7) The importance of hashtags, keywords and tags and Engagement: regardless of social media, one wants their content found by others, and hashtags, keywords, and tags help with that. They are a great way to organise all the incoming information and to be noticed. So knowing how to use them is vital to maximising one's social media presence. Hashtags are one-word descriptions of the content used to mark an event or anything currently happening. While Instagram enables up to 30 hashtags per post, there are studies that discovered nine hashtags garner the most engagement (Baker, 2019). Tags can mention a company or product or direct viewers to that company/ product/user. It also notifies the tagged account to know who has communicated with them, potentially exposing them to their Instagram followers. Following the right influencers and getting on their radar by discussing them is highly helpful and vital. Instagram followers are not just looking for content but also sharing their experiences with companies and products, recognising them in publications, and allowing brands to distribute this content (Klie, 2015). Engagement is difficult to quantify since it is quantitative for the likes and comments and qualitative for the valence and tone of words (Aragão et al., 2016). In brief, the value of a brand post on social media is related to its reach, and the more the interaction, the bigger the reach (Peters et al., 2013).

8) Reels: Instagram performs best when combined with video content and remunerated promotions for bigger exposure. As a result, the brand must remember that videos may eventually supplant photographs as the most acceptable content (Lua, 2017). In 2017, video engagement grew faster than image engagement (McCormick, 2022). Reels provide Instagram variety and allow brands and creators to be less curated and visually focused. It will enable exhibiting to their audience a more creative, innovative,

and eccentric side. They have pushed content from users who use all of the platform's new features and will now make videos with a high view and like counts to random users' Discover Pages. Creators that use IG Reels are recompensed with higher visibility on Discover Pages. Brands could showcase their products by using trends and developing material that focuses on the Reels effects, content innovation, and creativity rather than the development itself. This type of video and owning that niche is a wonderful strategy to get noticed and secure that top spot (Geyser, 2021). It is also possible to answer to comments on Reels with a new Reel. It is a highly engaging and interactive method of communicating with followers and leads and vice versa (Rodrigue, 2022).

9) Consistency: The most effective strategy for growing and strengthening one's audience is to generate high-quality, brand-consistent material that people want to see in one's Instagram feed. Producing high-quality material also enhances the likelihood that the account will be discovered by non-followers via Search & Explore (Instagram, 2022). Developing an aesthetic, posting similarly positioned photographs will assist the tattooer, which is critical for Instagram. Having a space for customers to be photographed, whether shooting outside against a brick wall or in a more professional inside setting, will ensure consistency in the photographs. While natural light is good, a ring light is an excellent purchase (Baber DTS a, 2019). Watermarking the photos will protect the tattooers from copycats and help potential followers locate them (Dmitry, 2018). Many artists and businesses post multiple photos every week; some artists learn to shoot professional photos, while others know someone who can (Jordana, 2020). It is recommended not to use overt filters or edit the photographs too much since customers will notice that any good tattoo should not require much editing where it appears dramatically different (Baber DTS a, 2019). Almost every tattoo on Instagram has been filtered; it is typical to remove some of the skin's redness or make the black appear less washed out. However, some tattoos have been thoroughly filtered to the point that they no longer seem like tattoos (Matt, 2017).

While there is a highly physical aspect to the experience that some describe as 'addictive,' loyalty to a specific tattooist is mainly determined by a variety of personal skills and the ability to create a joyful experience. These social skills, a high level of information,

commitment and involvement, and the quality of work all contribute to the development of loyal consumers who typically remain loyal over time. Failure to live up to expectations may engender negative associations and criticism. Reliability and customer interactions are essential because they highlight the human relationships formed and reinforced through the tattooing process. This demonstrates the importance of a customer relationship founded on trust. Once established, it tends to be long-lasting, resulting in referrals and return visits as the canvas is developed and worked on (Goulding et al., 2004).

The key to success as a tattoo artist is to arrange a time for social media as part of the daily job. Likes will only take one so far; it is critical to recognise that one's artistic worth is defined not by the number of followers or likes but by the goals and how they improve year after year in the creative career (Edelgarde, 2021). Instagram has been a blessing for tattooing and tattoo artists, directly providing a cost-free advertising method to those interested. However, a few things may not be immediately visible to newcomers to tattooing or casual fans; some exceptionally talented tattooists with a small following and some very ordinary tattooists with a large following. In an ideal and just society, everyone would have the exact number of followers their work merits, but that is not the case; therefore, do not assume that someone with more followers is better than someone with fewer; some people purchase followers (Matt, 2017).

3.3. Tattoos On Instagram

Social media is a relatively modern invention, yet tattoos are an ancient one. Thanks to the extensive exposure that Instagram has provided for tattoo artists, Tattooing is gaining popularity on a more general level and is no longer a small niche. Change and evolution are natural processes, and it is interesting to witness an industry grow at the rate that tattooing has over the previous two decades. The industry has grown not only financially but artistically and socially. With technology advancing fast, the tattoo industry will probably continue to innovate in the future (Hibbs, 2021). Instagram is a social media platform that focuses on visual content; it enables users to create an account to edit and share images and videos. From its launch in 2010 to its pervasiveness in daily life in 2014, Instagram's development has revolutionised the way people shop, interact and comprehend themselves and others (Force, 2020). The academic literature on tattoo culture discusses

the Internet's involvement indirectly (Barron, 2020) and directly (Force, 2020) but has yet to address the interaction between tattooists and consumers via Instagram. Bearing in mind that the object of study of this dissertation is to study how tattoo artists connect with their followers/customers on Instagram and how the personal branding of tattoos artists on Instagram impacts the consumption of tattoos on Instagram.

Instagram has created a virtual tattoo environment that adapts and alters tattooing and collecting styles, tattooist occupational practices, and pre-social media career paths. While Instagram has its own tattoo culture, physically connected social spaces and embodiment remain critical: tattoos cannot be purchased online. One can participate in the Instagram tattoo community on a peripheral level by simply "following" tattoo artists and commenting on their pictures (Force, 2020). Instagram has emerged as a transformational social media in the history of tattoo culture (Barron, 2020). Tattoo artists frequently use it as a form of advertising because it is free and eliminates the need for a traditional website and its associated costs (Sapp et al., 2019).

Instagram has been essential in bringing tattooing to the mass public's attention, gaining acceptance in communities worldwide. It has even influenced popular tattoo art styles, and it aided the expansion of popular art forms. With new tattoos appearing daily on the internet, it has never been easier to discover a new type of tattoo (Hibbs, 2021). Instagram, in particular, has quickly become an essential aspect of contemporary tattoo culture, inspiring both excitement and scepticism among practitioners (Force, 2020).

Social media has altered how artists join and learn about the industry, it has aided in the growth of the artist's brand, but it has also helped evolve the art itself (Hibbs, 2021). A tattoo artist's reputation is built on their uniqueness in service delivery and personal style, which necessitates continual improvement of their work and communication (Ferreira, 2014), with self-branding being both a desire and a requirement for the artists who want to be recognised as an artist in the contemporary context (Kucharska & Mikolajczak, 2018). Artists received inspiration from a broad variety of origins throughout history. With hundreds of artists displaying their work daily on social media, creative forms have had the opportunity to flourish due to widespread success. Artists have the opportunity to learn and

grow from other artists worldwide, while the public continues to learn about and see an increasing variety of tattoos that defy the "norm." Many who previously considered not pursuing a career in tattooing are now leaping to pursue their ambitions despite many people following the same dream. It has inspired a new generation of tattoo artists that appreciate and promote the art of tattooing (Hibbs, 2021).

In some ways, Instagram has gradually evolved into the primary source for finding a tattoo artist's portfolio. Instagram enables the mass distribution of high-quality photographs at a button. Perhaps the best part of this is that smartphone cameras are becoming increasingly adept at shooting high-quality images. Instagram offers one of the most significant advertising interfaces amidst social media platforms. Artists can tailor their content and advertisements to a specific audience to reach those looking for comparable content. Easier for both the client and the artist while also aiming to streamline the process. Artists and consumers share their work or interests with their followers, so discovering new artists and delving deeper into new genres of art has never been easier (Hibbs, 2021).

The practice of "posting" one's work on Instagram has become widespread in tattoo culture, reimagining the traditional portfolio for the digital age. Artists and store owners agree that having an online presence, particularly on Instagram, is the new normal (Barron, 2020). Tattoos can now be photographed easily with a smartphone and instantly uploaded to a social media feed, making it much easier to maintain an updated portfolio. Following a tattoo artist on Instagram has the potential to create a bond between the prospective tattooed and their preferred artist. This is crucial for tattoo artists, who must use social media to sell their work and depict themselves as the type of person-specific folks who wish to seek a tattoo (Force, 2020).

3.3.1. Using Instagram To Find A Tattoo Artist

The negotiation between tattooed and tattooed is becoming increasingly facilitated. A relationship of loyalty is developed between these two protagonists, characterised by the client's continuous search for the same professional in each intended job, while the body marking takes on the projective form of ritual consumption. Along with enhancing the degree of aesthetic coherence inherent in the body marking project, which is guaranteed

from the start by the tattoo artist's style, establishing such a relationship creates the intersubjective conditions necessary for an easier match between this style of tattooing and the customer's aesthetic taste. As body marking becomes more extensive, ritualistic, and projective, the professional is fundamentally chosen based on the technical abilities and aesthetic talent that shape the client's style, which is intended to align with the client's aesthetic vision for the future of his body project (Ferreira, 2008). Choosing a tattoo artist and selecting the design enables compromise, discussion, options review, and mutual agreement. While it is well established that the customer makes the final decision, it is based on the tattoo artist's notions (Fonseca, 2003).

The first step to choosing a tattoo artist is understanding what one wants, the style, location, price, and travel distance. It can be challenging to narrow the search with so many styles, as has been shown previously, and talented artists to choose from. Who and what to choose is a serious matter that should not be treated lightly (Barber DTS b , 2019). What makes an artist "right" for one may not be for another. An excellent way to start the search is to ask a friend or relative that has a good tattoo for a suggestion. If one likes the tattoo they have, they will probably be eager to help find an artist, and seeing a healer's work in person is preferable to images (Surdi, 2021). Choosing the appropriate tattoo artist can save time and money (Tattooswizard, 2019).

It is necessary to enjoy choosing a tattoo artist and make sure to be entirely satisfied with the choice. Many renowned tattoo artists are booked months in advance (Barber DTS b), and the studio will not be the one tattooing; tattooers will always examine their past work. The tattoo will cost extra if the artist is well-known. The hourly rate for an artist with 500k followers will not be the same as one with 600 followers. So if there is a limited budget, start with local studios (or not so famous) artists, since new artists or apprentices can do outstanding work for less. Depending on the location, travelling may be worth it to increase the number of offers and lower the hourly charge (Tattooswizard, 2019).

The search is usually done on Instagram since it has been the only social media network dedicated to tattooing. It is the place to search since all tattoo artists nowadays use Instagram as their portfolio; one can immediately assess an artist's style by looking at their

social media profiles. It is also possible to use hashtags to uncover additional artists who fit the aesthetic ones. For example, to find more traditional tattoo styles, search #traditionaltattoos or #traditionalartists (Barber DTS b, 2019). Location matters since one should not settle for the tattoo studio next door if they want the best, and Instagram allows searching for tattoo artists by location. For example, a hashtag is #tattoo+location, like #tattooitalia. The tattoo artist may be excellent and have thousands of Instagram followers, but if they are not experts in the tattoo style, keep searching and compare this search to asking a Jazz musician to play mixtapes at a nightclub. Find artists who specialise in a specific theme using this method. For example, to find the best Pokemon tattoos, the search for hashtags should be #pokemontattoo (Tattooswizard, 2019).

Then it is necessary to contact the artist or artists; most Instagram users say how they would like to be reached. It is good to send them as much information as possible and begin by describing the idea and discussing the tattoo's size, style, and location. Remember that tattooists are often busy as tattooing consumes much time, so that communication may take time. There is also the traditional face-to-face option, where one can ask to meet the tattooist in person. The artist will vary depending on the tattoo or experience preferred. If it is something more creative and distinctive, it is worth looking into who can execute it; if it is a custom piece, it is necessary to trust the artist's style, so contact them for a part of their work (Barber DTS b, 2019).

When a brand interacts with users, it considerably aids in keeping in touch with potential clients and fully comprehending their thoughts and desires on a particular subject. Additionally, it makes the user feel valued and significant to the business. The objective is to determine the optimal moment to post something on the company's account to maximise the primary purpose and value derived from users' engagement or contact with the company's history and postings. The specific content should be crucial to the business's strategy. The overarching goal is to generate visually appealing content that amuses or motivates while also communicating the brand's message or values.

Additionally, consistency is critical while conducting business, particularly when developing a profitable account. By establishing curation standards and adhering to them,

the brand's history will become identifiable to users. The concept is that the more likes and comments a business receives, the more noticeable it gets. This can be accomplished by using high-quality photographs, hashtags, and collaborations along brands or influencers who can dramatically improve their awareness and recognition.

The Instagram tattoo culture exemplifies a balance between its aesthetic side and disruptive design, characterised by irreverence and veneration for tradition. Instagram enables the creation and presentation of tattoo artists' portfolios, the labelling of tattoos, the management of deposits, the development of a client portfolio, and communication with the same or other artists, enhancing their visibility as a tool used by these professionals. Thus, Instagram's artistic flexibility is an example of a social network that contributes to the readaptation of the tattoo artist as a cultural phenomenon, allowing for more visibility and acceptability as an artist. This social network can be viewed as a necessary and efficient instrument for the tattoo industry and streamlining its inception (Force, 2020).

The principal advantage of Instagram is how simple it is for a small entrepreneur to promote their business, bring their product to the public, or bring it to their service at an affordable price. Thus the promotion's success appears to be consistently related to the photographic, audiovisual, and writing quality promoted. Even when the analysed literature is considered, the tattoo artist profession is understudied. Its conception as a content creator and digital influencer is unique, necessitating a deeper examination of a rapidly increasing market, which is one of the objectives of this research project. Instagram has been widely used for commercial purposes, becoming a marketing strategy adopted by many companies. It is constantly upgrading and releasing new tools to stimulate content production, make business more accessible, and help it stand out. As a result of these statistics and its popularity, it can be said that Instagram is an effective marketing tool for businesses.

Science's primary goal is to establish factual accuracy. In this way, it is alike to other types of knowledge. But what distinguishes scientific information from other knowledge is its verifiability. To be scientific, knowledge must be able to be verified mentally and technically. Also known as determining the technique by which this knowledge was

obtained. Following the literature review, the methodology chapter will be developed, presenting the problems and objectives of the study, the strategy and the methodological construct, as well as the research question that represents the study's guiding thread of analysis.

It is considered that there has been a short amount of studies investigating the consumption of tattoos. There are no studies about the connection that followers/customers create on Instagram with tattoo artists and the impact that makes on the consumption of tattoos. Exploring how Instagram is a marketing tool for tattoos has practical significance. On one side, it will allow tattoo artists to communicate better. On the other side, it will help consumers have more criteria for choosing a tattoo artist. Tattoos are a highly symbolic element, they communicate and are used to build identity and social status. Therefore, it is important and relevant to understand them deeper in the contemporary context.

Part II - Empirical Study

Chapter 4 - Methodology

The motivation for writing this dissertation is because it is my professional area. At the beginning of my Master's, I entered the field of tattoos. It is a market that can be intimidating since it already has many great professionals and a lot of tattooers are still closed. However, it is an exciting market to research and study as the industry has always been adapting to time. I initially observed several topics that made me curious, and that made me realize the importance of personal branding on Instagram so I decided to review and understand these deeply. Exploring how Instagram is a marketing tool for tattoos has practical significance for both professionals and consumers. It is important to emphasize that this topic is interesting for professional tattoo artists, to develop the marketing of their businesses, but also for the field of Communication Studies, as it is a relevant topic for academia as well.

The object of study of this dissertation is the relationship created on Instagram between professional tattooists and consumers. The purpose of this dissertation is to gain a better knowledge of how professional tattooists and consumers create a relationship on Instagram. The positioning that enables the development of this dissertation's approach is centered on the concept of Personal branding. This investigation emphasises the importance of personal branding and will allow tattoo artists to self-present on Instagram, to understand how to build their brand, as well to allow consumers to understand how to use Instagram to find a tattoo artist.

4.1. Research Questions

This research intends to contribute to the body of knowledge about tattoo consumption by examining the relationship between tattooers and consumers/followers and the importance of personal branding in this process. This research was conducted through an examination of the tattoo history, tattoo market, tattoo consumers and professionals, branding, social media marketing, and finally Instagram and how tattooers and consumers use Instagram.

The following research questions were constructed to guide data collection and analysis, taking into account the theoretical framework. A distinction was formed between two subjects, one relating to tattooers and another relating to consumers, in order to comprehend two separate perspectives within the same process. The main research question, therefore, is 1) How do tattoo artists connect with their followers/customers on Instagram?. Due to the breadth of this topic, six points were identified on which the study will focus: 2) What are the reasons for consumers to follow tattooers?; 3) Do consumers interact with tattooers on Instagram?; 4) Is the profile/activity on Instagram a deciding factor when selecting a tattoo artist?; 5) How do consumers use Instagram to book their tattoos?; 6) What are the tattooers' opinions on the tattoo market, stigma, and personal strategy?; and 7) Are tattooers taking advantage of Instagram's marketing tactics?.

4.2. Paradigm, Methods, and Strategies

The aims of selecting an appropriate approach are the identification of relevant data sources, the establishment of systems for the collection of pertinent data, and the gathering of sufficient quality and quantity of data to analyze the factors that influence the choices of tattoo consumers and followers towards tattooers on Instagram. It is critical to provide an unambiguous and cohesive guidance line. In the case of this dissertation, it was defined a research question from which it was developed the entire methodological strategy. The literature review was critical to the study's progress, since it enabled the collecting of credible data and the investigation of pertinent and decisive concepts for the ongoing research. This subchapter will detail the research paradigm, methodological choice, and strategies.

Social scientists can situate their investigations within a variety of frameworks. None are correct or incorrect, as they are simply more or less useful in a certain context. They each influence the type of theory developed for universal comprehension (Babbie, 1998). According to Kuhn (1970), a scientific paradigm contains universally accepted scientific achievements especially, for a time, serve as model difficulties and solutions for a group of researchers. The research philosophy of interpretivism studies cases in depth, in all their complexity, generally using the qualitative method or the mixed-method. It is suitable for "how?" or the "because?" of the phenomena. The development of this dissertation thus

adopts an interpretivism paradigm, since the theme is recent and emerging. It is still underdeveloped in academic research, thus making sense to understand certain contemporary phenomena. It will be an inductive approach, as the study starts from the experience of how tattoo artists and consumers connect through Instagram. On the basis of these instances, it is formulated and it is attempted to identify patterns or trends.

Regarding the methodological choice, this study will use mixed methods at a national level, Portugal; it is the best choice to collect the most satisfactory and complete data because quantitative or qualitative data alone are not always sufficient to reach conclusions. Mixed methods combine and analyse quantitative and qualitative data (Ivankova et al., 2006). There is an increasing interest in mixed methods research and the diverse ways quantitative and qualitative methodologies can be combined. The researcher combines qualitative and quantitative data for width and depth of understanding (Schoonenboom & Johnson, 2017). Creswell (2013) states that the mixed methodology incorporates the following elements; 1) Entails the collection of qualitative (open) and quantitative (closed) data in response to research questions or hypotheses; 2) Entails the analysis of both data formats; 3) Qualitative and quantitative data collection and analysis procedures followed rigorously; 4) The two data formats are integrated into the design analysis by merging, linking, or embedding the data.

The history of mixed methods began with introducing the multitrait-multimethod (MTMM) matrix proposed by Campbell and Fiske (1959) to insure that observed variance is referable to the trait understudy rather than the trait understudy the method used. This matrix invigorated the usage of multiple quantitative techniques in one study. Denzin (1978) later employed the term triangulation to delineate investigations combining different data sources with various methods. To better understand the usefulness and purposes of mixed methods, it is necessary to know the details. The challenges of mixed methods are the requirements: more resources (time, money, expertise), coaching in various ways, integrating the work of a research team, and describing results. On the other side, the advantages of mixed methods are more robust results, triangulation of findings, the possibility to answer broader research questions recompenses for several defects of

single research methods, tells a complete story, and gives a better comprehension of phenomena (Davis et al., 2011).
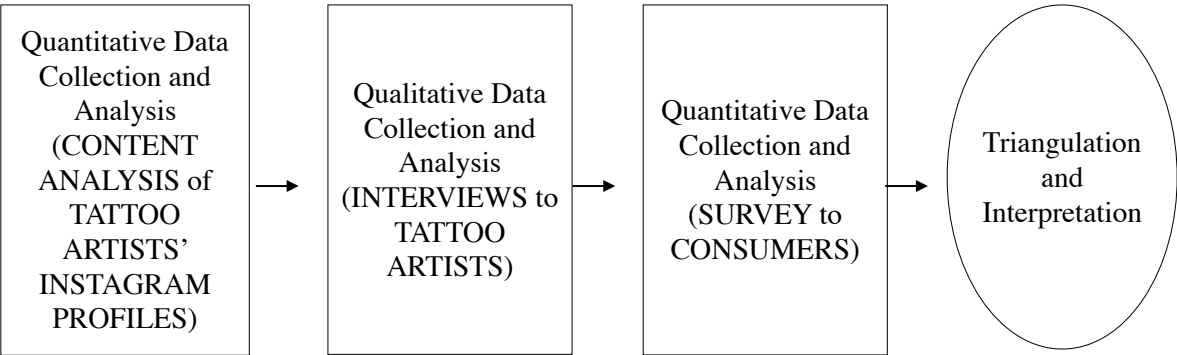
Bryman (2006) outlined a number of concrete rationales for conducting mixed methods research; 1) Credibility refers to the assumption that combining both methodologies strengthens the findings' integrity; 2) Context refers to instances where the combination is validated by qualitative research that provides contextual understanding in conjunction with either generalizable, externally valid findings or broad connections between variables discovered through a survey; 3) Illustration, using qualitative data to illustrate quantitative conclusions; 4) Increasing the functionality of findings mentions to the suggestion, particularly prevalent in publications along an applied focus, that integrating the two methodologies becoming more beneficial to the ones that practice it; 5) Certify and discover means developing hypotheses using qualitative data and testing them using quantitative research within a single project, and 6) Diverse perspectives encompasses two distinct rationales: combining researchers' and participants' viewpoints through quantitative and qualitative research, individually. It establishes a relationship with variables through qualitative and quantitative research, while also eliciting explanations from research participants.

Determining the integration point and the mechanism for integrating the results is a critical decision in the design of mixed methods research. Integration is frequently performed at the outcome point of integration and when the outcomes of the initial component are written down, the results after are adjoin and combined. This approach may be facilitated by combining the two kinds of data (Schoonenboom & Johnson, 2017). According to Greene et al. (1989), in mixed methods research there are five grounds for mixing. 1) Triangulation is concerned with the convergence, verification, and correspondence of data obtained through several approaches; 2) Complementarity aims to elucidate, enrich, illustrate, and clarify the outcomes of one approach by comparing them to the results of another method; 3) Development aims to use the results of one method to help create or inform the development of the other method, with development encompassing sampling and implementation as well as measurement decisions; 4) Initiation aims out paradox and contradiction, fresh views on frameworks, and the recasting of questions or results from

one technique in terms of questions or outcomes from another way; 5) Expansion aims to broaden and deepen the scope of inquiry by utilising a variety of strategies for various inquiry components.

The design of the investigation's data collection was established as complementary, sequential, and independent, as Figure 2 shows. The analysis is independent, their implementation is not contingent on the outcome of the other component's data analysis. The study was sequential as the first quantitative data collection and analysis helped to prepare the qualitative data collection. The search was dynamic with an exploratory mixed methods design as the methods have the same weight, and the objective is to compare two agents.

Figure 2 - *Sequential exploratory mixed methods design*.

| Quantitative Data Collection and Analysis (CONTENT ANALYSIS of TATTOO ARTISTS' INSTAGRAM PROFILES) | → | Qualitative Data Collection and Analysis (INTERVIEWS to TATTOO ARTISTS) | → | Quantitative Data Collection and Analysis (SURVEY to CONSUMERS) | → | Triangulation and Interpretation |

This study had two perspectives, one for professionals and one for consumers, and three different strategies. First, there were interviews where professionals were asked how they promoted their personal brand, as well as brand loyalty and then personal opinions about the stigma in society and how the industry works in Portugal. Secondly, used to acquire qualitative data, there was a content analysis for two weeks of the Instagram profiles of the tattoo artists interviewed. The research was focused on the online routine of the professionals and how it affects the tattooer's work. Thirdly, for consumers, there were online surveys to understand the criteria that lead to choosing a tattoo artist and how the development of a personal brand on social media affects consumers' trust. The three techniques were essential to answer the research questions, as it is presented in Table 1.

Table 1 - *Methods associated with research questions.*

Nº	RESEARCH QUESTIONS	RESEARCH TECHNIQUES
1)	How do tattoo artists connect with their followers/customers on Instagram?	Interviews, Content Analysis and Survey
2)	What are the reasons for consumers to follow tattooers?	Survey
3)	Do consumers interact with tattooers on Instagram?	Content Analysis and Survey
4)	Is the profile/activity on Instagram a deciding factor when selecting a tattoo artist?	Interviews, Content Analysis and Survey
5)	How do consumers use Instagram to book their tattoos?	Survey and Interview
6)	What are the tattooers' opinions on the tattoo market, stigma, personal strategy?	Interviews
7)	Are tattooers taking advantage of Instagram's marketing tactics?	Interviews and Content Analysis

The content analysis was the first tool used to acquire quantitative data. Content analysis is a collection of communication analysis focused at acquiring, with systematic and unbiased procedures for delineating the content of messages, indicators that enable the conclusion of understanding about the conditions of production/reception of these messages (Bardin, 1979). This technique is used in a wide variety of fields and is based on the gathering of data in picture and text format, which is then subjected to a well-defined analysis that works with raw data (Mozzato & Grzybovski, 2011). According to Krippendorff (1980), content analysis research is motivated by the search for strategies to infer from symbolic data what would otherwise be too costly, impossible, or intrusive. Content analysis is useful in communication research (Riffe et al., 2017) and will be descriptive. The content analysis provided information to prepare for the interviews, the second tool.

The qualitative data collection technique was an interview with tattoo artists working in Portugal. The major goal of employing qualitative approaches is to gain an understanding of how humans behave in the setting being investigated (Kaplan & Maxwell, 2005). By conducting interviews, it was possible to understand the opinions, behavior, and experiences of the tattoo artists. It allowed an understanding of the tattooers' personal branding, how they use marketing and how the tattoo industry operates in Portugal while also collecting demographic data. The interviews encompassed inductive and deductive

data analysis, and occurred via zoom, semi-structured with a script, and were always individually. The interview was organised using an outline that included variables, and suggested questions. This method was chosen to ensure that each respondent received the same questions throughout the interview, allowing the researcher to get comparable information from everyone.

Survey research gathers information through an individual's answers (Check & Schutt, 2012). This type of research is often used in social research, allowing different methods to recruit participants, collect data, and apply various instrumentation methods (Singleton & Straits, 2009). The online survey's quantitative method measures behaviours, preferences, attitudes, and perceptions. It was cross-sectional anonymous, which gave greater validity and authenticity to responses (Check & Schutt, 2012). The quantitative data collection was determined through the analysis of an online survey, which included questions about respondents' tattoo status and whether or not they follow tattoo artists on Instagram. After the fact, surveys collect data. This method was established to provide specific characteristics of the population in the form of statistical trends, which can provide evidence concerning the phenomenon being examined.

4.3. Population and Sampling

The sample corresponds to the population participating in the study. When conducting empirical research interviews, it is necessary to create precise criteria to ensure that respondents are capable of responding appropriately to the interview questions. To select the most acceptable volunteers for this study, a thorough assessment approach was employed.

Due to the qualitative nature of the study, small sample size was chosen to gain a deeper understanding of participants' thoughts, emotions, and experiences about their exposure to Instagram tattoos-related content. Following that, to ensure the study was not biased, respondents came from a variety of educational backgrounds and occupations. The tattoo artists were selected non-randomly as it is a particular sample. Selective sampling is commonly used to identify and choose information-rich cases connected to the occurrence of interest. The criteria for the selection of interviewees were to be tattoo artists working in

Portugal, however, they did not have to be Portuguese. They needed to be micro-influencers, that is, having an audience in Instagram between 1,000 and 100,000 followers, as they had higher engagement rates and more influence in their communities (Tuten & Solomon, 2018). They could be man or woman to avoid gender bias. However, they had to have a defined tattoo style and who tattooed in a collective or private studio. It was tried to approach tattoo artists with different styles.

The tattoo artists were contacted on Instagram by private message. In order not to condition the answers, it was briefly explained that I was a master's student at School of Human Sciences of Universidade Católica Portuguesa, with a specialization in Marketing, Advertising and Communication, doing a study on the consumption of tattoos on Instagram. It was explained that there would happen a content analysis and that the interviews were individual, with a duration of 30 minutes to 1 hour. It was explained right away in the message that after the interviews they would be asked to share the questionnaire link in their personal, as it is a non-intrusive way and a correct way from an ethical point of view. It was also explained that it would be necessary to sign a consent form in advance.

Regarding the content analysis units considered they were 1) Posts, with their respective comments, its format and quality of the image/video; 2) Stories, the number of stories per day, and if it had a personal/professional content approach; and 3) Reels, with their respective comments, if it had a personal/professional content approach and the duration. The analysis of the number of stories published lasted seven days, to understand how a week of work works. The analysis of the posts and reels were the last 10 published, to understand the strategy of content and if the tattooers interact with their followers. This analysis was helpful to prepare the questions for the interviews.

Thus, a sample of six professionals was obtained, from two countries, Portugal and Brazil, all working in locations such as Lisbon, and Porto, Portugal. The interviewers had a number of Instagram followers from five thousand to fifty-five thousand, who operated in Lisbon and Porto, and work both in a private and in a collective studio. Each interview was individual, and they were 5 women and 1 man.

Table 2 - *Brief characterisation of the sample*.

	Interviewee 1	Interviewee 2	Interviewee 3	Interviewee 4	Interviewee 5	Interviewee 6
Name	Bruna Sabadin	Jacqueline López	Daniel Magalhães	Mirna Garcia	Beatriz Beles	Vanessa Corrêa
Instagram's Name	@sabadinnk	@mardenanquim	@tattooerdan	@mirnagarciattt	@beatrizbeles	@vaniborn
Age	27	35	24	31	22	31
Gender	Female	Female	Male	Female	Female	Female
Background	Architecture and Design	Marketing and Advertising	High School	Architecture and Urbanism	Fashion Design	Product Design, Art Curation
Number Of Followers	10k	55,6k	12,5k	7,081	5,434	15,1k
Interview Date	26/05/2022	27/05/2022	28/05/2022	29/05/2022	03/06/2022	29/05/2022
Interview Collection Method	Zoom Call	Zoom Call	Zoom Call	Zoom Call	Zoom Call	Zoom Call
Audio Recorded	Yes	Yes	Yes	Yes	Yes	Yes
Language used for the interview	Portuguese	Portuguese	Portuguese	Portuguese	Portuguese	Portuguese

The survey was created to study individuals who follow tattooers' accounts on Instagram that may or may not have tattoos. For the sample, multistage sampling was used, which is a method that separates the population into groups or clusters for conducting the research. It is a complex structure of cluster sampling (Horney et al., 2012). The sample started with the Portuguese population tattooed. There is no study on the percentage of the Portuguese population tattooed, but it is estimated that around 12% of the whole European population, of all ages, are tattooed (Piccinini et al., 2015). The capital Lisbon separated the Portuguese population into clusters since it has 5% Portuguese people, it is the country's largest and the most populous metropolitan area. In the Metropolitan Area of Lisbon, there

were 2 871 133 people in 2021. It was calculated that 12% of the tattooed population is approximate 344,000 Portuguese (344 536). With the help of an online sample size calculator, The Survey System, with a 95% confidence level and a 5% confidence interval, the required sample size was 384 participants. As explained previously, the survey participants were followers of the tattoo artists' interviewers, the researcher also shared the link on her personal stories as all the followers on Instagram were followers and consumers of a tattooer. In order to comply with the GDPR, minors under the age of 18 were also excluded.

4.4 Instrumentation and Conceptualization

The interviews and content analysis only involved adults who voluntarily participate in the study. The participants knew which topics were going to be approached, and could ask all the questions they had. The researcher contacted the tattoo artists through Instagram to ask them to participate in the interviews. There was an informed consent form to be signed by the interviewer and the participant before the interview and content analysis, with detailed information about the study.

Any theory dealing with the influence of antecedents of content must include content analysis. Content analysis is based on the authors' interpretations of the investigated material, to avoid bias, the researcher provided explicit guidelines and values for the variables (Riffe et al., 2017). The conceptualization of the content analysis grid is shown in Table 3. The tattoo artists were analysed for seven days and were additionally asked for the analytics of the last ten posts as with the new updates it is not possible to know the number of likes. Analysis variables were defined for the Instagram profiles of the tattoo artists interviewed in order to determine whether the data collected during the interviews are visible in practice. The content analysis was made on Instagram, it took place in May 2022 and lasted one week.

Table 3 - *Content Analysis Grid of accounts and posts on Instagram*.

	VARIABLES	VALUE	RESEARCH QUESTION	THEORETICAL FOUNDATION
	Tattoo Artist			

General Information	Instagram Name			
	Number of followers	1 = 5,000 -10,000 2 = 10,001-15,000 3 = 15,001-25,000 4 = 25,001-35,000 5 = 35,001-45,000 6 = 45,001-60,000	4) Is the profile/ activity on Instagram a deciding factor when selecting a tattoo artist?	
	Presence of Highlights	1 = Yes; 2 = No	7) Are tattooers taking advantage of Instagram's marketing tactics?	(Edelgarde, 2021; Instagram, 2022)
	Number of Highlights	1 = 0; 2 = 1-3; 3 = 4-7; 4 = +8		
Reels	Type of content of last 10 reels	1 = Personal; 2 = Professional; 3 = Both	1) How do tattoo artists connect with their followers/ customers on Instagram?	(Wilson, 2008; Instagram, 2022; Baber DTS, 2019; Scolere et al., 2018; Read, 2016);
	Interaction with tattoers	1 = Yes; 2 = No	3) Do consumers interact with tattooers on Instagram?	(Instagram, 2022; Gotter, 2019; Rodrigue, 2022; Gandini, 2016; Rangarajan et al., 2017; Reis, 2015; Kotler et al., 2010; Tuten & Solomon, 2018; Evans & McKee, 2010; Walter & Gioglio, 2014; Trusov et al., 2009)
	Interaction with followers (replying to comments)	1 = Yes; 2 = No	1) How do tattoo artists connect with their followers/ customers on Instagram?	
	Number of Reels in week	1 = 0; 2 = 1-3; 3 = 4-7; 4 = +8	7) Are tattooers taking advantage of Instagram's marketing tactics?	(NewsWhip, 2017; Instagram, 2022)
	Quality of the last 10 Reels	1 = High; 2 = Medium; 3 = Low		(Hibbs, 2021; Lee et al., 2015; Instagram, 2022)
Stories	Average number of Stories in per day in over a week	1 = 0; 2 = 1-5; 3 = 6-15; 4 = 16-30; 5 = +30	7) Are tattooers taking advantage of Instagram's marketing tactics?	(Instagram, 2022; Rodrigue, 2022; Tooby, 2019; Jordana, 2020; Whitmer, 2019)
	Type of content of Stories	1 = Personal; 2 = Professional; 3 = Both	1) How do tattoo artists connect with their followers/ customers on Instagram?	(Wilson, 2008; Instagram, 2022; Baber DTS, 2019; Scolere et al., 2018; Read, 2016);
	Average Number of Posts in week	1 = 0; 2 = 1-4; 3 = 5-10; 4 = 11-15	7) Are tattooers taking advantage of	

	Quality of the last 10 Posts	1 = High; 2 = Medium; 3 = Low	Instagram's marketing tactics?	(Hibbs, 2021; Lee et al., 2015; Instagram, 2022)
Posts	Formats of last 10 posts	1 = Photos; 2 = Videos; 3 = Reels.	1) How do tattoo artists connect with their followers/ customers on Instagram?	
	Type of content of last 10 posts	1 = Personal; 2 = Professional; 3 = Both	4) Is the profile/ activity on Instagram a deciding factor when selecting a tattoo artist?	(Wilson, 2008; Instagram, 2022; Baber DTS, 2019; Scolere et al., 2018; Read, 2016);
	Interaction with followers (replying to comments)	1 = Yes; 2 = No	3) Do consumers interact with tattooers on Instagram?	(Instagram, 2022; Gotter, 2019; Rodrigue, 2022; Gandini, 2016; Rangarajan et al., 2017; Reis, 2015; Kotler et al., 2010; Tuten & Solomon, 2018; Evans & McKee, 2010; Walter & Gioglio, 2014; Trusov et al., 2009)
Posts, Reels + Stories	The tattooer appears	1 = Yes; 2 = No	1) How do tattoo artists connect with their followers/ customers on Instagram?	
	Personal elements are shared			
	The tattooer talks about their art			
	The tattooer shows their process			

The interviews took place via zoom in May and June 2022, they were audio-recorded, and lasted roughly 30 minutes. An important aspect is that the interviews were conducted in Portuguese as participants were not fluent in English, the research language. Translational research is a multidisciplinary process that integrates basic, clinical, practice, population, and policy research (Zoellner & Porter, 2017).

The interview script displayed in Table 4 was used to conduct the interviews in this study, it was crucial to highlight that not every semi-structured interview followed it exactly. The primary purpose was to respond to each research question in a manner consistent with the study's objective. Thus, during the interviews, it was attempted to steer respondents' responses to the study questions without the imposition of the researcher's personal prejudice. The questions were direct in order to give respondents a larger share of the talking time. To confirm the guide's efficacy while adhering to the time constraint, the interview script was reviewed via a pilot test. Prior to the interview there was obtained an informed consent. The tattooers later shared the survey's link with their followers and consumers.

The interview with tattoo artists was organised into three major subjects, as indicated in Table 4, which correspond to the interview guide's questions. To begin, the purpose was to gain a better understanding of the individual, clarify their professional identity, and develop a stronger relationship with them and their objectives in the field. The second part was centered on marketing, starting to understand if the tattooers were using Instagram marketing features, moving to personal branding, and then brand loyalty. The third and last part was to understand the individuals' personal view of the industry and the deconstruction of prejudice with the goal of determining the influence it had on these professionals' ability to provide services.

Table 4 – *Tattoo artists' interview script*.

VARIABLES	QUESTIONS TO TATTOOERS	RESEARCH QUESTION	THEORETICAL FOUNDATION
1) Demographics	1) Please provide your name, age, and nationality.		
	2) What are your literary qualifications? What did you study?		
	3) How long have you been working as a tattooer? How did you start tattooing?		
	4) Nowadays, do you tattoo in a private or collective studio?		
	5) How would you describe your tattoo style?		

	6) How many tattoos you do per month/week normally?		
	7) How do you separate your tasks? Answering followers, bookings, editing content?		(CareerExplorer, 2019);
	8) How do people book tattoos with you?	5) How do consumers use Instagram to book their tattoos?	(Barber DTS; Tattooswizard, 2019);
2) Marketing & Personal Branding	9) Do you use Instagram Analytics?	7) Are tattooers taking advantage of Instagram's marketing tactics?	(Haven & Vittal, 2008; Instagram, 2022);
	10) Do you schedule your content?		(Aitchinson, 2009; UltimateTattooSupply, 2019; Cooper, 2019)
	11) Do you interact with your followers? In what way?		(Instagram, 2022; Gotter, 2019; Rodrigue, 2022; Gandini, 2016; Rangarajan et al., 2017; Reis, 2015; Kotler et al., 2010; Tuten & Solomon, 2018; Evans & McKee, 2010; Walter & Gioglio, 2014; Trusov et al., 2009)
	12) Have you worked with influencers?		
	13) Do you share personal, professional or both content?	1) How do tattoo artists connect with their followers/ customers on Instagram?	(Dmitry, 2018; Rodrigue, 2022; Tooby, 2019; Jordana, 2020; Edelgarde, 2021; Pagis & Ailon, 2017; Smith, 2019; Scolere et al., 2018)
	14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?		
	15) What kind of posts get the most engagement (likes, comments, shares and saved items)?	1) How do tattoo artists connect with their followers/ customers on Instagram?	
	16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.	7) Are tattooers taking advantage of Instagram's marketing tactics?	(Instagram, 2022; Gotter, 2019; Rodrigue, 2022; Gandini, 2016; Rangarajan et al., 2017; Reis, 2015; Kotler et al., 2010; Tuten & Solomon, 2018; Evans & McKee, 2010; Walter & Gioglio, 2014; Trusov et al., 2009)

	17) Do you think your personality is reflected in the posts you make on Instagram? And that this allows them to identify with your work?		
	18) Do you consider yourself to be an authentic individual on social media? In what sense?	1) How do tattoo artists connect with their followers/ customers on Instagram?	(Arruda, 2003; Goldsmith, 2009; Schawbel, 2010; Montoya, 2002; Zarkada, 2008; Pagis & Ailon, 2017; Wilson, 2008)
	19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?		(Atik & Yildrim, 2014; Arruda, 2003; Montoya & Vandehey, 2009; Wilson, 2008; Goldsmith, 2009)
3) Personal Opinion	20) What are your goals for tattoos?		
	21) What were the most significant difficulties you experienced with consumers?	1) How do tattoo artists connect with their followers/ customers on Instagram?	
	22) What do you consider to be good customer service?		
	23) Do you have regular costumers?		(Aaker, 1991; Rai & Medha, 2013; Bohrer, 2007; Yoo et al., 2000; Zarantonello & Schmitt, 2010; Blackwell et al., 2008; Mirabi et al., 2015)
	24) Do you have friends or family of costumers going to tattoo with you?		
	25) Do you still consider that there is a stigma regarding tattoos?	6) What are the tattooers' opinions on the tattoo market, stigma, and personal strategy?	(Broussard & Harton, 2017; Walzer & Sanjurjo, 2016; Oliveira et al., 2012; Larsen et al., 2014; Flanagan, 2019; Velliquette et al., 1998)
	26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?		(Goffman 1963; Sanders 1988)
	27) Do you think tattooers need to know how to draw?		(Santilli, 2022; Ferreira, 2007; Aitchinson, 2009)
	28) Do you consider the tattoo environment competitive?		(Carvalhal, 2016; Pagis & Ailon, 2017; Bussler et al., 2017; Arruda, 2003; Reis, 2015)
	29) Do you think the tattoo market open for new professionals?		
	30) In your opinion, what is the key to success as a tattoo artist?		

The online survey first explained the academic research, with important information such as anonymity, and the participants' time to complete the questionnaire (about 7 minutes). After that, there was a brief statement that clarifies that, in the survey, the researcher is only interested in followers of tattoo artists. It was then divided into four sections: 1) Instagram, 2) Demographic data, 3) Personal Opinion, and lastly, 4) Connecting to the Brand, which is only for tattooed individuals. The demographic data (gender, age, level of education) provided descriptive statistics for the sample. As there is an age restriction, there were to eliminatory questions, first asking if the participant had 18 years or more, followed by following or not a tattooer on Instagram, for those who do not meet these requirements to complete the questionnaire.

As conducted in the interviews, the survey was in Portuguese. A pre-test improves data quality (Presser et al., 2004), in this way, a pre-test was developed through a small sample of 20 participants to check the quality and easiness of the questions. The 7-point Likert scale is balanced, as it has the same number of positive and negative scale categories and a neutral one (Mooi & Sarstedt, 2011). The survey used both a 7-point Likert scale of bipolar items and multiple-choice. The first part of the survey was an explanation of the purpose of the study and who the researcher was and how to contact the researcher. To start the survey it was mandatory to declare that thee individual had read the explanation, that they voluntarily agreed to participate in this study and they were 18 or more years.

'Dear participant,

My name is Catarina Duarte Silva (s-mcavsilva@ucp.pt) and I am developing this study as a student of the Master's in Communication Sciences at Universidade Católica Portuguesa. I am studying the consumption of tattoos on Instagram for tattooed and non-tattooed individuals. To answer this questionnaire, you must be over 18 years old and follow a tattoo artist on Instagram. The data collected will be used for academic purposes only. The questionnaire is anonymous, but the following personal data will be collected: age, gender, educational qualifications and professional activity. There are no right or wrong answers. Estimated response time is 7 minutes.

Thank you very much for your participation in this project.'

Table 5 illustrates the questionnaire survey's structure and content. Four sections were established in Google Forms during the method's development with the goal of selecting participants based on their individual criteria of having or not having tattoos. Respondents who do not follow a tattooer on Instagram immediately finish the survey. Respondents who do not have tattoos will not respond to the last part of the survey and will have a separate question about their motivations for not getting tattoos.

Table 5 – *Survey categorised by sections*

SECTIONS	VARIABLES	QUESTIONNAIRE SURVEY QUESTIONS	ANSWER OPTIONS	RESEARCH QUESTION	THEORETICAL FOUNDATION
	Following Tattooers	1) How many tattoo artists do you follow on Instagram altogether?	1/2-5/6-10/more than 10		
		2) Do not you think that someone with more followers is better than someone with fewer?	Yes/No/I do not know	2) What are the reasons for consumers to follow tattooers?	(Edelgarde, 2021; Matt, 2017; Khamis et al., 2017; Peters et al., 2013)
	Booking Tattoos	3) Who and what to choose is a serious matter that should not be treated lightly.	Likert Scale	3) How do consumers use Instagram to book their tattoos?	(Barber DTS, 2019)
		4) I will book a tattoo with someone whom I have been following for	1 month/ 6 months/ 1 year/ It does not matter/ I do not know/ Other		
		5) I prefer to follow tattooers that share content related to...	Professional Content / Personal Content / Both / I do not know / Other	2) What are the reasons for	

1) Instagram		6) I follow tattooers on Instagram because...	I identify myself with the tattooer I see the tattooer as a friend I want to tattoo with them I want to get to know them I want to know more about the tattooer's life Entertainment	consumers to follow tattooers?	
	Interacting with tattooers	7) Have you ever interacted with a tattoo artist you follow on Instagram? In what way?	I sent a private message / I replied to an Instagram Story / I asked a question in the Story / I answered a poll in the Stories / I liked a post / I commented on a post / Never / Another option	4) Do consumers interact with tattooers on Instagram?	
		8) What are the reasons for this interaction? Or that might lead you to interact in the future?	Interest in tattooing with the same person/ Relationship with the tattoo artist/ I like his work/ I like his descriptions/ Identifying with the tattoo artist's likes/interests/ Request for Information/ Another option		
		9) What type of content you prefer to see on Instagram?	Reels, Stories, Photos, Videos, I do not know, All, Other	7) Is the profile/activity on Instagram a deciding factor when selecting a tattoo artist?	

2) Demographics	Age	10) How old are you?	18-25/26-35/36-45/46- 55/56-65/ Bigger than 66		
	Gender	11) What is your gender?	Female, Male, Transgender, Agender, Androgynous , Genderqueer, Non-binary, Rather not say, Other		
	Literary qualifications	12) What are your literary qualifications?	First cycle (4º year)/ Second cycle (6º year)/ Third cycle (12º year)/ Bachelor's / Master's / PhD		
	Professional activity	13) What is your professional status?	Student / Worker Student / Self-employed / Employed by others / Unemployed / Retired		
	Individual Tattoo	14) Do you have tattoos?	Yes/No (if 'No' goes to ?)		
		15) How many tattoos do you have?	1-5/6-10/+15/I do not know		

1) Old School 2) New School 3) Neo Traditional 4) Tribal 5) Blackwork
6) Dotwork 7) Fineline 8) Illustrative 9) Sketch 10) Lettering
11) Watercolour 12) Japanese 13) Geometric 14) Anime 15) Realism

	ed	In the picture above, are examples of some styles of tattoos. 16) What styles do you like and would tattoo?	Old School / New School / Neo Tradicional / Tribal / Blackwork / Dotwork / Fineline / Illustrative / Sketch / Lettering / Watercolor / Japanese / Geometric / Anime / Realism / Others		(Yang, 2019; Force, 2020)
3) Personal Opinion of Tattooed Individuals	Motivations	17) What were your motivations to get a tattoo?	Nonconformity / Rebellion / Desire for individuality / Beautification / Expression of artistic appreciation / Authenticity / Fashion / Belonging and commitment / Memorial / Therapeutic / Other		(Kalanj-Mizzi, 2019; Davidson, 2017; Buss & Hodges, 2017; Woodstock, 2014)
		18) Did you have a different motivation according to a tattoo style? (e.g.: fineline with 'beautification' and old school with 'memorial')	Yes/No		
	Beautification	19) Do you find tattoos attractive?	Yes/No		(Kalanj-Mizzi, 2019; Dean, 2010)
		20) Does attractiveness depend on gender for you?	Yes/No		(Kertzman et al., 2019)
		21) Do you think that getting a tattoo has an impact on employability?	Yes/No		(Pagis & Ailon, 2017)

	Stigma	22) Do you still consider that there is a stigma regarding tattoos?			(Broussard & Harton, 2017; Walzer & Sanjurjo, 2016; Oliveira et al., 2012; Larsen et al., 2014; Flanagan, 2019; Velliquette et al., 1998)
		23) Do you like tattoos on the face?	Yes/No		
		24) Do you think tattoos on the face are life ruiners?	Yes/No		(Goffman 1963; Sanders 1988)
3) Personal Opinion of Non Tattooed Individuals		15a) What are your motives to not get tattoos?	Age, Pain, Stigma, I do not know what to tattoo, I do not like/ Others		(Kalanj-Mizzi, 2019; Davidson, 2017; Buss & Hodges, 2017; Woodstock, 2014)
		16a) - 24a) are the same as 16) - 24) are the same			
4) Connection to the "Brand"	Booking Tattoos	25) I always search tattooers on Instagram	Yes/No	3) How do consumers use Instagram to book their tattoos?	(Force, 2020)
		26) I use hashtags to find tattooers: For example, to find more traditional tattoo styles, search #traditionaltattoos or #traditionalartists.	Yes/No		(Barber DTS, 2019; Tattooswizard, 2019)
	Loyalty	27) I follow the tattoo artist on Instagram I got my last tattoo with.			
		28) Regarding that tattoo artist: I will recommend that tattooer/s.		2) What are the reasons for	

Only for tattooed individuals	Quality	That tattooer/s would be my first choice.	Likert Scale	consumers to follow tattooers?
		The experience I have with my tattooer/s is very good.		
	Identification	I identify with my tattoers values and likes.		
	Personal Branding	I know the passions and values of my tattooer/s.		1) How do tattoo artists connect with their followers/ customers on Instagram?
		My tattooer/s is consistent communicating.		
		My tattooer/s has wrote something that I disagreed.		

4.5. Data Analysis and Interpretation

Data analysis techniques are divided into three stages. The first stage is pre-analysis, which is the organising of the data gathered, in the case of this dissertation, as a result of the interviews conducted. The second stage includes a broad assessment, which involves exploring and categorising the validated content. The third and final stage involves analysing and interpreting the contents in order to achieve consistent findings that support and support the established objectives (Bardin, 2008).

Concerning the compilation of data gathered via the qualitative technique, a faithful transcription was conducted following the interviews, which is included in the Appendix 1 of the dissertation. The researcher transcribed to a word document each interview. After reading all the data, a more detailed analysis process began. This process was carried out with the highest precision and includes all of the interviews in question; however, it omits the details of recording hesitations and only includes the fundamentals for answering the questions in question. Following that, a classification of the participants' speeches was conducted in order to ascertain probable correlations between the various speeches and to

address the study issues. The preparation of content analysis data focuses on an examination of publications for one week, on the third and fourth week of May, 2022.

After obtaining the desired number of responses from the survey, the answers were downloaded to an Excel sheet, and the answers that did not apply to the intended sample were deleted. Regarding the questionnaire survey data, its preparation required evaluating the database to see whether all responses were valid. Thus, they were all considered, resulting in a sample size of 6 persons. The variables in question were generated in this follow-up using descriptive analysis in order to answer the study's challenge and to establish possible linkages.

Statistical analysis is a significant method that allows the researcher to condense the information gathered, allowing to make meaning from the results. Descriptive statistics are a valuable method for summarising data and describing the sample, but they cannot provide information for causal analysis. They are numerical and graphical tools for organising, presenting, and analysing data. The degree of measurement utilised determines the type of descriptive statistics used to describe a variable in a sample, since the nominal level of measurement is the categorization of cases, the measure of dispersion is based on the count or frequency of cases in each category, which is known as the frequency distribution. The category with the greatest number of cases, commonly known as the mode, is the measure of central tendency for nominal data. Nominal level data is frequently displayed in "crosstabs" tables or graphically portrayed using line or bar graphs. Cases were sorted into one of several categories at the ordinal level of measurement, with the categories arranged in a numerical hierarchy (Fisher & Marshall, 2009). Then, critical thinking will be essential to conclude, thus answering the research questions.

Table 6 - *Summary of the methodology*

	Quantitative Data	Qualitative Data	Quantitative Data
Data Collection Methods	1) Content Analysis	2) Interviews	3) Survey
Instrumentation	Instagram	Zoom Call	Google Forms

			6 tattoo artists		6 individuals
Sample					
Time			1 week / 10 posts	30 minutes / per interview	7 minutes
Research Questions	1) How do tattoo artists connect with their followers/customers on Instagram?		X		
	2) What are the reasons for consumers to follow tattooers?				X
	3) Do consumers interact with tattooers on Instagram?		X		X
	4) Is the profile/activity on Instagram a deciding factor when selecting a tattoo artist?		X		
	5) How do consumers use Instagram to book their tattoos?				X
	6) What are the tattooers' opinions on the tattoo market, stigma, personal strategy?			X	
	7) Are tattooers taking advantage of Instagram's marketing tactics?		X		

4.6. Comment on ethical issues

Concerning the information gathered during the interviews, when tattooists were invited to participate and questioned about their voluntary availability to reply to the current study, they all indicated availability and willingness to capture the sound. It was informed that the data obtained would be used solely for the purpose of studying the participants' perspectives, with the dissertation being later published in the Catholic University's repository. The participants were informed of the questions previously so they could see if they would be comfortable with all the questions. To maintain ethical stewardship toward the tattoo consumers and followers that volunteered to engage in this study's questionnaire survey, it was conducted anonymously, ensuring the confidentiality of the data collected, while excluding any information that may be used to identify the respondents. While the content analysis may result in bias, it may also add to truth and honesty by correcting the case writer's misperceptions. There were also consent forms prior to participation, shown in Appendix 2, in compliance with the General Data Protection Regulation (GDPR).

4.7. Limits to Research

As with all empirical studies, this study had limitations that must be disclosed, as they may serve as ideas for future research. The first constraint that was identified during the dissertation's creation was the inability to accurately identify the entire number of consumers in the tattoo industry due to confidentiality and inaccessibility concerns, notwithstanding this dissertation's methodologically justified absence of information. Another constraint is the impossibility of interviewing many tattooers because of the time necessary, resulting in the conduct of six interviews as part of the exploratory data collection. Despite the constraints, as demonstrated in Chapter five, it was still possible to answer the research questions.

Chapter 5 - Results

5.1 Content Analysis

5.1.1 Content Analysis to Bruna Sabadin

Bruna Sabadin is a Brazilian tattoo artist. She works in Porto, Portugal, and has 10 thousand followers on Instagram. Bruna's bio says her first and last name, and mentions that she tattoos in Porto, Portugal. It states that she does fineline and blackwork, with a description "illustrating love", that her bookings are open for June and July and her email contact. Also states her guest spots, city and month.
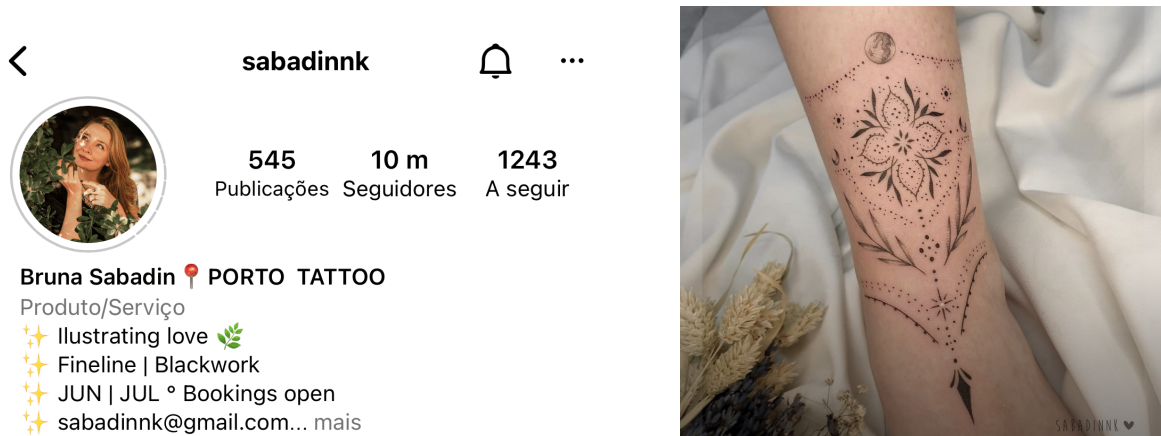
Figures 3 and 4: *Bruna's profile and work. @sabadinnk on Instagram*

Bruna has 8 highlights in her profile, the first with 100 healed photos; the second with feedback from clients, with sweet messages like "Incredible! Besides from the huge talent, you have an amazing vibe" "I loved it, already planning my next one", "You are amazing! Let's do all of my arm"; the third with her travelling through Portugal, places, locations, tips, beaches, and Airbnbs; the fourth about available drawings; the fifth with tattoos done in 2021; the sixth about how to ask for budgets. To solicite a budget she asks for the approximate size, the location of the body, and some images with references so she can understand and draw. As a side note she states that she only worked with original drawings, and will not tattoo other tattooers draw without their permission. The budgets have a duration of 2 months, after that period it was necessary to re-ask the price. To book a tattoo it is necessary to pay a deposit that will be deducted from the price of the tattoo; the seven with healing guidelines; the eight and last with how to get to the studio.

Bruna's profile was analysed between the 18 and the 24th of July, 2022. Concerning the 10 reels analysed, they were all professional content. The views were in between 1168-2543; the likes in between 41-95; the comments in between 5-22. Bruna always replied to positive comments complementing her work, and posted 1-3 reels a week with medium and high quality. The type of content in stories was both professional and personal. In seven days, she posted every day, between 1-13 stories. She posted 5 days personal and profissional content, 2 days only personal. The personal content was regarding female empowering, defending LGBTQ+ rights, travelling and her lifestyle. The professional content was regarding positive comments and messages from clients, the studio and the tattoo process. Regarding posts, she posted between 3-5 a week, all high quality posts, both reels and photos. Out of the 10 posts analysed, 9 were professional, and 1 personal. She always replied to comments on the photos. The tattooer appeared in Posts and Stories, and there were personal elements shared on posts and stories. The tattooers talked about her art and showed her process in posts, reels and stories.

5.1.2 Content Analysis to Daniel Magalhães

Daniel Magalhães is a Brazilian tattoo artist. He works in Lisbon, and has 12,5 thousand followers on Instagram. Daniel's bio says his nickname "Dan", and shows that he is a tattooer, and the instagram of his studio. It states the bookings are open and the link for bookings. Also states his guest spots, city and month.
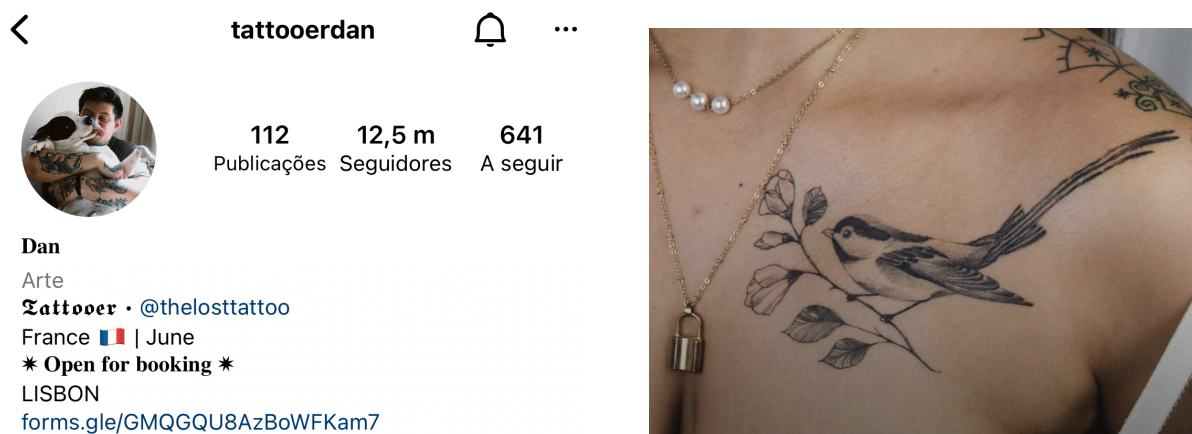
Figures 5 and 6: *Daniel's profile and work. @tattooerdan on Instagram*

Daniel had 6 highlights in his profile, the first with flash placements ideas; the second with available flashes; the third with explanation about the deposit, which was necessary to pay to book the tattoo; the fourth with a "golden ticket": he gave 5 tattoos, he randomly placed around Lisbon and the first person to find it gets the tattoo. It was necessary to follow the studio instagram; the fifth with tips to measure the tattoo; and the sixth with recommendations before the tattoo session.

Daniel's profile was analysed between the 18 and the 24th of July, 2022. Regarding the 10 reels analysed, they were both mainly personal with 3/10 professional. They had between 5505-15,5m views, 93-793 likes and 0-52 comments. Daniel did not reply to the positive comments complementing his work, and posted between 0-2 reels a month, all with high quality. The type of content in stories was mainly personal. In seven days he posted five days, was off in the weekend. The days he posted, there were between 1-13 stories. In the 5 days, 3 were personal and profissional content, and 2 days only personal.

The personal content was regarding his pet "Gilberto" and his lifestyle - going to the gym and going to the studio. The professional content was the tattoo process. Daniel posted 1-2 posts a week, all high quality posts, both reels and photos. The posts were mainly professional, with 6/10 tattoos, 1 personal, and 3 ads. He did not reply to comments in the posts. The tattooer appeared in Posts and Stories. There were personal elements shared on posts and stories. The tattooers talked about his art and shows his process in reels and stories.

5.1.3 Content Analysis to Jacqueline López

Jacqueline López is a Brazilian tattoo artist. Jacqueline works in Lisbon, Portugal, and has 55,6 thousand followers on Instagram. Her bio has her first and last name, that she tattoos in Lisbon, the instagram of her studio, that her bookings are open for Lisbon and her email contact. Also states her guests spots, city and month.
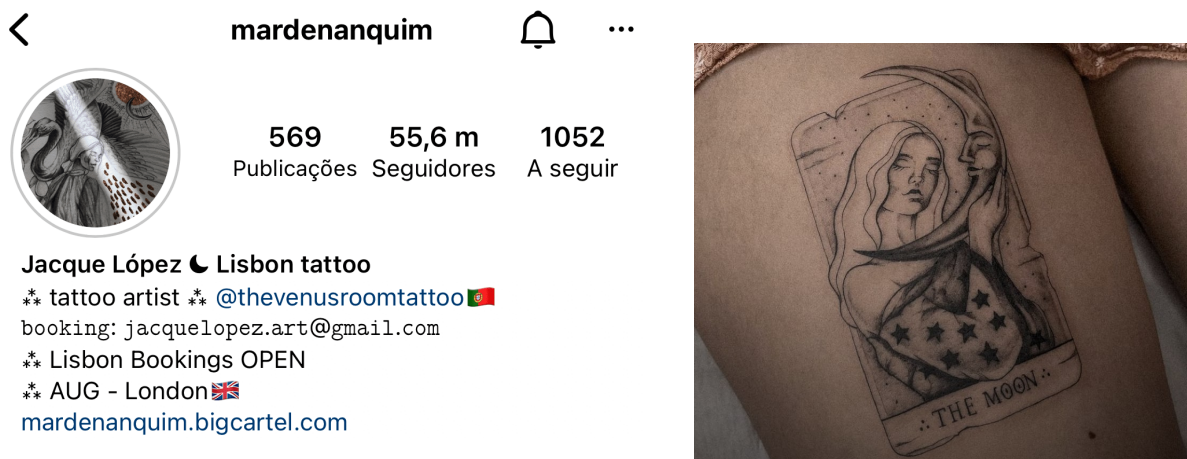
Figures 7 and 8: *Jacqueline's profile and work. @mardenanquim on Instagram*

Jacqueline had 6 highlights in her profile: the first with 'wanna do' available drawings to tattoo; the second with the guests she's was doing, specific dates, and the instagram of the studio she works; the third with wallpapers; the fourth is about booking tattoos: to solicite a budget she asked for an idea description, local, size in centimeters, reference pictures, time availability, and city one wanted to book; the fifth regarding the studio: the daily life in the studio, drawings, decoration, herself and other tattooers working; and the sixth was about embroidery, one hobby.

Jacqueline's profile was analysed between the 18 and the 24th of July, 2022. Regarding the 10 reels analysed, they were professional and personal content, with 2467-24,1m views, 67-918 likes and 1-24 comments. She did not replied to the positive comments complementing her work, she posted between 1-4 reels a month, all high quality. Regarding her stories, type of content is professional and personal, she posted 5/7 days. The days she posted was between 1-8 stories. The personal content was regarding her lifestyle, her kitten, food and another hobby - painting. The professional content was her day in the studio working, the tattoo process and showing new and available drawings to tattoo - flashes. Jacqueline's posts between 2 posts to 7 posts a week, all high quality posts, both reels and photos. The 10 posts analysed were all tattoos, all professional content. She did not reply to comments. The tattooer appeared in Posts and Stories. There were personal elements shared on posts and stories. The tattooers talked about her art and showed her process in posts, reels and stories.

5.1.4 Content Analysis to Mirna Garcia

Mirna Garcia is a Brazilian tattoo artist. Mirna works in Porto, Portugal and has 7,081 thousand followers on Instagram. Mirna's bio has first and last name, that she tattoos in Porto, Portugal. The bio states that she has been working since 2012, her bookings are done by email or Dm, and explains her guests spots, city and month.
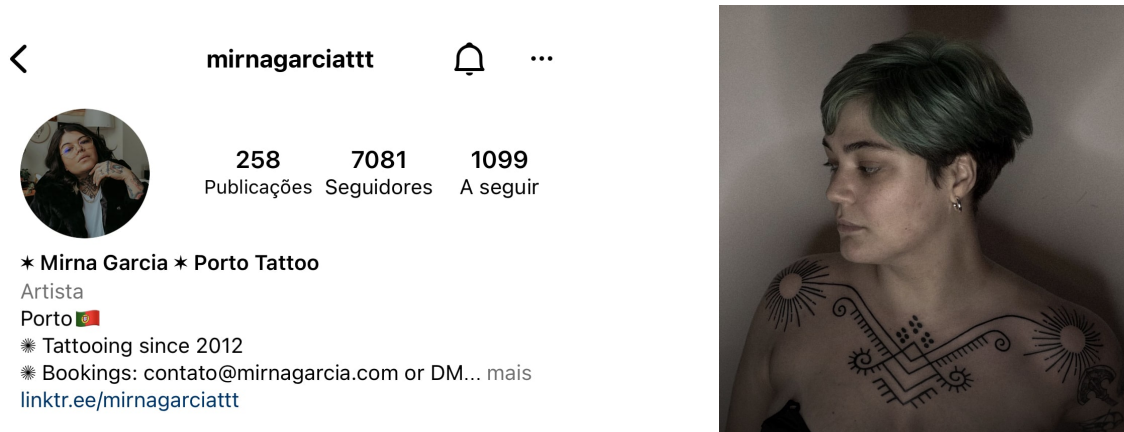
Figures 9 and 10: *Mirna's profile and work. @mirnagarciattt on Instagram*

Mirna had 6 highlights in her profile, the first with wanna do, flashes available for a lower price than usual; the second regarding her next guest spots, with dates and the studio's name; the third with wallpapers, mostly Portuguese photos; the fourth regarding Portugal, with more photos but also explaining her change from Brazil to Portugal, how she found a studio, got a visa etc; the fifth regarding freehand tattoos; and the sixth with nipple tattoos. Mirna besides from reels and posts created a guide for her personal project: nipple tattooing, a project she started in 2018, with testimonies from the women who had done the nipple tattoos: "What if everything you've been taught so far only holds you back?".

The tattooer's profile was analysed between the 18 and the 24th of July, 2022. Regarding the 10 reels analysed, they were professional and personal content, with 3264-5921 views, 135-467 likes, and 1-31 comments. She did not reply to the positive comments complementing her work. She posted 1 reels per week, with high quality. Regarding her stories she posted everyday for a week, the content in stories was both professional and personal, there were between 2-14 stories per day. The personal content was regarding her lifestyle, her kitten and travels. The professional content was her day in the studio working, the tattoo process and showing new and available drawings to tattoo - flashes. The 10 posts

analysed, were between 2 to 4 a week, all high quality posts, both reels and photos, 9/10 professional, and she did not reply to comments. The tattooer rarely appeared in Posts, however she appears in Reels and Stories. There were personal elements shared on posts and stories. The tattooers talked about her art and showed her process in posts, reels and stories.

5.1.5 Content Analysis to Vanessa Corrêa

Vanessa Corrêa is a Brazilian tattoo artist. She works in Lisbon, and has 15,1 thousand followers on Instagram. Vanessa's bio has her first and Last name, a description "channelling love through art", and states that she is working in Lisbon, Portugal. It states that her bookings are open for June and July, and to email or fill the form to book a tattoo.

Figures 11 and 12: *Vanessa's profile and work. @vaniborn on Instagram*

Vanessa had 5 highlights in her profile, the first with flashes available, with tradicional, old school, fineline, illustrative styles; the second regarding her open agenda, if done by email she requires an idea description, the placement, size in centimetres, reference pictures and time availability; the third with micro realism flashes; the fourth with gift vouchers informations; and the fifth with originals drawings single line.

The tattooer's profile was analysed between the 18 and the 24th of July, 2022. Regarding the 10 reels analysed, 9/10 professional content, Vanessa does not post only about made tattoos, she tries to create humor with tattoos, with 896-11m views, 51-673 likes and 0-17

comments. She replied to some positive comments and posted 2 reels per month, medium and high quality. The type of content in stories was both professional and personal. Vanessa posted every day, between 2-6 photos and videos, two days were only personal content. Her personal content was regarding her dancing and meditating, her professional content was her tattoo process. Regarding her posts, she posts 1 to 5 posts a week, medium and high quality, both reels and photos, 8/10 professional, one was personal, one was an inspiration quote. She did not reply to comments. The tattooer appeared in Posts, Reels and Stories, shared personal elements, talked about her art and professional process on posts, stories and reels.

5.1.6 Content Analysis to Beatriz Beles

Beatriz Beles is a Portuguese tattoo artist. Beatriz works in Lisbon and Faro, and has 5,434 thousand followers on Instagram. In may 2022 Beatriz created a new instagram account, to only post professional tattoo, and has a total of 522 followers.
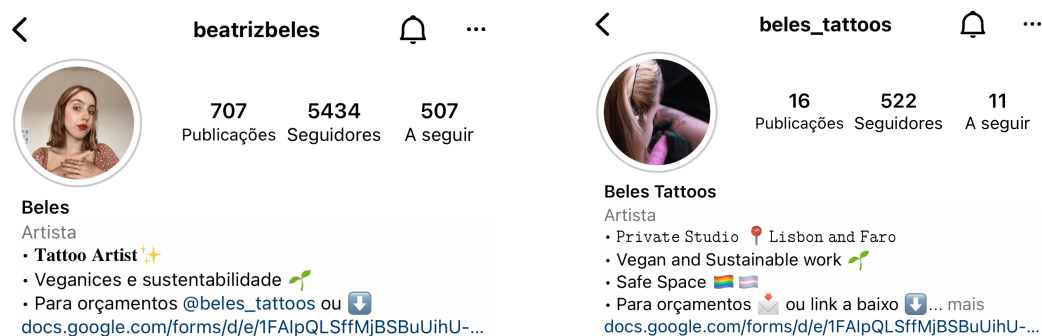
Figures 13 and 14: *Beatriz's personal profile and professional profile*.

Figure 15: *Beatriz's work. @beatrizbeles or @beles_tattoos on Instagram*

Beatriz's bio states that she is a tattoo artist, is vegan and has a sustainable work. To ask for bookings ,there is a direct link (google forms) or her professional account "@beles_tattoos". Her professional tattoo profile describes that she has a private tattoo studio both in Lisbon and Faro, tthat is a safe place for the LGTBQ2+ community and for bookings to send a direct message to the page or to fill the google forms in the link.

Beatriz' personal account had 7 highlights, the first with veggie topics, where she shared and recommended food and restaurants; the second regarded flash tattoos, starting with a brief description of what flash tattoos are, she explained that her original and exclusive draws are ready to be tattooed, they had a lower price and can be tattooed in any color or size, although there could be some adjustments on the drawing but the price would change. Then several drawings were displayed; the third is with tattoos, both fresh and healed; the fourth regarding recommendations before the tattoo session; the fifth regarding bookings, where she explained the three different ways of asking for a budget. There was direct message, email and the form. To solicite a budget she asked for an idea description, local, size, and reference pictures. The sixth highlight is about sustainability, where she shared and recommended products and brands; and the seven with her boyfriend. Beatriz' professional account had 6 highlights, the first with healed tattoos; the second regarding questions from costumers; the third with flash tattoos; the fourth with feedback; the fifth regarding budgets; and the sixth with recommendations before the tattoo session (the fifth and the sixth highlights are identical in her personal/professional account).

Besides reels and posts, Beatriz created 10 guides. The first with regarding a sustainable Christmas; the second regarding feminist; the third with vegan food and recipes; the fourth with the her opinion about the human body. In posts she defends that nudity does not have to be sexualized and that we were in an increasingly free world where she has the privilege of sharing what she feels like, the pots goes from not using a braw, angles in photos to stopping rape culture, blaming the victim; the fifth is with ideas for conscious gifts; the sixth with party dresses; the seventh with second handed clothes she bought; the eighth with products and tips to live a life that is friendlier to animals and our planet, small differences that positively impact our world. The ninth with questions about her tattoos;

and the last with second-hand clothes that she will not buy, but that her followers can like and buy. She also has 5 videos shared, all personal content.

The tattooer's profile was analysed between the 18 and the 24th of July, 2022. Regarding the 10 reels analysed, they were half professional, half personal content, with 796-9750 views, 7-201 likes, 0-2 comments. She replied to all positive comments and posted 0-2 reels per week, with medium quality. The type of content in her personal account in stories was mainly personal, she posted everyday, 10-18 stories per day, with 1-5 professional content. Regarding her posts, she did 2 to 7 posts a week, medium and high quality posts, both reels and photos, 3 professional and 7 personal. She replied to all comments. The tattooer appeared in Posts, Reels and Stories. There were personal elements shared and she talked about her art and showed her process in posts, reels and stories. On her professional account, all her posts are professional content, the tattooer appeared in Reels and stories and she showed her process in reels and stories.

5.1.7 Content Analysis Summary

Table 7 - *Content Analysis Summary: General Information*

General Information						
Tattoo Artist	Bruna	Daniel	Jacqueline	Mirna	Vanessa	Beatriz
Instagram Name	Sabadinnk	Tattooerdan	Mardenanquim	Mirnagarciattt	Vaniborn	Beatrizbeles
Number of followers	2 = 10.000	2 = 12.500	6 = 54.600	1 = 7,081	3 = 15,100	1 = 5434
Presence of Highlights	1 = Yes	1 = Yes	1 = Yes	1 = Yes	1 = Yes	1 = Yes
Number of Highlights	4 = 8	3 = 6	3 = 6	3 = 6	3 = 5	3 = 7

The tattooers had between 5,434 to 55,600 thousand followers, with different numbers of interactions. Regarding general information, all 6 tattooers have highlights, with numbers between 5-8, mostly about tattoo information.

Table 8 - *Content Analysis Summary:* Posts, Reels + Stories

Reels						
	Sabadinnk	Tattooerdan	Mardenanquim	Mirnagarciattt	Vaniborn	Beatrizbeles
Type of content of last 10 reels	2 = Professional;	3 = Both	3 = Both	3 = Both	2 = Professional	3 = Both
Interaction with tattoers	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	2 = No
Replying to comments	1 = Yes;	2 = No	2 = No	2 = No	2 = No	1 = Yes;
Number of Reels in week	2 = 1-3;	1 = 0	2 = 1-3;	2 = 1-3;	2 = 1-3;	2 = 1-3;
Quality of the last 10 Reels	1 = High	1 = High	1 = High	1 = High	1 = High	2 = Medium
Stories						
Average nº of Stories per day	3 = 6	3 = 5	2 = 3	3 = 6	2 = 3	4 = 13
Type of content of Stories	3 = Both	3 = Both	3 = Both	3 = Both	3 = Both	1 = Personal;
Posts						
Average number of Posts per week	Value 3 = 4	2 = 1	3 = 5	2 = 3	2 = 3	3 = 5
Quality of the last 10 Posts	1 = High;	1 = High;	1 = High;	1 = High;	1 = High; 2 = Medium	1 = High; 2 = Medium
Formats of the last 10 posts	1 = Photos; 3 = Reels.	1 = Photos; 3 = Reels.	1 = Photos; 3 = Reels.	1 = Photos; 3 = Reels.	1 = Photos; 3 = Reels.	1 = Photos; 3 = Reels.
Type of content of the last 10 posts	2 = Professional	2 = Professional	2 = Professional	2 = Professional	2 = Professional	3 = Both
Replying to comments)	1 = Yes;	2 = No	2 = No	2 = No	2 = No	1 = Yes;
Posts, Reels + Stories						

The tattooer appears	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;
Personal elements are shared	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;
The tattooer talks and show their art/process	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;	1 = Yes;

All the tattooers do not use reels for personal content only. Beatriz Beles is the only one who had a low interaction in reels. However, when it comes to interacting with followers, Beatriz and Bruna are the only ones who always reply to comments. With this, Beatriz, for example, has a lower number on comments but the followers are encouraged to comment again. Most tattooers share between 1 to 3 reels a week and use hight quality content. Regarding stories, only Beatriz has a high level of stories per day, and uses the stories for personal content. The other tattooers use the Stories for both personal and profissional content, and post an average of 3 to 6 stories a day. Regarding posts the tattooers post 1 to 5 a week, mostly all have high quality. Concerning the type of content, they all use professional content except for Beatriz. Again, Beatriz and Bruna are the only ones who interact with followers, by replying to comments. In general, in posts, reels and stories, the tattooers were all consistent. They all appear, they all share personal elements, they all talk about their art and show their process.

5.2 Interviews

5.2.1 Demographics

Bruna Sabadin is Brazilian and 27 years old. In college she did two years of graphic design and then changed to architecture and urbanism until the fourth year, but before finishing it she moved to Portugal. She did not finish her degree because she started tattooing. She has been working for 3 and a half years and works in a collective studio. She started as an apprentice in a studio and stayed for 2/3 months just watching them draw, following them tattooing and drawing every day until she did her first tattoo. She would describe her style as *fineline*, but also in a *pointillism* and *ornamental* category. She does around 80 tattoos in a month. Bruna separates the tasks of answering followers, bookings, and editing content by taking Monday to organize herself, like thinking about an organization of the feed, what she intends to post in the week or a new strategy like a giveaway. In her ideal work week she has the mornings free to answer budgets, make the drawings of the day, and then tattoo in the afternoon until the end of the day, and at the end of the day answer some more budgets or post something. Overall, her ideal week would be organization in the morning, strategies at the beginning of the week, and then balance things out. People book tattoos by Instagram and email.

Daniel Magalhães is Brazilian and 24 years old. He only studied until high school because when he finished school he was already tattooing and he has been tattooing for 8 years. Daniel started by accident, he went to get a tattoo and was "delighted with everything that happened". He bought the used material of a tattoo artist he knew and started tattooing his friends. When he started to study and dedicate more he started to really live from it. At the moment Daniel owns a private studio and has 2 other tattooers working with him. For him, describing the personal style is the hardest part of working as a tattooer today, since when one defines a style one knows who they are, what they want to do and then it just happens. He categorizes his style as *fineline* and depending on the month he does between 20 to 30 tattoos. Daniel makes stories and media for the tattoos but he does not respond to budgets. Luana, his work partner, manages all the budgets, the studio's instagram and buys material. Daniel books tattoos by email or direct messages in instagram: "Instagram DMs are extremely messy, it is very difficult for me to organize and receive quotes by Dm".

Jacqueline López is Brazilian and 35 years old. Jacqueline has a degree in advertising and publicity and has been tattooing for 5 years. She started through a friend who invited her to be his apprentice. She works in a private studio, describes her tattoo style as a more ludic style, an authorial, playful, a little surrealist, illustrative work and does on average around 18 to 20 tattoos per month. Jacqueline separates tasks by answering emails and DMs in the morning, every 2 days, and buying material once a month or every 45 days. Jacqueline tries to post during the times that are most favorable for her, usually mid-afternoon, so she leaves everything prepared to post as she normally edits things at the end of the day when she gets back from the session. Customers book tattoos only by e-mail.

Mirna Garcia is Brazilian and 31 years old. She studied architecture and urbanism. Mirna has been tattooing for 10 years, and started because she got frustrated in college and it was "kind of out of the blue". Nowadays she works in a walk-in collective studio, describes her style as authorial and does on average 5 tattoos a week. Mirna does not separate her tasks much and describes it as "organic". Customers book tattoos by e-mail and DMs: "I use them all for now, in the past I used only e-mail, but with this move to Portugal I ended up opening it to everyone to also be more accessible".

Vanessa Corrêa is Brazilian and 31 years old. Vanessa has a degree in product design and a post-graduate degree in art curation. She has been tattooing for 5 years and started learning by herself, Vanessa struggled to find an apprenticeship: "I went to some studios first asked to be an apprentice and to show my drawings or even just to accompany a tattoo session, and then I took several "no" in the face too, at the time I didn't even have 50 € to buy, to get a tattoo, like to be able to see the process". After a few months she got some money from her boyfriend and went to the trip part (physical shop in Lisbon for tattoo supplies) with a tattooer she had met to buy the first materials and had her first tattoo on the same day. She started tattooing at home, watching videos on YouTube "nothing compared to today that there is a world of free courses", and figuring it out by herself. Nowadays she works in a private tattoo studio that she shares with another tattler in Lisbon, and has a commercial style since she does all styles. On average Vanessa does between 24 to 50 depending on the month. Regarding tasks she she spends the mornings answering the

emails and doing the drawings, then she has appointment in the afternoon. At night, she cleans the studio. Customers book tattoos by e-mail and DMs.

Beatriz Beles is Portuguese and 22 years old. Beatriz has a degree in fashion design. She has been tattooing for 2 and a half years, she started full time 1 year ago, when she finished her degree. "I have always drawn, I have always liked it and the first one I got a tattoo I was like: hey, wait a minute, maybe this it is funny - so I ordered a tattoo kit, started trying on fake fur, everything there was to try on without being human, and then my dad volunteered". After 3 months she got an apprenticeship in a studio in Lisbon with Daniel Magalhães. Nowadays she works in her private tattoo studio, describes her style as *fineline* and does around 200 tattoos a month. Regarding separating tasks, scheduling and organizing the agenda, Beatriz has her boyfriend Bruno working with her. Customers book tattoos by e-mail, google forms or DMs in her tattoo profile, but they give priority to the form since it is much faster to respond and much simpler.

5.2.2 Marketing

Bruna, Daniel and do not use Instagram Analytics and do not schedule content. Bruna interacts with her followers, "I have always been very careful about it", by responding to comments and to messages. To interact with followers Daniel Magalhães tries to show who he is by showing his sense of humour to make followers comfortable as they feel like they know him, "the way I found to do this marketing of mine is to try to let people get to know me and identify with me". Bruna does not target the different formats available on Instagram for different communications, however she tries to diversify a lot between reels and photos.

Jacqueline, Mirna, Vanessa and Beatriz use Instagram Analytics and do not schedule content. Jacqueline interacts with followers often, however, is not quick in response. She targets the different formats available on Instagram for different communications, normally to show a little bit of the day or the tattoo process it will be on the reels, to post only specific scenes of the day uses stories. Mirna Garcia targets the different formats available on Instagram for different communications. Vanessa Borneman has a social media assistant to interact with her followers who helps her a lot and targets different formats available on

Instagram for different communications. She uses reels for more funny things and the feed for tattoo things. Beatriz Beles interacts with her followers daily and does not target different formats for different communications.

5.2.3 Personal Branding

All the tattooers share both professional and personal content, being the latter to generate identification with their followers, as they believe that if there is an identification with the client, it helps to create a greater bond, to give a security of knowing that the tattooer is a nice person, has the same values, as it is something that the client will carry for a lifetime: "When we identify with the other person on the other side, we want a relationship with that person, so we create a connection there", Mirna Garcia.

The kind of posts that get the most engagement depend from tattooer to tattooer. For Bruna it is personal, like a photo or a selfie, when she posts about places and commercial tattoos. For Daniel, it is when there is mess, a tragedy, when bad things happening it generates much more engagement: "when I posted the scene of my house that caught fire, it was an absurd repercussion". However amazing things also generate. For Jacqueline, there are tattoos of specific themes or videos of the painting process in watercolor or gouache. The themes that get more of engagement, are the sun, moths, butterflies, beetles and tarot cards. For Mirna, there is reels, and for Vanessa are more personal content than actually tattoos. Finally, for Beatriz, the posts that get the most engagement are tattoos and travel content.

The six tattooers thinks that their personality is reflected in Instagram, they agree that authenticity has or can have a positive impact on increasing customers or future customers. Bruna realised that whoever comes to her is usually because they really like her work and energy, "I think that's what helps me filter some clients a little bit". Daniel explained that there is no one like him, "in tattooing, there are a lot of people who tattoo as well as I do, even better, but to be with me, it has to be with me, it's not to do the tattoos that I do, it has to be with me, in the quality that I have, that's it, I think everyone is authentic in fact, I think people have to see themselves".

5.2.4. Personal Opinion

Regarding goals for tattoos, Bruna Sabadin's first close goal is to open her own studio where everyone feels comfortable and in terms of tattooing. She wants to be able to do a lot of guests and be able to meet people from other cities. Daniel Magalhães believes he has reached his goal in tattooing since he has a personal studio, tattooers friends and for now he can evolve in a technical way. Jacqueline López's goals is to work with tattoo themes she likes. Mirna Garcia, as well as Jacqueline, wants to be able to do more tattoos non commercial. Vanessa Corrêa also wants to have a shop to get two incomes. Beatriz Beles would really like having a studio with small rooms for several people.

Concerning difficulties with consumers, Bruna Sabadin explained anxiety and people's expectations, they demand an immediate response: "I think, is a difficult point that we have to kind of educate our customers, that we are artisans, not printers, that we do manual work". Daniel Magalhães' biggest difficulty was making the transition in prices, in value. Jacqueline López thinks that her most difficult is to deal with an anxious client. Mirna Garcia believes that is the need for instantaneity. Vanessa Corrêa thinks it is the overwhelm of the messages. Beatriz Beles was getting to a level where people respect her price.

Regarding good customer service, Bruna Sabadin thinks a calm service and to respect the customer's wishes as tattooers have the possibility of transforming a very special moment for customers. Daniel Magalhães believes in a humanistic service, where everything is explained, to listen to what customers want to say. Jacqueline López thinks it is important to be flexible, understand and translate what the client wants. Mirna Garcia believes in being a good person, having a good education, making the person comfortable. Vanessa Borneman thinks to listen to the client and stay calm and give the client space through the process. Beatriz Beles believes that people have to feel comfortable, and have to feel welcome. "I think there are a lot of tattoo artists who take up the issue of ignoring the client, because that way we notice when the client doesn't know how to explain the idea properly, and I think there's a limit, but it's up to us to also try to express their idea, now, we just say that it doesn't work or make the client sometimes feel bad as if his idea doesn't make sense is a problem" (*Bruna Sabadin)*. Daniel Magalhães says: "It's like this for

people to really feel comfortable, to be able to take the doubt, to give an opinion, to be able to talk about the tattoo".

Concerning stigma, Bruna Sabadin considers that depending on the work field, there is stigma, especially speaking about Portugal, as it is a very Christian country and conservative in some aspects. About face tattoos, Bruna would tattoo a face of someone without any other tattoos, but before she would have a conversation with the client about this issue. She had to feel that they had made a genuine decision and that they would not care about stigma. They should have done this analysis and be responsible for it. Daniel Magalhães believes there is stigma and, as Bruna, he thinks it exists especially in Portugal. He points out that he has some customers who did more delicate and small tattoos, and now they are starting to trying to make bigger scenes, not so delicate, with more black, so he thinks tattoos are becoming more acceptable in Portuguese society. He does not consider face tattoos life ruiners and he would tattoo a face of someone without any other tattoos as he finds it very cool. Jacqueline López thinks stigma still exists, she considers that face tattoos can be life ruiners depending on the circle in which one is inserted and would tattoo a face of someone without any other tattoos. Mirna Garcia believes there is still stigma. that Depending on the tattoo on the face, it can be life ruiners and she would not tattoo a face of someone without any other tattoos. Vanessa Borneman considers that there is still stigma, that face tattoos can be life ruiners. She feels that customers working in the restauration are concerned about losing their jobs if they tattooed their faces. Depending on the context, she would tattoo a face of someone without any other tattoos. Beatriz Beles thinks there is still a lot of stigma, that face tattoos can be life ruiners, that there is still a lot of prejudice. However if the clients wanted, she would tattoo the face even if it was the only tattoo. "I have clients, ladies over 70 years old who now have done their first tattoo, and they already have 5, you know, so I think things are changing like this", *Bruna Sabadin*.

Regarding the tattoo environment, Bruna Sabadin thinks tattooers need to know how to draw, that there is a tattooer who knows how to reproduce, but they can fall into the issue of being just a printer, so they do not have visual identity, that the biggest difference between good tattoo artists is the drawing base. Altough the tattoo environment

competitive in relation to Brazilian tattoo artists is not competitive, ~~but~~ her Portuguese colleague among Portuguese tattooists is. Bruna thinks the tattoo market is open for new professionals and she hopes it will get more open as well, but always with responsibility as there are a lot of people who tattoo in very dubious ways, and she thinks the market itself filters out good and bad professionals who thrive. Daniel Magalhães thinks tattooers need to know how to draw regardless of what the tattoo is. He considers the tattoo environment competitive, unhealthy and toxic among other tattoo artists. He thinks the tattoo market is open for new professionals but they could eventually hurt other tattooers' ego if they turn out to be better. However, he thinks that people, in general, are not ready yet. Jacqueline López also thinks tattooers need to know how to draw, and that there is a big competition because there are many tattoo artists in the market. Regarding the tattoo market being open for new professionals, Jacqueline explains that it depends on where they are, since there are places that are already getting a little saturated. Portugal is not a very big country and it is not a country that consumes tattoos as much as other countries.

Mirna Garcia believes that tattooers do not need to know how to draw as she believes the tattoo technique one needs is different. So a tattooer can simply know how to tattoo, but a tattoo artist is something else. Mirna does not consider the tattoo environment competitive and thinks the tattoo market is open for new professionals, but more from consumers than tattoo artists. Vanessa Borneman also thinks tattooers need to know how to draw, that the tattooers only needs to know how to tattoo, tattooing is not drawing . Vanessa thinks the tattoo environment is competitive but the tattoo market is getting more open for new professionals. Beatriz Beles believes tattooers need to know how to draw, that the new school tattoo artists are creating a better tattoo environment. However that there will always be a bit of competition. Regarding the tattoo market being open for new professionals nowadays, she feels that anyone can pick up a needle and start tattooing, without any rules of hygiene and no awareness of the dangers, that people think it is a very simple process. "I think that's how the whole profession is like, we have levels, right, we have the beginner there , and an expert, I imagine that a person who starts a career wants to, one day eventually, reach the expert level and if you don't know how to draw you will never reach the expert level, you have to have the least notion of aesthetics there and drawing theory to understand, say, if it's good or it's bad. So if I you copy, you just copy, I

think authenticity will be lacking and then maybe you will never reach that expert level in the profession" (Jacqueline López). "15 years ago, that I got my first tattoo at 15, there weren't any tattooing women like in my city or like in region, and now there are more and more women tattooists so I'm glad there are more" (Vanessa Corrêa). "There has to be some kind of control, I don't know, I get stressed thinking I that people are passing diseases." (Beatriz Beles).

Concerning a key to success as a tattoo artist, Bruna Sabadin believes it is patience, with the process, to deal with the uncertainties of the profession, with the expectation of oneself and with the expectations of others. Daniel Magalhães thinks the key is to study in order to become unique, because 'when you become unique in what you do, you can do everything like you want because only you can do it.' Jacqueline López believes in dedication, in taking the job seriously and listen to what customers are asking. Mirna Garcia thinks it is being open to new technologies and changes, because otherwise tattooers will stagnate. Vanessa Corrêa believes it is important to know how to manage all the steps of the process, to offer a good service, to practice a lot to get a good technique and finally, it is important to know how to deal with social networks. Beatriz Beles believes that everything requires a lot of work. "And of course it all comes together with marketing, with advertising to make that kind of really amazing for people too and we're going to earn 1 million euros a month, currently I'm still trying to do that folks, but it's hard." (Daniel Magalhães). "It's a profession that can be very good but it also demands a lot from the person, you know, to be successful in the profession you have to have dedication. Apparently it seems like an easy profession but I think that to make a living from it, and being happy with it, it requires a lot of your time and a lot of dedication to make it work, you know." (Jacqueline López). "Being good at the technique and then social media but if you don't have any empathy with people, you won't create loyalty with customers. It can happen that the person who gets a tattoo, will think "wow, it was horrible" and won't come back ever. So it's like empathy, technique and marketing". (Vanessa Borneman)

5.3. Descriptive Analysis of the Survey

5.3.1 Demographics

There were 567 responses in total. First, it is important to understand the demographics of the participants. Regarding age, 63.1% were between 18-25 (357 participants); 32.3% were between 26-35 (183 participants); 4.4% were between 36-45 (25 participants); and only 1 participant, 0.2% was between 46-55. There were no participants over 56 years. Concerning gender, 90.5% were Female (515 participants); 8.1% male, (46 participants); 0.4% Transgender (2 participants); 0.4% answered Genderqueer (2 participants); 0.4% answered Non-binary (2 participants). 2 people answered that they would rather not say.

Regarding literary qualifications, 0.4% answered First cycle, 4th grade, (2 participants); 0.2%, answered Third cycle, 9th grade, (1 participant); 7.5%, answered High School, 12th grade, (135 people participants); 1%, answered Professional higher technical course,(4 participants); 63%, answered Bachelor, (294 participants); 0.4% answered Post-Graduation (2 participants); 27% answered Master (123 participants); and 0.2%, answered PhD (2 participants). Concerning professional status, 23.1% answered Student (131 participants); 16.9% answered Worker-Student (96 participants); 10.9% answered Self-employed (62 participants); 43.6% answered Employed by others (247 participants); 5% answered Unemployed (31 participants); There were no participants retired.

5.3.2. Following Tattooers

When asked if a tattoo artist with more followers is better than someone with fewer, 77,2% answered no (438 participants); 19,6% answered maybe (111 participants); and 3,2% answered yes (18 participants). Regarding following tattooers on Instagram, 4,8% answered 1 (27 participants); 33,2% answered 2-5 (188 participants); 29,5% answered 6-10 (167 participants); 32,6% answered more than 10 (185 participants).

5.3.3 Booking Tattoos

When asked if choosing a tattooer being a serious matter or not, 82.2% answered completely agree (466 participants); 14,6% answered agree (83 participants); 2.8%

answered partly agree (16 participants); 0.4% answered partly completely disagree (2 participants).

When asked how long someone followed a tattooer before booking a tattoo, 7.8% answered 1 month (44 participants); 10.1% answered 6 months (57 participants); 6.3% answered 1 year (36 participants); 8.6% answered I do not know (49 participants); 64% answered It does not matter (363 participants). 3%, answered other responses (18 participants), mostly stating that it depends on the quality of the artist: "It could be 2 weeks or a year, depending on the job and the individual", "The time that follows does not indicate anything about an artist's work, whereas a good reference is sufficient to alter perceptions"; "It could be 2 weeks or a year, depending on the job and the individual".

When asked about the preference in following a tattooer on Instagram, 34% answered Professional Content (193 participants); 0,5% answered Personal Content (3 participants); 61,9% answered Both (351 participants); 2,5% answered I do not know (14 participants). 1,1% answered (6 participants) responded other opinions such as "random artists"; "Both, but mostly professional, sort of like a tattoo artist's portfolio that I can see anytime and anywhere"; "Creative professional content"; "That you take a political stand, to know if these opinions follow something I believe/share"; "It doesn't matter"; "I like it when they share a little of both just because I feel some closeness".

To question: "one follows a tattooer on Instagram because they identify themselves with the tattooer", 176 people answered completely agree, 223 people answered agree, 111 people answered partially agree, 40 people answered disagree, and 17 people answered completely disagree. . When questioned about following a tattooer on Instagram because one sees the tattooer as a friend, 31 people answered completely agree, 69 people answered agree, 142 people answered partially agree, 214 people answered disagree, and 111 people answered completely disagree. When asked about following a tattooer on Instagram because one wants to tattoo with them, 205 people answered completely agree, 199 people answered agree, 136 people answered partially agree, 16 people answered disagree, and 11 people answered completely disagree. To question: "following a tattooer on Instagram because one wants to get to know them", 55 people answered completely agree, 123 people

answered agree, 166 people answered partially agree, 159 people answered disagree, and 64 people answered completely disagree. When asked about following a tattooer on Instagram because one wants to know more about the tattooer's life, 18 people answered completely agree, 58 people answered agree, 148 people answered partially agree, 202 people answered disagree, and 141 people answered completely disagree. When questioned about following a tattooer on Instagram for Entertainment 114 people answered completely agree, 210 people answered agree, 156 people answered partially agree, 51 people answered disagree, and 36 people answered completely disagree.

Figure 16 - *Following a tattooer on instagram because…(Q6).*

They identify themselves with the tattooer.

| 31% | 39% | 20% | 7% | 3% |

they want to tattoo with them.

| 36% | 35% | 24% | 3% | 2% |

they want to know more about the tattooer's life.

| 3% | 10% | 26% | 36% | 25% |

they see the tattooer as a friend.

| 5% | 12% | 25% | 38% | 20% |

they want to get to know the tattooer.

| 10% | 22% | 29% | 28% | 11% |

entertainment.

| 20% | 37% | 28% | 9% | 6% |

N = 567

- Completely agree
- Agree
- Partially agree
- Disagree
- Completely disagree
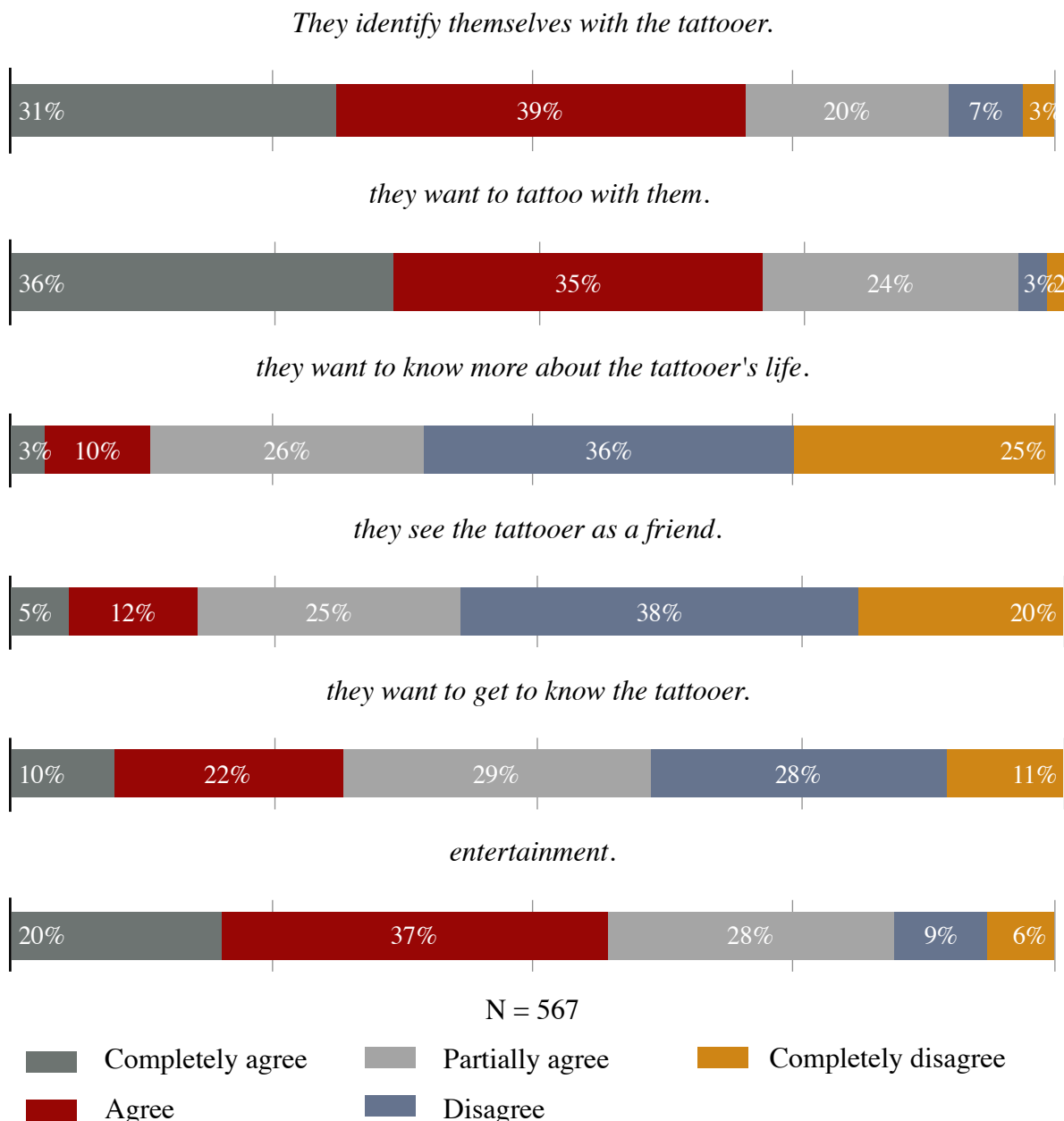
5.3.4 Interaction with Tattooers

When asked about the type of content the participants prefer to see on Instagram, 24% answered "Reels", (136 participants); 48.1% answered "Stories" (273 participants); 58.2% answered "Photos", (330 participants); 19.2% answered "Videos", (109 participants); 37,3% answered "All" (215 participants); 1.2% answered "I do not know" (7 participants); and 1 participant, 0.2% answered "Other".

When questioned about interacting with a tattooer on Instagram, and in what way, 72.3% answered "I sent a private message" (410 participants); 55.2% answered "I replied to an Instagram Story" (313 participants); 33.3% answered "I asked a question in the Story" (189 participants); 68.4% answered "I answered a poll in the Stories" (388 participants); 89.2% answered "I liked a post" (506 participants); 45.5% answered "I commented on a post" (258 participants). 13 participants, 2.3%, answered that they never interacted. And 13 participants, 2.3%, answered another option: "I invited the tattooer to dinner, "they saved ideas for tattoos", "they liked the story". 2 people answered "shares", "giveaway".

Figure 17 - *Interactions with a tattooers on Instagram? In what way? (Q7)*

N = 567
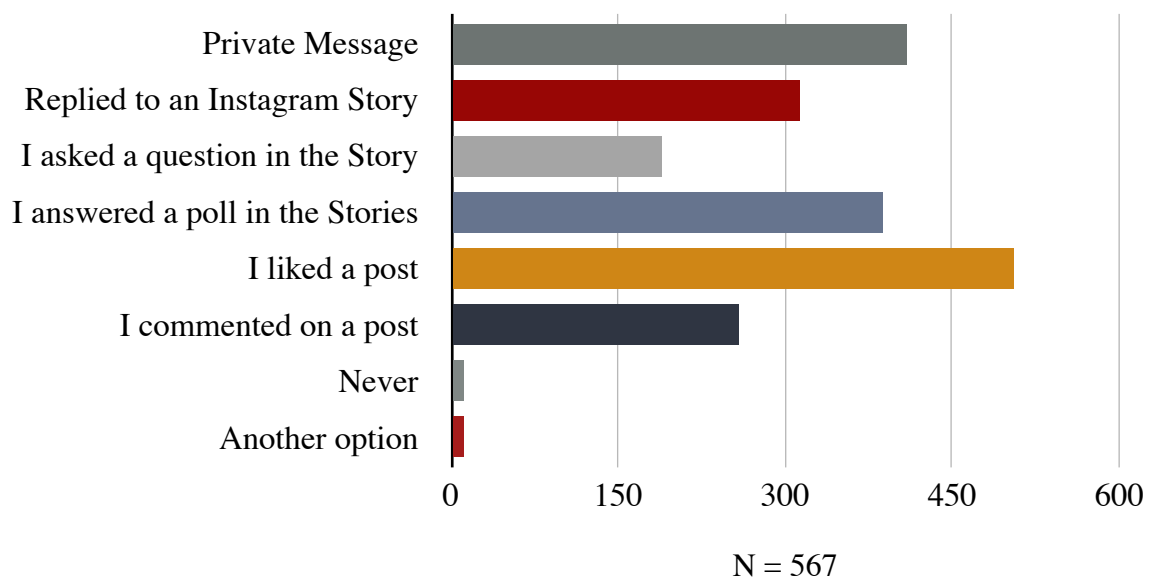
When asked about the reasons for interacting or that might lead one to interact in the future, 85% answered "Interest in tattooing with the same person" (482 participants); 10.6% answered "I have/want to create a relationship with the tattoo artist" (60

participants); 87.1% answered "I like his work" (494 participants); 16% answered "I like the descriptions" (91 participants); 42.5% answered "Identifying with the tattoo artist's likes/interests" (241 participants); 55.7% answered "Request for Information" (316 participants); 0,7% answered "I do not know" (4 participants); and 7 participants, 1.2% answered "Another option".

5.3.5 Tattoos, yes or no?

About the number of participants having tattoos or not, 482 participants are tattooed, (85%); 85 participants are not tattooed, (15%). Of the 482 tattooed participants 55.8% have 1-5 tattoos, (269 participants); 28.2% have 6-10 tattoos (136 participants); and 16% have more than 15 tattoos, (77 participants).

Figure 18 - *Having Tattoos (Q14).*
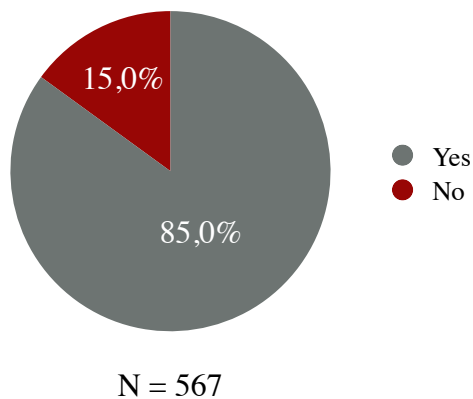
Figure 19 - *Number of Tattoos (Q15)*

N = 567

N = 482
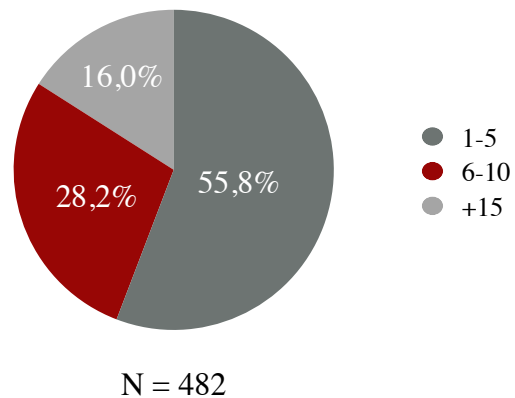
When asked about the styles of tattoos the participants like and would tattoo 95 participants liked Old School (19.7%); 41 participants liked New School (8.5%); 60 participants liked Neo Traditional (12.4%); 23 participants liked Tribal (4.8%); 157 participants liked Blackwork (32.6%); 214 participants liked Dotwork (44.4%); 420 participants liked Fineline (87.1%); 145 participants liked Illustrative (30.1%); 128 participants liked Sketch (26.6%); 96 participants liked Lettering (19.9%); 90 participants liked Watercolor (18.7%); 83 participants liked Japanese (17.2%); 138 participants liked Geometric (28.6%); 57 participants liked Anime (11.8%); 191 participants participants liked Realism (39.6%). There were other responses such as 1 participant answering "depends on the art and not on the style"; 1 participant answering "fineline with color" and 1 participant answering Trash polka.

Figure 20 - *Styles one likes and would tattoo (Q16).*

N = 482
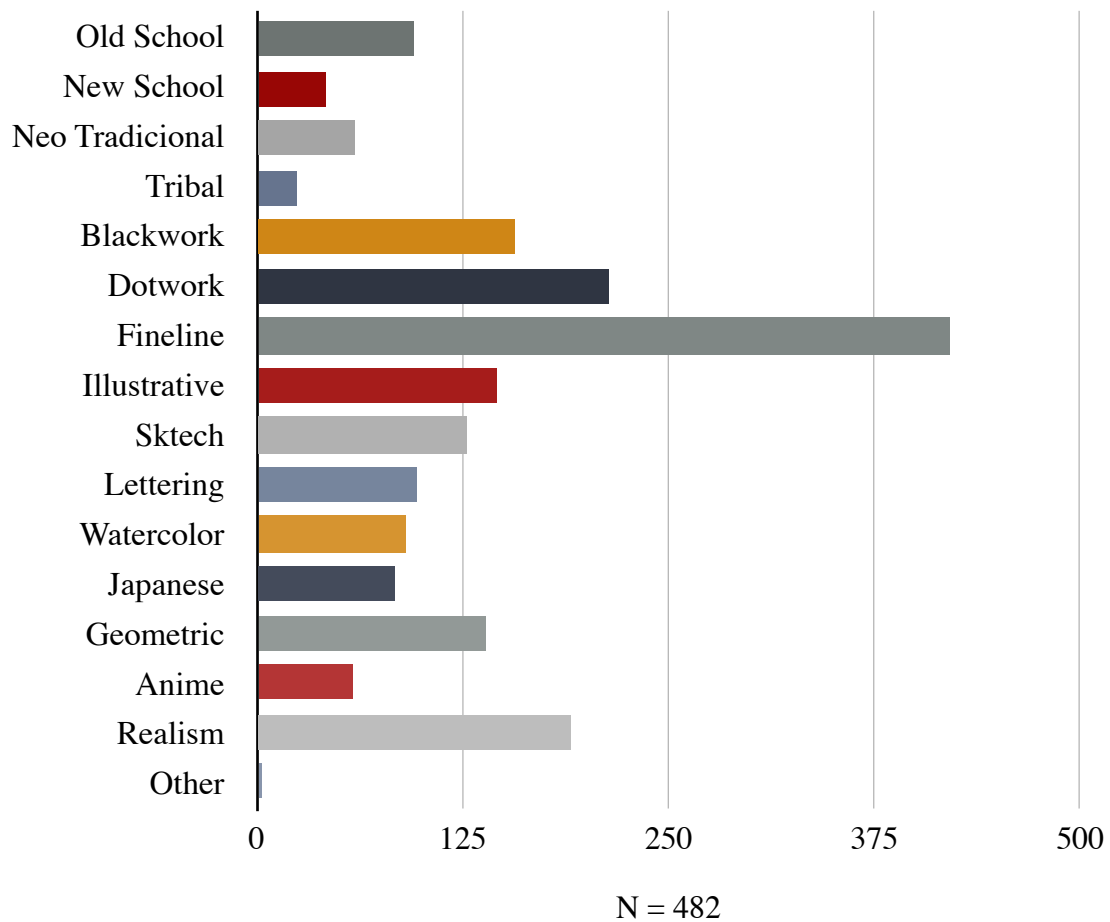
5.3.6 Motivations for getting tattoos

When asked about the motivations to get a tattoo, 10 participants answered "Nonconformity"; 7 participants answered "Rebellion"; 138 participants answered "Desire for individuality"; 320 participants answered "Beautification"; 30 participants answered "Fashion"; 336 participants answered "Expression of artistic appreciation"; 236 participants answered "Authenticity"; 68 participants answered "Belonging and commitment"; 298 participants answered "Memorial"; 172 participants answered "Therapeutic". 6 participants also answered "Other"; 2 participants answered "because I like/it is cool"; 2 participants answered "to mark important stuff and messages"; 1 person participants answered "addiction"; 1 participants answered "cover scars". When asked if the motivation changed according to the tattoo styles, 136 participants agreed (28.2%); 249 participants disagreed (51.7%); and 97 participants (28.2%) answered "I do not know".

Figure 21 - *Motivations to get a tattoo (Q17).*

N = 482
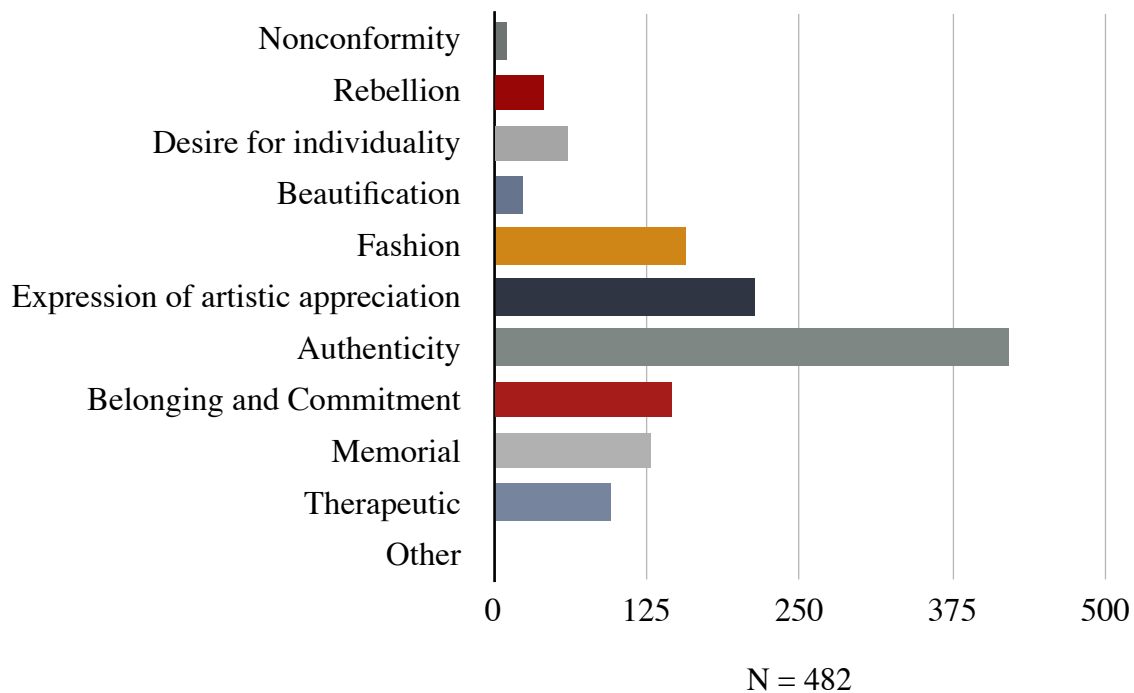
5.3.7 Motivations to not getting tattoos

About non tattooed participants, a total of 85, when asked about the motives why they wouldn't do a tattoo, the main response was "I do not know what to tattoo" , 40 participants, 47.1% answered "I don't know what to tattoo". The other responses were "Pain", 12.9%, 11 participants; Stigma such as: "Parents don't like"; "Concerns about discrimination at work that you may suffer", "Before getting a job, I don't intend to do it, since I don't want to apply for the armed forces or police", by 12 participants, 12,1%. 4 participants, 4.7% explained that they do not like tattoos. 15 participants answered they haven't had a chance yet, with answers such as: "I still haven't decided for sure what I want to tattoo", "I want to, but the opportunity hasn't come up yet", "The tattoo artists and works that I most identify with are usually very far from my area". 9 participants answered the monetary cost of a tattoo. 1 participant, 1.2%, answered skin problems. 1 participant, 1.2% answered that although he liked it he was not interested in doing it. 6 participants answered "Insecurity, Commitment issues and permanence". 1 participant answered "Age", 1.2%.

5.3.8. Tattooed vs Non Tattooed Personal Opinion

When the tattooed individuals were asked if they found tattoos attractive, 462 participants answered "yes", 95.9%; 4 participants answered "no", 0.8%; and 16 participants answered

"I do not know", 3.3%. When the question was asked to non tattooed individuals. 64 participants answered "yes", 75,3%; 3 participants answere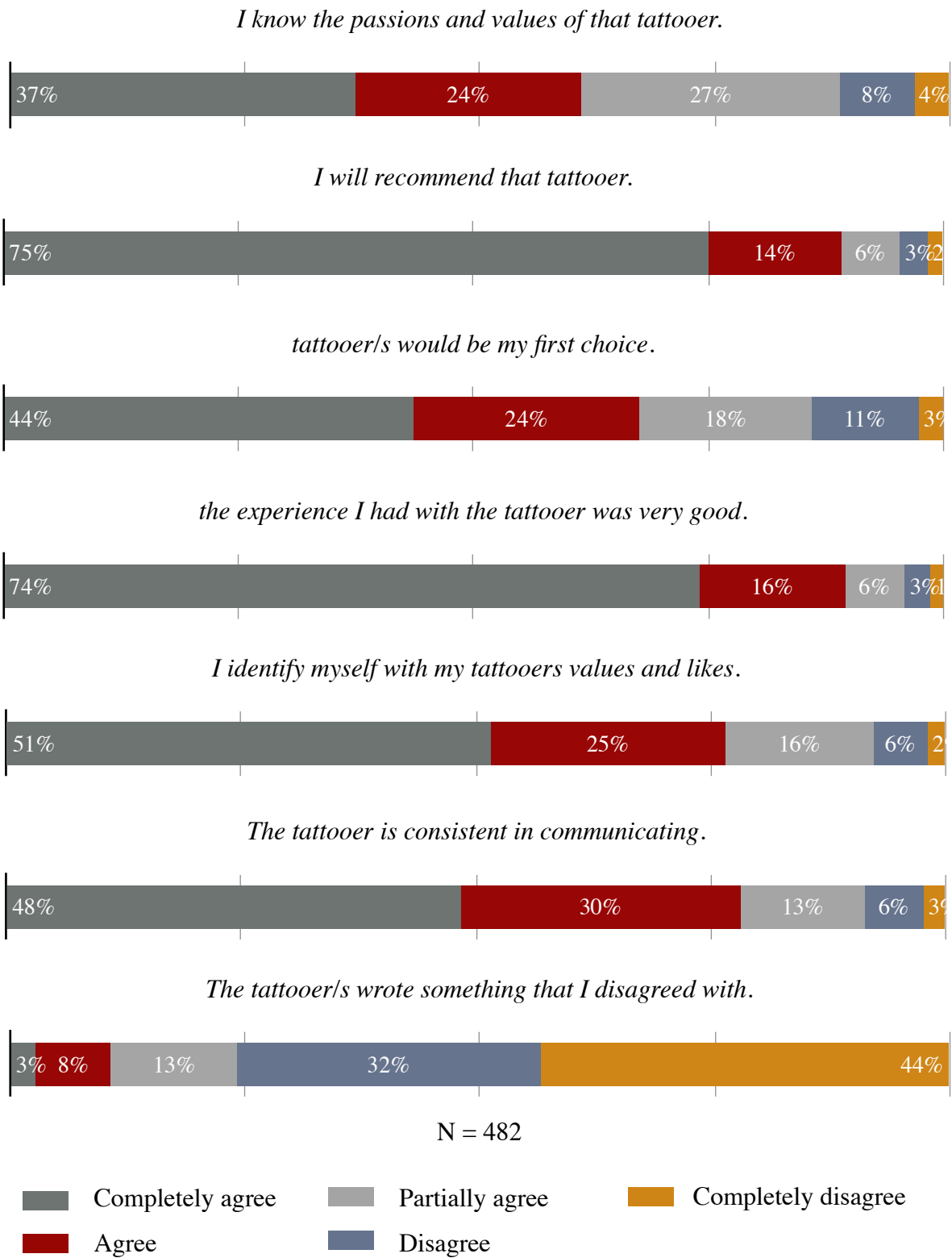d "no", 3,5%; 9 participants answered "I do not know", 10,6%; and 9 participants answered that it depends, 10,6%. Regarding the attractiveness depending on gender asked to tattooed individuals 112 participants answered "yes"; 318 participants answered "no", 52 participants answered "I do not know". When asked to non tattooed individuals the same question, 30 participants answered "yes"; 49 participants answered "no", 6 participants answered "I do not know".

Figure 21 - *Finding Tattoos Attractive*.
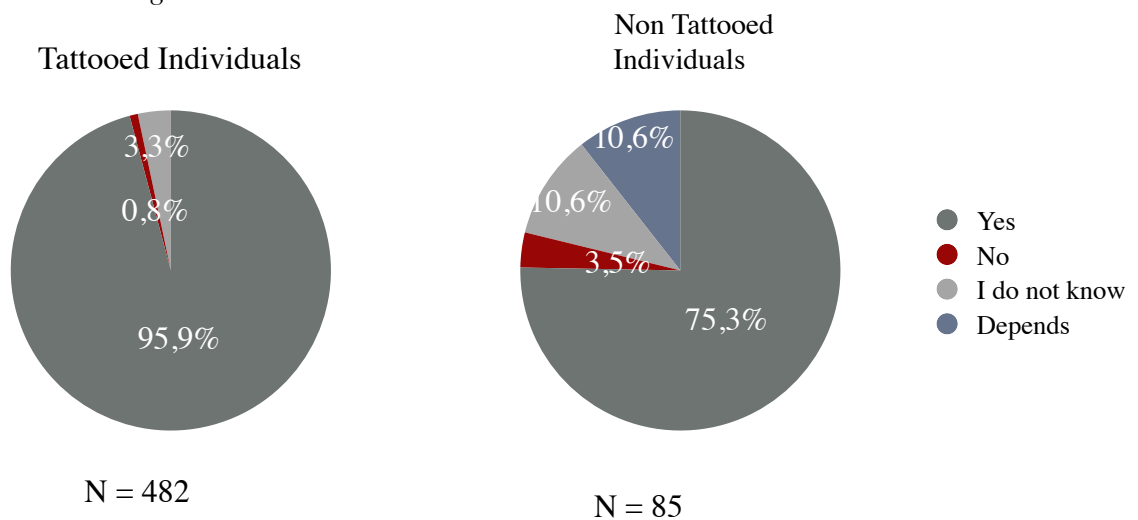
Figure 22 - *Attractiveness depends on gender.*
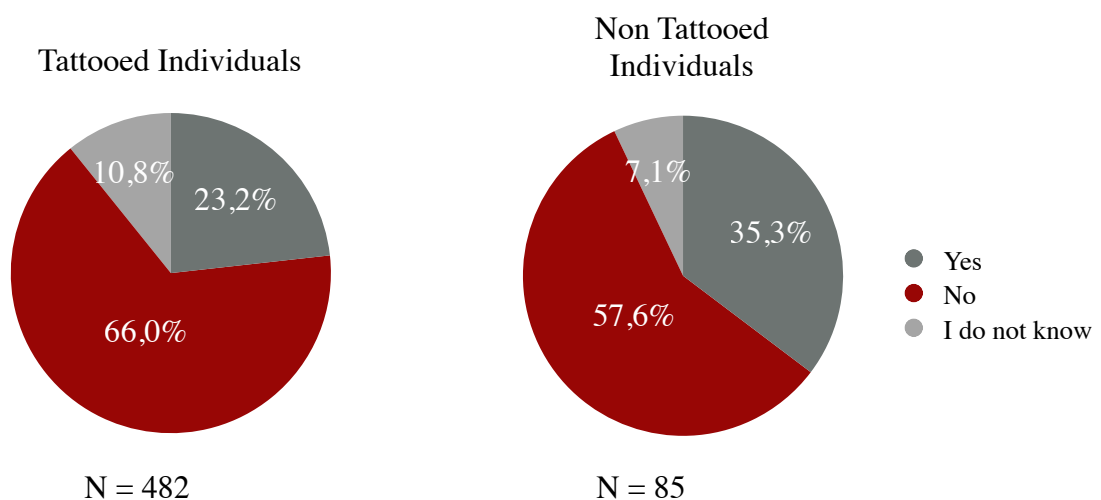
When asked about employability and stigma, although the sample number was different, the percentage was similar. When asked if getting a tattoo has an impact on employability to tattooed individuals, 163 participants answered "yes", 33,8%; 62 participants answered "no", 12,9%; and 257 participants answered that it depends, 53,3%. When asked to non tattooed individuals the same question, 26 participants answered "yes", 30,6%; 10 participants answered "no", 11,8%; and 49 participants answered that it depends, 57,6%.

Figure 24 - *Getting a tattoo has an impact on employability.*

Tattooed Individuals

33,8%
53,3%
12,9%

N = 85

Non Tattooed Individuals

30,6%
57,6%
11,8%

Yes
No
Depends

N = 85
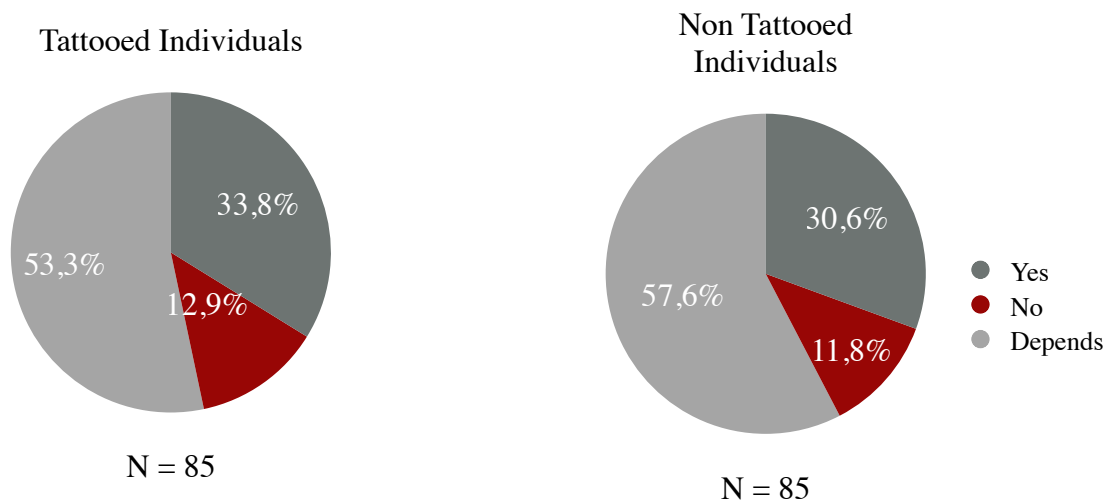
In concern if there is a stigma regarding tattoos to tattooed individuals, 457 participants answered "yes", 94.8%; 15 participants answered "no", 3.1%; and 10 participants answered "I do not know", 2.1%. When asked the same question to non tattooed individuals, 79 participants answered "yes", 92.9%; 2 participants answered "no", 2.4%; and 4 participants answered "I do not know", 4.7%.

Figure 25 - *There is a stigma regarding tattoos.*

Tattooed Individuals

2,1%
3,1%
94,8%

N= 482

Non Tattooed Individuals

4,7%
2,4%
92,9%

Yes
No
I do not know

N = 85

125 of 221
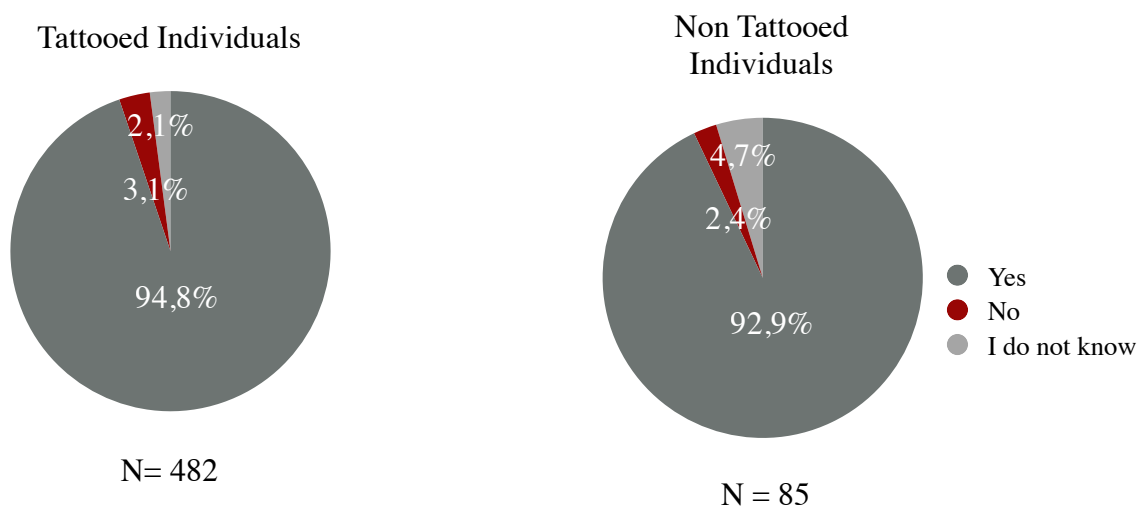
When questioned about having tattoos on the face to tattooed individuals, 101 participants answered "yes", 21%; 321 participants answered "no", 66,6%; and 60 participants answered "I do not know", 12,4%. When asked the same question to non tattooed individuals, 10 participants answered "yes", 11,8%; 68 participants answered "no", 80%; and 7 participants answered "I do not know", 8,2%.

Figure 26 - *Liking tattoos on the face*.
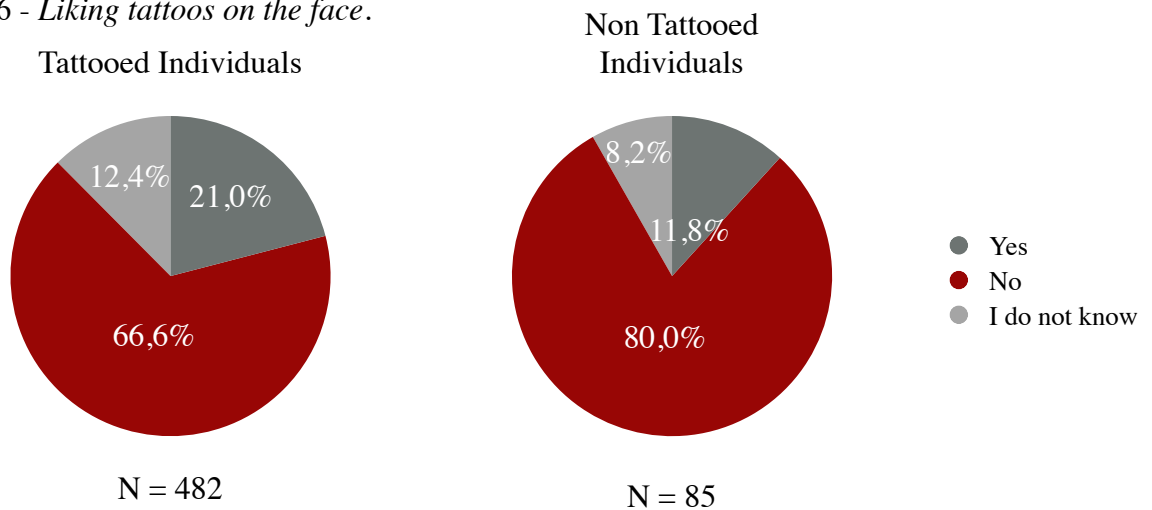
When asked about tattoos on the face being life ruiners to tattooed individuals, 399 participants answered "yes", 82,8%; 31 participants answered "no", 6,4%; and 52 participants answered "I do not know", 10,8%. When asked to non tattooed individuals 71 participants answered "yes", 83,5%; 5 participants answered "no", 5,9%; and 9 participants answered "I do not know", 10,6%.

Figure 27 - *Tattoos on the face are life ruiners*.
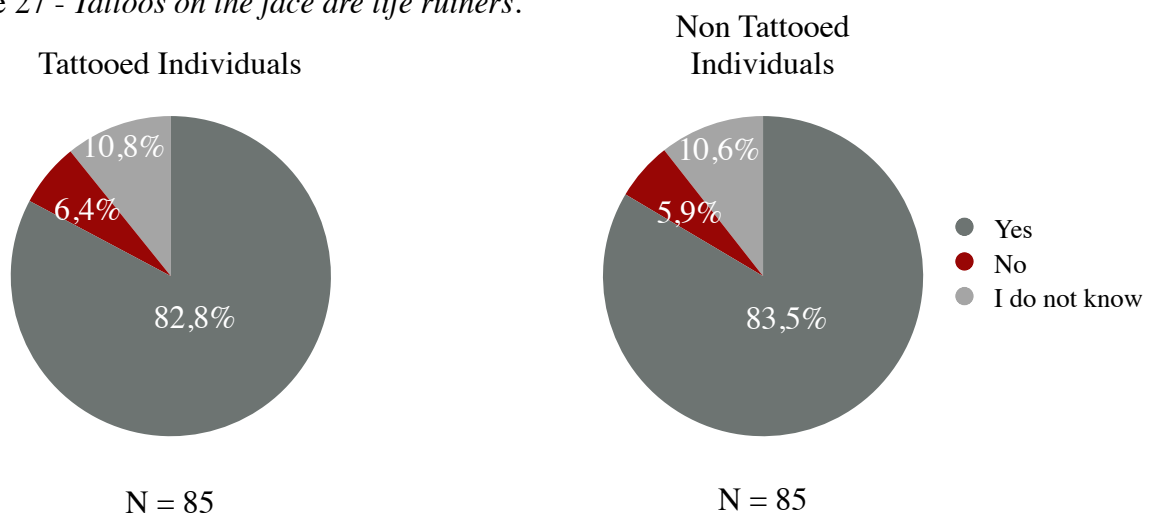
5.3.9 Connecting to the "Brand"

To the question: "If tattooed individuals always used Instagram to find tattooers", 78,2 %, (377 participants) answered "yes", and 21,8%, 105 participants answered "no". When asked if they used hashtags to find tattooers, 30.3 %, 146 participants answered "yes", and 69.7%, 336 participants answered "no". Tattooed individuals were then asked if they followed the tattoo artist who did their last tattoo on Instagram. 454 participants, 94.2%, answered "Yes", and 28 participants, 5.8%, answered "No". About recommending that tattooer, 336 participants answered completely agree, 75%; 63 participants answered agree, 14,1%; 28 participants answered partially agree, 6,3%; 13 participants answered disagree, 2,9%; 8 participants answered completely disagree, 1,8%. When asked if the tattooer would be their first choice, 208 participants answered completely agree, 43,7%; 114 participants answered agree, 23,9%; 87 participants answered partially agree, 18,3%; 54 participants answered disagree, 11,3%; 13 participants answered completely disagree, 2,7%. Tattooed individuals were asked if the experience they had with the tattooer was very good, 353 participants answered completely agree, 74%; 74 participants answered agree, 15,5%; 30 participants answered partially agree, 6,3%; 13 participants answered disagree, 3,7%; 7 participants answered completely disagree, 1,5%. Tattooed individuals were questioned if they identified with the tattooers values and likes, 245 participants answered completely agree, 51,5%; 119 participants answered agree, 25%; 75 participants answered partially agree, 15,8%; 27 participants answered disagree, 5,7%; 10 participants answered completely disagree, 2,1%. If they knew the passions and values of the tattooer: 173 participants answered completely agree, 36,8%; 113 participants answered agree, 24%; 129 participants answered partially agree, 27,4%; 37 participants answered disagree, 7,9%; 18 participants answered completely disagree, 2,8%. When the tattooed individuals were asked if the tattooer's communication was consistent: 227 participants answered completely agree, 48,3%; 140 participants answered agree, 29,8%; 62 participants answered partially agree, 13,2%; 29 participants answered disagree, 6,2%; 12 participants answered completely disagree, 2,6%. Tattooed individuals were questioned if they identified with the tattooers values and likes: 13 participants answered completely agree, 2,8%; 38 participants answered agree, 6,1%; 63 participants answered partially agree, 13,7%; 152 participants answered disagree, 33%; 205 participants answered completely disagree, 44,5%.

Figure 28 - *Regarding this tattoo artist (Q28).*

I know the passions and values of that tattooer.

37%	24%	27%	8%	4%

I will recommend that tattooer.

75%	14%	6%	3%	2

tattooer/s would be my first choice.

44%	24%	18%	11%	3%

the experience I had with the tattooer was very good.

74%	16%	6%	3%	1

I identify myself with my tattooers values and likes.

51%	25%	16%	6%	2

The tattooer is consistent in communicating.

48%	30%	13%	6%	3

The tattooer/s wrote something that I disagreed with.

3%	8%	13%	32%	44%

N = 482

■ Completely agree   ■ Partially agree   ■ Completely disagree

■ Agree   ■ Disagree

5.4 Discussion

The first research question was how do tattoo artists connect with their followers/customers on Instagram. It was possible answering this question with the content analysis, the interviews and the survey. In the survey, there were questions asked to tattooed individuals only. When asked if the consumers knew the passions and values of their tattooers, only 12% disagreed or completely disagreed. When the participants were asked if the tattooer's communication was consistent, only 9% disagreed or completely disagreed. When the consumers were asked if the tattooer had written something they disagreed, only 11% agreed or completely agreed. With this, it is possible to understand that in order to connect with their followers, tattooers need to communicate consistently their passions and values. It is impossible to know if one is writing something that their followers will disagree but since the percentage was so low, this can indicate that the consumers follow someone they identify themselves with, making the probability of one writing something that they will disagree low.

In the content analysis to tattooers, it was analysed if tattooers replied to comments. Only Beatriz and Bruna replied to comments. This can indicate that although it is important, and the other tattooers should reply, it is not an eliminatory factor. The type of content in Instagram Stories was also analysed. The Instagram Stories can help a brand to stand out, and the most effective strategy for growing and strengthening one's audience is to generate high-quality, brand-consistent material that people want to see in one's Instagram feed (Instagram, 2022). All tattooers used high quality and consistent material, with mainly both professional and personal content. It is also important to display the stages of the process to the followers (Dmitry, 2018), and all tattooers, mainly in their stories, show the process behind tattooing. Developing an aesthetic, posting similarly positioned photographs is critical for Instagram (Baber DTS a, 2019), and all the tattooers have their own aesthetic and their type of communication. For example, Daniel shows humor in his Stories while Beatriz shows her interests in sustainability and vegetarianism.

All tattooers shared both personal and professional content. With the interviews, it was possible to understand that they believed that sharing this kind of content facilitates

building a relationship with consumers. The kind of posts that got the most engagement (likes, comments, shares and saved items) changed from tattooer to tattooer, from personal photos as selfies, trips to painting techniques. It is possible that the posts with the most engagement were topics that consumers showed interest and facilitated building a relationship. All tattooers agreed that their personality is reflected in the posts you make on Instagram, allowing consumers to identify with their work and considered to be an authentic individual on social media, that authenticity has or can have a positive impact on increasing customers or future customers. The most significant difficulties experienced with consumers was anxiety, people's expectations, making the transition in prices, the need for instantaneity and the overwhelm of the messages. The six tattooers had regular costumers and family and friends of those customers tattooing with them. Being a good customer, it can be classified as a service which needs to respect the customer's wishes. The service has to be flexible and it has to understand and translate what the client wants. The tattoers think that they have to have a good education, they have to make the person comfortable and safe, by welcoming and giving them space through the process.

Instagram allows tattoo artists to create and present portfolios, label tattoos, manage deposits, develop a client portfolio, and communicate with other artists, boosting their visibility as a professional tool. Instagram's artistic flexibility is an example of a social network that helps tattoo artists gain visibility and acceptability as artists. This social network is vital to the tattoo industry and its inception (Force, 2020). About general information, all 6 tattooers had highlights, with numbers between 5-8, mostly about tattoo information. As it was discussed in the literature review, it has been proven that highlights extend the life of stories and display available designs or the best tattoos for each type of work (Edelgarde, 2021). It is good to share clients' photographs of healed work on Instagram stories because it demonstrates to future clients that the past customers were satisfied with the final result (Baber DTS a, 2019); while this may seem evident, healing and new tattoos can look quite different (Matt, 2017), and some tattooers had a highlight for healed tattoos, which is a very intelligent way of promoting their work. Additionally, Beatriz, Bruna and Vanessa had highlights with feedback from clients, which can be considered as another very good strategy.

Reels provide Instagram variety and allow brands and creators to be less curated and visually focused. It will enable exhibiting to their audience a more creative, innovative, and eccentric side. This type of video and owning that niche is a terrific strategy to get noticed and secure that top spot (Geyser, 2021), and most tattooers share between 1 to 3 reels a week and use hight quality content. All the tattooers use reels for professional content. Instagram Stories are an excellent method to connect with followers and exhibit a human side to the brand; they make the brand more relatable (Tooby, 2019). Artists use Instagram Stories to personalise themselves and display personalities since it helps humanise the industry (Jordana, 2020), it can be distinguished from the artist's "real work" of tattooing, which cannot take place online (Force, 2020). Only Beatriz has a high level of stories per day, and uses the stories for personal content. The other tattooers use the Stories for both personal and profissional content, and post an average of 3 to 6 stories a day.

The most effective strategy for growing and strengthening one's audience is to generate high-quality, brand-consistent material that people want to see in one's Instagram feed. Producing high-quality material also enhances the likelihood that the account will be discovered by non-followers via Search & Explore (Instagram, 2022). To increase visibility, engagement, and brand strength, interaction with followers is required (Dmitry, 2018). In general, in posts, reels and stories, the tattooers were all consistent. They all appeared, shared personal elements, talked about their art and showed their process. By doing so, they all interacted with their followers.

The second research question was the reasons for consumers to follow tattooers and was answered through the answers obtained from the survey. To understand this, it was asked if the participants thought that someone with more followers was better than someone with fewer. Only 18 participants out of 567 agreed that someone with more followers is better than someone with fewer, which means that participants were aware that the number of followers does not translate into someone being better. This confirms that some exceptionally talented tattooists have a small following, and some ordinary tattooists have a large number of followers (Matt, 2017). The participants were asked how long they had to follow a tattooer to book a tattoo. The majority of the consumers believed that the time following a tattooer does not matter (64%), some even stated that it depends on the quality

of the artist: "The time that follows does not indicate anything about an artist's work, whereas a good reference is sufficient to alter perceptions". When asked about the type of content participants prefer to see, the majority answered both professional and personal content, 61,9%. It can also be concluded that consumers follow tattooers that they identify with, sometimes for entertainement and most consumers do not see the tattooer as a friend. The majority follows a tattooer if they want a tattoo. However, they do not follow the tattooer to know more about their lives. This confirms that following a tattoo artist on Instagram can create a bond between the two and that Tattoo artists use social media to sell their work and portray themselves as tattoo-seekers (Force, 2020).

The third research question was about consumers interacting with tattooers on Instagram and was answered through the answers obtained from the survey and the content analysis. Instagram gives businesses real-time feedback on their followers' likes and preferences. Any industry, trade, or brand should use Instagram as a marketing tool because it is easy and quick to connect with followers. In short, a brand's post's value is related to its reach, and the more interaction, the bigger the reach (Peters et al., 2013). The majority of the consumers interacts with the tattoo artists that they follow via Instagram. The most common choices were sending a private message, replying to an Instagram Story, answering a poll in the Stories, liking a post and commenting on a post. When asked the reasons behind these interactions, most consumers interact because they have an interest in tattooing with the tattooer or like the tattooers' work, identifying with the tattoo artist's preferences and interests and requesting information".

The fourth research question was if the profile/activity on Instagram was a deciding factor when selecting a tattoo artist. It was possible answering this question with the content analysis, the interviews and the survey. The tattooers had between 5,434 to 55,600 thousand followers, with different numbers of interactions. Micro-influence involves establishing intimacy with their audiences through the sharing of content in one or more social communities and are perceived as genuine, transparent, and relevant (Tuten & Solomon, 2018). As it was analysed, the number of followers do not define the quality or the amount of work a tattooer has. Although Jacquelline has 55 thousand followers, Daniel, with only 15 thousand, has as many views on his reels as Jacqueline. Another good

example is Beatriz, who only has 5 thousand followers but works every day. About the type of content the participants prefer to see on Instagram, the majority of consumers wants to see photos (330 participants), and stories (273 participants). 215 participants answered they liked all types of content and the less common choice was wanting to see videos.

The fifth research question: "how consumers use Instagram to book their tattoos" was studied through the interview and the survey. It was asked if the participants thought if the tattooer they choose was a serious matter. 82.2% answered completely agree (466 participants), which confirms that choosing a tattooer is a serious matter (Barber DTS b , 2019). In the section to understand connecting to the "Brand", the questions were only asked to tattooed individuals. The majority finds tattooers on Instagram, which confirms that the search for a tattoo artist is usually done on Instagram, being the only social media network dedicated to tattooing so far. It is also possible to use hashtags to uncover additional artists who fit the aesthetic ones (Barber DTS b, 2019). However, the majority does not use them to search for tattooers. Location matters since one should not settle for the tattoo studio next door if they want the best, and Instagram allows searching for tattoo artists by location (Tattooswizard, 2019). The majority followed the tattoo artist, only 5.8% did not follow. The big majority would recommend their/ a particular (?) tattooer, that tattooer would be their first choice, they had a very good experience, they identify with that tattooers values and likes. Instagram is the place to search since all tattoo artists nowadays use this platform / it as their portfolio, one can immediately assess an artist's style by looking at their social media profiles (Barber DTS b, 2019). Consumers book tattoos through e-mail, google forms or direct message. So it can be stated that Instagram is a platform where tattooers can work in all steps of the tattoo process.

The sixth research question was about the opinions of the tattooers regarding the tattoo market, stigma and personal strategy. This information was obtained from the interviews. All tattooers agreed that stgima is still present in Portugal, as it is a very Christian country and conservative in some aspects. About face tattoos, some tattooers would tattoo a face of someone without any other tattoos if they had a conversation about this issue and realised that it was a genuine decision of the person and that they really do not care about stigma. 1

tattooer would do it without the conversation and 1 would not do it. When asked about the tattoo environment, Bruna, Daniel, Beatriz and Jacqueline think tattooers need to know how to draw. However, if there is a tattooer who knows how to reproduce, they can fall into the issue of being just a printer, so they will not have visual identity. That is the biggest difference between good tattoo artists is the drawing base. Mirna and Vanessa believe that a tattooer can simply know how to tattoo, but a tattoo artist is something else. Some tattooers think the tattoo environment is competitive and even unhealthy and toxic. When asked about the tattoo market being open for new professionals, they hope yes, they think it is becoming more open with time, but more from the consumers than from professionals. Some also shared the concern of the lack of structure and legislation as anyone can pick up a needle and start tattooing, without any rules of hygiene and no awareness of the dangers that exists, that people think it is a very simple process. Jacqueline also explained that particularly Portugal is already getting a little saturated since it is neither a very big country nor a place that consumes tattoos as much as other countries. Concerning a key to success as a tattoo artist us patience with the process. They also need to deal with the uncertainties of the profession, with their own expectation as well as the others'. They need to study in order to become unique, they have to take the job seriously, listen to what customers are asking and also need to be open to new technologies and changes, because otherwise tattooers stagnate. They need to know how to manage all the steps of the process, how to offer a good service, they also need to practice a lot to have a good technique. Finally, they have to know how to deal with social networks.

The seventh research question was if tattooers take advantage of Instagram's marketing tactics and it was studied through the content analysis and the interviews. Some tattooers use Instagram Analytics and they all interacts with the followers, some with different timings, for example, Bruna is in alert at least 20 minutes after posting, responding to comments. About targeting the different formats available on Instagram for different communications the tattooers have different techniques. Bruna tries to diversify a lot between reels and photo, Jacqueline shows a little bit of the day or the tattoo process on the reels, to post only specific scenes of the day uses stories, Vanessa uses reels for funnier things and the feed for tattoo stuff and Beatriz does not target different formats for different communications.

Chapter 6 - Final Conclusions

Tattooing is a thousands-year-old tradition seen in practically every culture (Buss & Hodges, 2017). In Portugal, the expansion of the world of tattooing is notorious when comparing the present day to the context in which the practice of tattooing emerged commercially in the 1990s. The stigmatisation occurs from non-tattooed and tattooed people, mainly with big size tattoos or unconcealable tattoos, especially as on the face, hands, or neck, or if their tattoos are viewed as trendy and lacking genuineness (Larsen et al., 2014). Instagram has become a vital tool for tattooists, reducing historical components of tattoo work with astonishing efficiency. With Instagram, it is possible to present their portfolios, arrange appointments and receive deposits, advertise their work, and grow a client base. Finally, the usage of social media has not only increased tattoo visibility but also transformed tattooists' work (Force, 2020). It is critical to highlight that the internet is the primary source of information for people wishing to get a tattoo. The design, the location of the tattoo on the body, and the authenticity of the tattoo artist are the primary aspects of research (Atik & Yildirim, 2014).

The academic literature on tattoo culture discusses the Internet's involvement indirectly (Barron, 2020) and directly (Force, 2020) but has yet to address the interaction between tattooists and consumers via Instagram. Thus, the object of study of this dissertation is how tattoo artists connect with their followers/customers on Instagram and how the personal branding of tattoos artists on Instagram impacts the consumption of tattoos on Instagram, a complementar. Any industry, trade, or brand should use Instagram as a marketing tool because on the one hand, it is easy and quick to connect with followers (Peters et al., 2013), and on the other hand, it is possible to achieve maximum interaction with potential clients who view the company's brand's postings has become critical since Instagram's algorithm changed (Gotter, 2020). Likes, shares, followers, and comments indicate social media marketing success (Khamis et al., 2017). It is critical to comprehend the type of content that users will interact with for brands to remain exciting and engaging with them (Walter & Gioglio, 2014) and thus start generating a sense of community. All elements of a brand's social media must operate together as a unit, creating a coherent and consistent brand image that users can distinguish from others (Jantsch, 2019).

Brands need to be present in the consumer's life beyond selling things, and they want to express that message. They now display a human component by connecting individuals to social, economic, and environmental issues. Marketing is about clearly identifying one's unique personality and building a powerful image. Building a brand's character requires integrating its goal, vision, and values (Kotler et al., 2010). In a freelancing economy, marketing a person's social performance increases income (Gandini, 2016). Self-branding, which is regarded as digital work, is built on investing in social media interactions to generate value and a good reputation (Gandini, 2016). Individuals who want to engage in personal marketing must also set future goals evaluated by their behaviours and actions (Bussler et al., 2017).

Following a tattoo artist on Instagram can help you form a bond with them. Tattoo artists must use social media to advertise their work and to portray themselves as tattoo enthusiasts. Instagram tattoo culture strikes a mix between aesthetics, disruptive design, irreverence, and tradition. Tattoo artists can use Instagram to build and exhibit portfolios, label tattoos, handle deposits, construct a client portfolio, and engage with other artists, increasing their visibility as a professional tool. Instagram's artistic versatility is an example of a social network that assists tattoo artists in gaining recognition and acceptance as artists. This social network is critical to the tattoo industry's development (Force, 2020).

With this dissertation, it was possible to understand that tattoo artists connect with their followers/customers on Instagram by communicating consistently their passions and values and interact with their followers by sharing personal elements, talking about their art and their process. The reasons for consumers to follow tattooers are various: on the one hand, it is for entertainement and on the other side, they want to have a tattoo, by identifying themselves with the tattooer. The majority of the consumers interacts via Instagram with the tattoo artists that they follow, with the most common choices being sending a private message, replying to an Instagram Story, answering a poll in the Stories, liking a post and commenting on a post. When asked why they interact with tattoo artists, most consumers respond by expressing an interest in tattooing with the tattoo artist or liking the tattoo artist's work, identifying with the tattoo artist's preferences and interests, and asking information. The profile/activity on Instagram was analysed if it was deciding factor when

selecting a tattoo artist and we concluded that the number of followers do not define the quality or the amount of work a tattooer has. The deciding factor to select a tattoo artist is the identification with the work and the tattooer. It can also be stated that Instagram is a platform where tattooers can work in all steps of the tattoo process such as consumer's book tattoos through e-mail, google forms or direct message. Tattooers take advantage of some of Instagram's marketing tactics. They also have different techniques to target he different formats available on Instagram for different communications.

All tattooers agreed that stigma is still present in Portuguese society. They believe that the tattoo market is becoming more open to new professionals, but from consumers rather than professionals. The lack of organisation and legislation were also expressed; there is little awareness of the dangers that exist in tattooing because some individuals believe it is a straightforward practise. A key to success as a tattoo artist is patience with the process, dealing with the uncertainties of the job, dealing with one's own and others' expectations. It is determination, taking the job seriously, and studying in order to become distinct.

This work contributes to the academia, communication and marketing professionals, tattoo artists, acting as entrepreneurs who also deal with communication/marketing, and also in cultural/societal terms, to better understand the role of tattoos in the Portuguese context. On the one hand, it allows tattoo artists to communicate better, on the other hand, it will help consumers to have more criteria to choose a tattoo artist. There were some obstacles in this research, with the main obstacle being the time necessary to conduct and analyse interviews. More time would translate into a more diverse and complex sample.

In the future, it would be interesting to examine how little the opinions of tattooed and non-tattooed individuals differed; it would be interesting to conduct a study with an identical sample and investigate this aspect. It will also be interesting to conduct the same study in a different country to see how culture and social environment affect consumer perception and whether the reasons for getting a tattoo differ.

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Appendix

Appendix 1 - Transcript of Interviews

Appendix 1.1 - Interview with Bruna Sabadin

PART 1 - Demographic and Personal Information
1) Please provide your name, age, and nationality.
- Bruna Sabadin, I am Brazilian and 27 years old.

2) What are your literary qualifications? What did you study?
- I finished high school, then I entered graduation, in a course called graphic expression that was like graphic design. After 2 years of college I changed to architecture and urbanism and then I studied architecture and urbanism until the fourth year, and then before finishing it, I moved here (to Portugal) and then I didn't finish it because I started to tattoo.

3) How long have you been working as a tattooer? How did you start tattooing?
- Now it has been 3 and a half years, that's about it. As soon as I moved to Portugal I was still in doubt whether I would continue in architecture or change areas, but then I decided to change areas, in short, for some reasons related to the area of work in architecture itself. At the time, I looked for some tattoo studios that I liked here in Porto, which is where I live, and at the time it was very difficult because the presentation of the studios on Instagram was horrible, and it was very difficult to find a good studio on instagram. This was very common in Brazil since the tattoo market arrived a little earlier, so everyone already used Instagram a lot and here I struggled. Anyway, then I found some studies that I liked, I sent a message to a studio that called me to be an apprentice. It's the same studio where I'm working today. When I got there, I stayed for 2/3 months just watching them draw, following them tattooing, with me drawing every day until I started tattooing. I then realized that their work was very good but that their presentation on Instagram was bad, but that's it, it is the studio where I'm still working.

4) Nowadays, do you tattoo in a private or collective studio?

- It's a collective studio, which has the owner, and then there are other tattoo artists.

5) How would you describe your tattoo style?

- It is hard to describe, we get lost in the middle of styles, but I think I would describe it as obviously fineline, and I always try to bring fluid line, something cleaner, a cleaner work. So I would also put it in the pointillism and ornamental category. I think that my style of tattoo is more united with pointillism, ornamental with fineline, and also blackwork as I don't work much with colors or anything like that.

6) How many tattoos you do per month/week normally?

- Honestly, I don't know, since there are days where I do 12 tattoos, but they are small tattoos, and there are days where I do 2, and they are big tattoos. So, I would guess that, this number will be well guessing, so that on average, for example yesterday I made five and today I am going to do 3, and then I don not know, tomorrow if I have a big one I will make one, you know, so I will guess I do 80 tattoos in a month.

7) How do you separate your tasks? Answering followers, bookings, editing content?

- I think I have a minimal organization, but I don't think it is the best possible. Usually what I try to do is: I take Sunday and Monday off. So Monday is a day when I can organize myself with bigger things that I need, like thinking about an organization of the feed, what I intend to post in the week or a new strategy, if I want to do a giveaway. If I want to talk on a specific topic with clients and I have time, I also use Mondays. In my ideal work week I manage to leave my mornings free to answer budgets, make the drawings of the day, and I will tattoo in the afternoon until the end of the day, and at the end of the day I will answer some more budgets that or post something. Normally I post at night, because I see that it is the best time for me, between 6 and 7:30. That is it, but it is not a rule because, as you know, the routine is always crazy, so sometimes things change. But overall, my ideal week would be organization in the morning, strategies at the beginning of the week, and I will balance things out.

8) How do people book tattoos with you?

- I use Instagram and email, 90%, no, 70% come through Instagram via direct message, but now I am trying to redirect just to email. But it's still a little more difficult because as Instagram is a faster access, people end up having it easier, right.

2nd PART - Marketing & Personal Branding

9) Do you use Instagram Analytics?

- I follow, but I don't follow it that much. There was a time where I constantly followed it and I was extremely neurotic about it, and I didn't have much results, because I was always under pressure to try to follow that. Nowadays I try to follow, and I understood that I need to create a community, and if I have a more organic style, my community will also be more organic, you know, and that is what happens, so I try to respect the schedules that I know are better to post, but I don't get too attached to it anymore. That is it so, for example, if I have to post at 9, I will try to post, because if I am consistent, I know it gives you more results I follow it but that is it, I don't get too attached to these numbers anymore because I also saw that they can vary a lot.

10) As we talked earlier, do you usually schedule the content on Mondays more or less the content you are going to do for the week?

- Yes, I don't schedule with the content creator tool because I haven't learned to use it yet.

11) Do you interact with your followers? In what way?

- Yes, yes, that is something I have always been very careful about. So when I make a post, at least 20 minutes after posting I am on alert, and I am responding to comments. I have always tried to respond to requests for budgets within a period of up to 3 days, not more but sometimes I take more, but most of the time I always try to organize myself to have time for it. Also, I already have several friends to whom I have talked about the importance of liking when I post and having comments, so I know I have a support network that helps me when I post, anyway, but that's it. So I always try to engage, I think I always end up interacting a lot with the followers, as I respond to comments and I respond to messages.

12) Have you worked with influencers?

- No, not yet.

13) Do you share personal, professional or both content?
- Both but, much more professional. The personal content that I share is not about my day to day life, not like that, it is a lot about who I am, what I think, reflections, more in that style you know.

14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?
- I believe so, because I think people identify a lot like that. It is much easier to follow the work of someone you identify with anyway. When I started to share more personal issues, I didn't even think about it too much, it was because I was having a boom of self-reflections and all, and I felt that sharing that helped me to understand. With that, I started getting a lot of responses and I saw that it was really creating a small community. People really care what I have to say, they care when I post a place, they will go and visit and like that I recommend. Anyway, so I felt that it is always a nice exchange, because I have also learned a lot from the messages I get, you know. Today I see that I can learn a lot from my followers.

15) What kind of posts get the most engagement (likes, comments, shares and saved items)?
- Usually I get more responses if I post something personal like a photo of me, a selfie or something like that, which does not make sense to me but that is what happens. When I post that I am going somewhere, people always react and ask. Lastly, commercial tattoos, if I do a super cool job they don't care that much, now if I do a commercial tattoo they really like.

16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.
- No, I never ended up making a differentiation. I always try to diversify a lot between reels and photo, so if I post an image today, tomorrow I will probably post a video. I am always kind of analyzing this, and I try to post more informal things in my stories, so

nowadays I try not to repost my posts. I try to differentiate a little but there is no organization on top of it.

17) Do you think your personality is reflected in the posts you make on Instagram? And that this allows them to identify with your work?

- I think so, I didn't understand that in the beginning but I think so now. Mainly because of the responses of the followers, I have already received followers saying "oh I knew you were a gemini", "you look like you will like this", you know so, I think it shows behind the screen even if I don't talk specifically about it.

18) Do you consider yourself to be an authentic individual on social media? In what sense?

- I don't know, I think that maybe yes since I have unlocked the shame of talking to the screen about my internal processes. I think that I really don't try to follow a script or try to convey an image, you know, I really show what I am feeling. If I'm not feeling anything and I am not in a good phase, I disappear for weeks, it is really organic so I don't know.

19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?

- I think so, because I realize that whoever comes to me is usually because they really like my work and my energy. They are people who listen more to what I say, about care and everything else, they aren't customers who come just for the price or just wanting to reproduce something that already exists. So I think so, I think that's what helps me filter some clients a little bit.

3rd PART - Personal opinion

20) What are your goals for tattoos?

- My first close goal is to open my own studio. So basically this year I am waiting for another tattooer to enter the studio and then I will leave, to open my own studio. My next step is then to open the studio, where everyone feels comfortable. I also really like this part of management, so I want to focus on that a little bit. In terms of tattooing, I want to be able to do a lot of guests, and be able to meet people from other cities, bring people from other cities, share a little bit of the tattoo here in Porto with people from other places,

anyway, there is that good exchange. I feel like it is the way I should go, traveling a lot and stuff like that.

21) What were the most significant difficulties you experienced with consumers?

- Perhaps anxiety, people's expectations, in the sense that many people demand an immediate response, and treat it as if our work was only answering the budget all the time, but we have tattoos, we have all the marketing management, the creation or whatever. And also the expectation, especially within the fineline, which encompasses commercial, the expectation that we are printers, and that we will reproduce something the same on paper. This, I think, is a difficult point that we have to kind of educate our customers, that we are artisans, not printers, that we do manual work. Another thing that I think people have a lot of difficulty is being able to express and explain what they want and what they expect, sometimes we have to be a bit of a psychologist to understand it, you know.

22) What do you consider to be good customer service?

- I think a service mainly with a lot of calm. It is about having a good service time, not being something you're like a machine, and it's always trying to respect the customer's wishes. I think there are a lot of tattoo artists who take up the issue of ignoring the client, because that way we notice when the client doesn't know how to explain the idea properly, and I think there's a limit, but it's up to us to also try to express this idea, now, we just say that it doesn't work or make the client sometimes feel bad as if their idea doesn't make sense is a problem. So I think that good service is always a service that respects both our time and the client's time, and trying to respect both our space and their space, you know, is trying to maintain a balance. And being nice, because I think it's complicated when the tattoo artist is very closed, especially fineline people who see a lot of people who are the first tattoo, people they don't know, they go with a very different expectation of that moment, so we have a possibility of transforming a very special moment for these people. So I think that's what good service is, it's analyzing these points.

23) Do you have regular costumers?

- Yes yes, today I manage to develop a list of clients like this, which is what moves I think most of my work.

24) Do you have friends or family of costumers going to tattoo with you?

- Yes.

25) Do you still consider that there is a stigma regarding tattoos?

- I would naturally say no, but at this point, depending on what you work with, yes. I think so, especially speaking about Portugal, as it is a very Christian country and conservative in some things, but I think this is changing very fast. I feel a lot of difference from 3 years ago, so I imagine that in the next 3 years this will change even faster, you know. I have clients, ladies over 70 years old who now have done their first tattoo, and they already have 5, you know, so I think things are changing like this.

26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?

- This is difficult. I would get a tattoo if we had a conversation about this issue, and if I realized that it is a genuine decision of the person and that they really don't care about stigma, and they made this analysis and are responsible for it, in that case, yes.

27) Do you think tattooers need to know how to draw?

- Yes definitely. I think that there is a tattooer who knows how to reproduce, but I think that when you only know how to reproduce you fall into the issue [MA1] of being just a printer, and then you don't have this issue of visual identity. So I think for you to be a good tattoo artist, and thinking that tattooing is an art for me, there is the issue of the anatomy of the body, which is the issue of placing a tattoo, there is the issue that the stencil can erase halfway, and you have to know how to finish that. Yes, I think the biggest difference between good tattoo artists is the drawing base.

28) Do you consider the tattoo environment competitive?

- This is very interesting, in relation to Brazilian tattoo artists that I know here, no, but my Portuguese colleague among Portuguese tattooists does, so I don't know. Because this colleague of mine can see that the studios compete with each other, while the coexistence with other Brazilian tattoo artists that I get is everyone helping each other, not everyone of

course, but at least the environment that I know, everyone is always on a wave more open where there is room for everyone.

29) Do you think the tattoo market open for new professionals?

- I think so, I believe so, and I hope it will get more open as well, but always with responsibility. There are a lot of people who tattoo in very dubious ways, and I think the market itself filters out good and bad professionals who thrive. There will always be the tattoo artist there at the barbershop who will do the commercial for 20€ but they will stay on that, and then they will need to hunt for clients every week. While someone who goes to a more artistic line will develop their client portfolio in addition to be able to develop their own marketing, and you can explore that creation much more like that, so I think so, I think it is open.

30) In your opinion, what is the key to success as a tattoo artist.

- Patience, I think being patient with your own process and with the process of others, patience to deal with the uncertainties of the profession, patience to deal with things, with the expectation we have of ourselves and with the expectations of others, so I think for me it is patience. And of course, understanding what a good tattoos is, if it makes sense with who you are, with the audience you work with, I think it is just about the money. Of course, this is a very privileged place, for us to be able to completely detach ourselves from money, but if we have that option I think it makes a lot of difference.

Appendix 1.2 – Interview with Daniel Magalhães

PART 1 - Demographic and Personal Information

1) Please provide your name, age, and nationality.

- My name is Daniel Magalhães I'm 24 years old I'm Brazilian, I'm from Brazil.

2) What are your literary qualifications? What did you study?

- Man, I actually only studied high school, which here is the 12th grade and I didn't even want to start a career like that at the university, even because when I finished school I was already tattooing so for me it was just what I needed.

3) How long have you been working as a tattooer? How did you start tattooing?

- Will be 8 years I think, that I tattoo, 8/7, a long time isn't it? Crazy. I started like this I started by accident actually, I got tattooed with a girlfriend of mine at the time and I was delighted with everything that happened. The studio was a very ugly place, the tattooists were horrible, extremely rude and, even so, I fell in love with everything, I walked into the studio and I thought everything was amazing, I thought everything was wonderful, and look at it now it was all very, it was very strange, but I fell in love, and then I started to question how I could learn, how to enter this world. Then after that I just started looking, looking, as you did when you started, you know, I was kind of hungry to know about wanting to want to be part of it, and then I bought the used material with a tattoo artist I knew, all random and then I started tattooing all my friends, and that's when I walked around a lot, doing a lot of stupid things, doing a lot of ugly things. Until I started to study more, dedicate more and I started to really live from it.

4) Nowadays, do you tattoo in a private or collective studio?

- A little bit of both, right, it's private but it's collective, I have 2 tattoo artists.

5) How would you describe your tattoo style?

- Man, this is the hardest part for me, at least, I make a fineline, a very fancy fineline, I would say, I eat a lot of detail, but I think this, it's a Fineline, there's not much more to it than that. It's even now I'm starting to study other scenes too, other textures and other

aesthetics, to see if I can improve the work. Describing is the hardest part today, when you define a style you already know who you are, what you want to do and then it just happens.

6) How many tattoos do you do per month/week normally?

- I don't know, about 30 or 20 a month.. 20 something, almost 30, it depends.

7) How do you separate your tasks? Answering followers, bookings, editing content?

- So I don't actually do all that, I make and publish content, I make media in stories, I make media for the tattoos I do, but I don't respond to budgets and I don't, that's all, I don't respond to budgets. There are the studio publications but I'm not the one doing it either, it's Luana, she manages all the budgets, the studio's Instagram, I only take care of my publications in my Instagram stories, that's all. Buying material is everything to Luana.

8) How do people book tattoos with you?

- It's usually, I use email, email, easier, more organized than there is. Instagram DMs are extremely messy, it is very difficult for me to organize and receive quotes by Dm. But sometimes it happens that I quickly respond to a person by Dm and tag an armadillo directly.

2nd PART - Marketing & Personal Branding
9) Do you use Instagram Analytics?

- I use it, I use it a lot, it's a, it's a ***** no, it's true we get stuck in this ***** of this Instagram.

10) Do you schedule the content?

- No, man, it's a lot like that feeling or it's a bum actually, I'm posting a lot more about what's happening and letting it happen. That's why sometimes I spend a whole day without posting anything, without making a video or because I have a lot of flu. This weekend I'm not posting anything because I'm just wanting to sleep and tired, it's more organic.

11) Do you interact with your followers? In what way?

- Man, the way I found to be able to interact, it's very similar to what Bilotta used to do

when he tattooed (another successful tattoo artist), it's because I learned a lot from him in this interaction scene and in fact I only have one show a little bit of me, to try to create a little more of what your name is in the word, find something similar, you know, it's to identify themselves and then they, they're so comfortable because they feel like you already knew me, like they knew me, my life that they already talk to me about the tattoo, about anything, you know, it's much easier that's why they call a lot in DM. But the way I found to do this marketing of mine is to try to let people get to know me and identify with me.

12) Have you worked with influencers?
- Yes, I've worked with some influencers, quite a lot actually.

How did it go?
- A ***** is not, influencer is very bad, there is another one who is very good but most are very difficult to work with, very bad, very bad because influencers put themselves in a position of absurd importance and sometimes lose a little bit in this human treatment thing, you know, empathy, sympathy and then a little bit difficult. But it has gone well a few times but most times it has gone very badly, but this for me.

13) You share personal and professional content correct?
- Correct.

14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?
- To generate this identification of people, because the more people identify with me, the more they feel comfortable to be able to talk to me about a tattoo, about a tattoo question, you know. Wow, very, very much. It's like I'm telling them that I'm just like them. And so, what I think is kind of bad about this tattoo scene is that some tattoo artists take a position of gods you know, of untouchables, and that's a *****, because, that's cool because I tell you to a position of God right, if you're the amazing tattoo artist you can charge whenever you want, but if you put yourself in the same position, you have a much better chance of conquering the types of clients who want to tattoo with you, wanting to talk to you. And if you don't talk to them, I think that in the same way that you put yourself in an equal

footing, you can also charge a very high volume, you know, this makes it easier, maybe they understand that you charge so much because you are equal to you, more than you are and you say how much you charge and then they decide if they want to pay or they don't understand. But I think I prefer to put myself in that position of equal power, like generating an identification, I think it's fairer, more honest, more sincere.

15) What kind of posts get the most engagement (likes, comments, shares and saved items)?

- Difficult, this question is difficult. Usually like this, from what I've seen on my Instagram, it's much more when there's mess, when there's tragedy, when there's bad things happening it generates much more engagement. But cool things also generate, Like when I posted the scene of my house that caught fire, it was an absurd repercussion, you know, thank God actually because it helped me a lot. But for example, once I posted a little man fighting down here in the street at my house, it was just as similar, if you understand. When I went to pick up Gilberto (the dog in Brazil and it took several months to get the dog to Portugal) he went to the airport too, but it wasn't so much when it caught fire, you know. So I know. it's for example, when I'm going to post work, when I'm going to post things drawing, flash or other tattoo, I always try to post something about myself before, or something that happened, a funny thing is something that draws people's attention to being able to generate engagement, you understand. Because if I posted a tattoo, it's like this, out of the 12 thousand people who follow me, 200 want to see only the tattoo, which are the tattooists who follow me, the people who are linked to the tattoo who follow me. Other people want to know about my life, they want to know about my dog, they want to know about everything, except tattoos, tattoos are just like that, just to get to the point of being with me, you know, seeing Gilberto, this scene from Internet.

16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.

- Man, so this scene is difficult, because it's that bum scene that I told you or the feeling is not, I let it happen, but I've studied a lot of reels and a lot of publishing. I haven't posted anything for weeks, both photo and video, becauseI really want to post a scene that will be different, that will draw attention, but it's hard to find this scene. Like TikTok has a lot

more, I don't know, it knows a lot more, it gives me, it makes me want to post there more than on Instagram, Instagram requires a lot of effort. But I don't, I don't separate anything, I just let it happen, I've now been trying to study to be able to separate this scene, you know, divide, to do, create a pattern, to generate greater engagement, but it's also difficult.

17) Do you think your personality is reflected in the posts you make on Instagram? And does that allows them to identify with your work?
- Yes, 100%.

18) Do you consider yourself to be an authentic individual on social media? In what sense?
- I think so, well, I think so, in the sense that there is no one like me, in that social network *****, so in relation to personality, in the things I say, that I post, as to even a tattoo. So in tattooing, there are a lot of people who tattoo as well as I do, even better, but to be with me, it has to be with me, it's not to do the tattoos that I do, it has to be with me, in the quality that I I have, that's it, I think everyone is authentic in fact, I think people have to see themselves.

19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?
- It certainly has an impact, authenticity is everything, for you to be honest with yourself, with the things you post, that you then have that same sincerity back, you understand, this will reflect the number of customers, of orders of budget.

3rd PART - Personal opinion
20) What are your goals for tattoos?
- My goals, this is difficult. Man I want it, I think I've reached my goal in tattooing, I have my studio, I have my tattooing friends, I think what I want most now is to evolve is technically, but I think I just tattoo everyone I can, as much as I can. More people I can better, I want to travel to tattoo everyone traveling, but I think that only, that in relation to tattooing so I have a space, it's just technically I want to be very **** in the tattoo technically, artistically it doesn't form.

21) What were the most significant difficulties you experienced with consumers?

- My biggest difficulty, I think, was when I started, when I started working here in Lisbon, because I charged a very cheap price, and to make the transition in prices, in value. Because people were used to a very low value, and then for me to transition to this higher value I had, I had to capture another audience, I had to be able to get the attention of other people, other followers, followers who pay more, pay well, and I had to change 50% of my followers, and it was very difficult, because I spent almost 2 years charging very cheaply, almost for free, and suddenly I changed. It went from €60 to €240, so I lost a lot of clients, I lost a lot of followers, but then when people came back, when I was transacting, after all this transition, people started to come and paid a fairer value, and now I'm calm , but then, at the beginning, this transition of followers and potential customers was f***ing.

22) What do you consider to be good customer service?

- A real service, when you vote, explain well, to give you attention to, listen to what the person wants to say. Today, this service is very robotic. I always try, as I'm not the one who answers the budgets, it's Luana, I always talked to her about the way I my process worked, I always showed her how I talked to people, how the process was to continue being very sincere and well organic the way I say. It's like this for people to really feel comfortable, to be able to take the doubt, to be able to give an opinion to be able to talk about the tattoo that is for her, and when it didn't fit much in what I did, I would say to advise her to do other tattoos. people. But I think it's a very sincere service, it's essential, because when you tell the truth to the customer, even if they don't like to hear it, they'll understand the process, how everything works, and if I charge 700€ he'll say it like that, it's not worth it €600 because they have everything explained, and so on, so I think that a true, sincere and fair service is what yields the most.

23) Do you have regular costumers?

- Yes, there are people I know who come every month to tattoo with me. Dude, it's absurd, for God's sake save that money, go and do something else, you just tattoo.

24) Do you have friends or family of costumers going to tattoo with you?

- Yeah, always. My schedule is made up of regular clients and all the friends they bring, so

I have 10 regular clients who go every month to tattoo with me and out of those 10 clients, I get 5 more clients for me to close the month, you know. Then, from the 5 customers they bring, one of them becomes like +1 regular customer and brings more, as soon as it works.

25) Do you still consider that there is a stigma regarding tattoos?
- Oh, for sure, even more so in Portugal, which is a country of old people, but I think it's ending, like it's at the very beginning of ending so there are people starting to talk about why tattoos are even cool. And hey, I started to notice this because I got a tattoo of Beto, look how crazy, and he was very Betinho, he was Betinho, he was in beige pants, beige blouse, he was Betinho and he got a really cool tattoo, he didn't do anything like it looked like Beto understood, that for me was a status, it's changing to this day they are doing it this cool way. But I think so, I think it has a lot of stigma, I think it is very closed, especially in the minds of people in Portugal. And like that, most of my clients, they are clients who, like you know, like more delicate tattoos, smaller tattoos and I feel that these girls that I tattoo, who do more feminine scenes, but kind of delicate, are starting to trying to make bigger scenes, not so delicate, with more black, so I think it's starting to become more acceptable in Portuguese society. And so in the world, there's Barcelona, for example, it's the tattoo center, Rio de Janeiro too, everyone is tattooed, Portugal is kind of old-fashioned in this scene, but I think it's changing.

26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?
- No, I don't think it ruins it, but I think it's kind of daring, I really want to get a tattoo, it's kind of daring, I want to get a tattoo on my face but I keep thinking like this, and if I want to rent an apartment, if I want rent a shop, I'll have to tell the landlord he'll look at my face with a tattoo on his face and maybe.. (that's where the ruin is.) oh so maybe yes, now if things change regarding this one stigma is what we said, no problem. Yes, I find it very cool. I would tattoo with envy, I want to do it to.

27) Do you think tattooers need to know how to draw?
- This question is too controversial. Man I think it's very important to know how to draw, I think it's very important to know how to draw regardless of what you're going to tattoo, it's

very important but I think not knowing how to tattoo doesn't mean you don't start tattooing. I think when, for example, when I started to tattoo I didn't think I drew so well, until today I think I still don't draw so well. But when I started tattooing I thought ok I'm tattooing, now so I need to learn to draw, so I started studying drawing, so I think it doesn't mean you like it, it doesn't ban you from tattooing but it's so much cooler when you know draw when you want to learn to draw.

28) Do you consider the tattoo environment competitive?

- Too much, too much, unhealthy, toxic among other tattoo artists I would say.

29) Do you think the tattoo market open for new professionals?

- The market does not, but the people do. The market is very bad, tattoo artists are very similar, not all of them, obviously, but I will speak as if they were all because the vast majority are very toxic, I don't know, as it's a thing that is very artistic, it's very personal. It's kind of hard for you to look at an artist who is starting and see them being very good, maybe better than you when you started, it hurts the ego a little, so I think it can hurt a little. I think it's kind of stupid, to think like that, I'm like extremely happy to see you're all for *******, doing some beautiful work, just like I keep seeing I don't know like Evinha (mutual friend) start now and it's also amazing you know. I think it doesn't interfere with my work at all, it doesn't take away one of my clients, on the contrary, I may gain even more clients, I may even gain more visibility, but unfortunately, not everyone thinks like that . Thank God most of my friends think that way, I think it's because I think that way, so I'm attracting people who think that way, but I think unfortunately not everyone thinks that way. It's much easier for you to send a girl what's happening now I take my ** and do yours, than you say hey come here and I'll teach you how to do that line.

30) In your opinion, what is the key to success as a tattoo artist.

- This question is worth 1 million euros, I can't say this question, I can't answer it, it's a secret! How am I going to talk to people? I'll stop with the joke, let's talk, come on, the key for the tattoo artist is to study, it's to study unfortunately, unfortunately I hate studying, but it's studying. It's you who started tattooing now, look for what you want to do, the style you want to follow, it's quite difficult and you might want to study other things but if you find

now what you want to do, study and focus on it in 2/ 3 years will become the best tattoo artist is the best tattoo artist in this scene you've been studying since the beginning. That doesn't stop you from wanting to study and get other things too, but when you know the style you want to follow, you studied it and risked it, you start to change, you start to evolve even in this desire to learn this thing. I think that's the secret, the secret is to study something you like, study a lot and get very **** to do this style, and then you will become a pattern, an aesthetic pattern: "Hey, I have a tattoo like papaya? Wow, only papaya knows how to do that!" You will become unique, "Well, it has to be with papaya, unfortunately I don't know how to do it, only papaya knows, I can even try, but papaya will do much better so it's better to go do it with her." So when you stay, when you become unique in what you do, and so it's not very difficult to do that, you can put a specific line, do a specific shadow, put a layer or some specific textures that will make your drawing aesthetic yours, and it will be unique, be a reference in that, and then we can charge whatever you want, you can do as many flashes as you want, and you will do everything, because only you do it. And of course it all comes together with marketing, with advertising to make that kind of really amazing for people too and we're going to earn 1 million euros a month, currently I'm still trying to do that folks, but it's hard.

Appendix 1.3 – Interview with Jacqueline Lopez

PART 1 - Demographic and Personal Information

1) Please provide your name, age, and nationality.

- Jacqueline Lopez, 35 years, Brazilian.

2) What are your literary qualifications? What did you study?

- I have a degree in advertising and publicity.

3) How long have you been working as a tattooer? How did you start tattooing?

- I've been tattooing for 5 years, and I started through a friend who invited me to be a tattoo artist, to be his apprentice, in this case.

4) Nowadays, do you tattoo in a private or collective studio?

-Private studio.

5) How would you describe your tattoo style?

- It's a more ludic style, it's an authorial, playful, a little surrealist, illustrative work.

6) How many tattoos do you do per month/week normally?

- Per week an average of 5 tattoos per week, and per month an average of 18 to 20 tattoos per month.

7) How do you separate your tasks? Answering followers, bookings, editing content?

- Yeah, well, e-mails, I do everything, right, I answer my e-mails, and I buy the material too, there's no one who does it for me. So the emails I usually answer in the morning, every 2 days, on average every 2/3 days I answer all the emails and all the DMs, and the material I buy usually once a month, once every 45 days, because it ends up lasting, right, I end up buying more than one box for guarantee, and I publish and edit at times like this, but at free times, I don't have a fixed time when I do this, because I try to post during the times that are most favorable for my posts, so it's usually mid-afternoon but I leave the materials

ready for when I'm going to publish. So I usually edit these things at night, at the end of the day when I get back from the session it's not like that.

8) How do people book tattoos with you?
- E-mail.

2nd PART - Marketing & Personal Branding
9) Do you use Instagram Analytics?
- Yes.

10) Do you schedule the content?
- No.

11) Do you interact with your followers? In what way?
- I often do, but I am not so quick in response.

12) Have you worked with influencers?
- I think so, it went well but I didn't get to do permutation, it wasn't permutation.

13) You share personal and professional content correct?
- Correct.

14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?
- Yes, I believe that there is an identification with the client, the client has an identification with whoever does that there, and I think it helps to create a greater bond, right, like they get to know a little about your life and also gives a security of knowing that this person, who the person is, who will do this work for you and if they are nice, if they have the same values, because it is something that they will carry with themselves for a lifetime. I think that nowadays there are people who have this concern.

15) What kind of posts get the most engagement (likes, comments, shares and saved items)? What themes get a more of engagement?

- Certain tattoos, you know, there are certain specific themes that give a lot of engagement, I think that afterwards everything is kind of similar so there is no peak, really the peak is more tattoos of specific themes and when I also make videos of the painting process in watercolor or gouache, which is a technique that I feel people have a lot of engagement with. Sun, moths, it's moth-like animals, butterflies, beetles, tarot cards.

16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.

- Oh yeah, like normally if I want to show a little bit of the day or the process I'll choose to do it on the reels. To post only specific scenes of the day I post only in stories, I will rarely post this in feed. I don't usually do it, I don't think I've ever done IGTV, it's not something I wear and tattoos I will always put this tattoo in a photo one day even if I make a reels of it it will come in a photo too one day you know.

17) Do you think your personality is reflected in the posts you make on Instagram? And that this allows them to identify with your work?

- Yes, I think that everything that is there is me but it's not me 100%. But I think so, I think there is an identification by the way I put my personal tastes there and I think I end up sharing it often with my clients too, you know.

18) Do you consider yourself to be an authentic individual on social media? In what sense?

- I think authentic yes, because I do what I am, I'm not copying anyone, so I think there is an authenticity yes, but no, but also on the level that my God, I'm mega special and there's no one the same, I think I do what a lot of people do but it's also because I'm like that, you know.

19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?

- I think it could be, it could be so, because someone will always identify with that, isn't it.

3rd PART - Personal opinion

20) What are your goals for tattoos?

- Get rich, I'm just kidding. I think my goal is to work with something I like, to be more and more within the themes that I like to do and not have to worry so much about jobs that aren't having to do jobs that aren't aligned with what I think is nice to do.

21) What were the most significant difficulties you experienced with consumers?

- I think that when I deal with an anxious client, it's not, that they can't wait for an answer, that they have to respond quickly, so they end up having a conflict there in the communication and a demand on my part that I didn't want to give you, you know, and then it ends up with that I miss this client.

22) What do you consider to be good customer service?

- I think you have to be flexible, you have to be attentive and understand what this client wants to be able to translate, what this client is asking of you.

23) Do you have regular costumers?

- Yes.

24) Do you have friends or family of costumers going to tattoo with you?

- Also.

25) Do you still consider that there is a stigma regarding tattoos?

- I think it still exists.

26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?

- I think it depends on the circle in which it is inserted. I would do it.

27) Do you think tattooers need to know how to draw? Do you want to develop?

- Yes. I think that's how the whole profession that we start is like, we have levels, right, we have the beginner there, and an expert, I imagine that a person who starts a career wants to

one day eventually reach the expert level and if you don't know how to draw you will never reach the expert level, you have to have the least notion of aesthetics there and drawing theory to understand say if it's good or it's bad. So if I you copy, you just copy, I think authenticity will be lacking and then maybe you will never reach that expert level in the profession, you know.

28) Do you consider the tattoo environment competitive?

- I don't know if that word would be competition, right, there is a big competition because there are many tattoo artists in the market, but at the same time there is no lack of clients, right, there are many clients and a client can tattoo with several tattoo artists in the same month, in the same week, so it's like I don't know if there is competition between tattoo artists for who will have more clients or who will be better, but there is competition, right?

29) Do you think the tattoo market is open for new professionals? In Portugal, what is your opinion?

- I think it depends on where, because there are places that I think are already getting a little saturated, there are a lot of beginners and it ends up being there, for beginners maybe there aren't that many customers. I think that in Portugal, it's not a very big country and it's not a country that consumes tattoos as much as other countries, so it turns out that if you have a lot of tattoo artists with a lot of supply and a little demand, it turns out that maybe someone will stay behind. bad in the situation.

30) In your opinion, what is the key to success as a tattoo artist. Do you have anything you want to add about the world of tattoos?

- I think dedication, I think you have to be dedicated, you have to take it seriously and listen to what customers are asking for, you know, not just think about yourself and think about what the market is asking for at the moment, you know. I don't know, I think it's a profession that can be very good but it also demands a lot from the person, you know, to be successful in the profession you have to have dedication. Apparently it seems like an easy profession but I think that to make a living from it, and being happy with it requires a lot of your time and a lot of dedication to make it work, you know.

Appendix 1.4 – Interview with Mirna Garcia

PART 1 - Demographic and Personal Information

1) Please provide your name, age, and nationality.

- I'm Mirna Garcia, I'm 31 and I'm Brazilian.

2) What are your literary qualifications? What did you study?

- I studied architecture and urbanism, and that was it.

3) How long have you been working as a tattooer? How did you start tattooing?

- I've been working for 10 years now, and I started because I got frustrated in college it was kind of "out off the blue".

4) Nowadays, do you tattoo in a private or collective studio?

- For now I'm still in a collective.

5) How would you describe your tattoo style?

- I think it's an authorial tattoo, I don't put it in a box.

6) How many tattoos you do per month/week normally?

- In average 5 a week.

7) How do you separate your tasks? Answering followers, bookings, editing content?

- Hmm, I don't separate it much, it goes on when I don't know, it's organic.

8) How do people book tattoos with you?

- I use them all for now, in the past I used only e-mail, but with this move to Portugal I ended up opening it to everyone to also be more accessible.

2nd PART - Marketing & Personal Branding

9) Do you use Instagram Analytics?

- I use a little.

10) Do you schedule the content?

- Not so much.

11) Do you interact with your followers? In what way?

- Yes, always on Instagram.

12) Have you worked with influencers?

- Already. In Brazil it works better than here (Portugal).

13) You share personal and professional content correct? Corrects.

14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?

- Also, I think it makes it easier for the person to see you as a person, and I think that people, for everything in life, when we identify with the other person on the other side, we want a relationship with that person, so we create a connection there.

15) What kind of posts get the most engagement (likes, comments, shares and saved items)?

- Unfortunately reels.

16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.

- Yes.

17) Do you think your personality is reflected in the posts you make on Instagram? And that this allows them to identify with your work?

- I think a little, not 100%, but a little. Yup.

18) Do you consider yourself to be an authentic individual on social media? In what sense?
- Yes, I consider myself authentic, because I only post what I really believe in, and what I like, I don't show what I don't believe there.

19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?
- Yes.

3rd PART - Personal opinion
20) What are your goals for tattoos?
- I wanted to be able to do more of my work outside of the commercial, to be more sought after to do just my type of work.

21) What were the most significant difficulties you experienced with consumers?
- The need for instantaneity.

22) What do you consider to be good customer service?
- Being a good person, having a good education, making the person comfortable and making the person safe, I think that's important.

23) Do you have regular costumers?
-Yes.

24) Do you have friends or family of costumers going to tattoo with you?
- Yes.

25) Do you still consider that there is a stigma regarding tattoos?
- Very much so.

26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?
- Depending on the tattoo yes. No.

27) Do you think tattooers need to know how to draw? Do you want to develop?

- No. I think they are different things, you know the tattoo technique you need to know the technique of the material you have in your hand, it's different. A person, a tattoo artist, they can simply know how to tattoo, they don't need to know how to draw, but an artist is something else.

28) Do you consider the tattoo environment competitive? But in general, do you think Portugal can be a more competitive environment, compared to Brazil?

- I think it depends on the micro environment you live in, the environment I live in, I don't think it's competitive, what we're in for example, I don't think it's competitive. No, compared to Brazil, no.

29) Do you think the tattoo market open for new professionals? Both on the part of consumers and on the part of tattoo artists?

- Yes. I think more from consumers than tattoo artists.

30) In your opinion, what is the key to success as a tattoo artist.

- I think it's not being open to new technologies and changes, because otherwise we stagnate in everything.

Appendix 1.5 – Interview with Vanessa Corrêa

PART 1 - Demographic and Personal Information

1) Please provide your name, age, and nationality.

- Vanessa Corrêa, 31 years, Brazilian.

2) What are your literary qualifications? What did you study?

- I have a degree in product design, a post-graduate degree in art curation.

3) How long have you been working as a tattooer? How did you start tattooing?

- So it will be 5 years old in September, so 4 years and a few months now. It was already something I wanted since I was in Brazil when I was in college, but because of this environment being super closed too, I kind of couldn't find space, I had tattooist friends who kind of said that it's super difficult, they already put it down that it wasn't was going to give, and I let it. Then in Dublin, when I lived there, I saw that in my exchange-type colleagues also from the English language school, the ones who had a quieter life were the tattoo artists, and then I thought "I want to tattoo", and there I almost went to buy a machine, but also very insecure, I did not proceed and then I started here (Portugal) because then, as I was in a new country again, and as I spoke my language, I thought "ah, the chance is now", I have no one to sabotage myself like I can start since it's to start from scratch I'm going to start with something I've always wanted. And then I went looking for everything by myself, it's the first armadillo even went to Gael's studio (tattoo artist friend) but it was with another tattoo artist friend of his at the time I sent a message, I went to some studios first asked to be an apprentice and to show my drawings or even just to accompany a tattoo session, and then I took several "no" in the face too, at the time I didn't even have 50 € to buy, to get a tattoo, like to be able to see the process and then this boy Rodrigo, which I found randomly on Instagram, he had a sponsor there, and then I told my whole sad story, like all the years I wanted and I wasn't the one working in the restoration in Dublin and such, and he happened too was writing a thesis when in the masters of fine art design on apprentice tattooists about the tattoo mafia like this. We only had two meetings, one that we smoke weed, we talked, I showed my drawings, and we went to the studio, which at the time was "don't cry" at the time it was called, and then he showed me

the different types of machine. A few months passed, a little time passed, I got some money from my boyfriend and then I went to the trip part (physical shop in Lisbon for tattoo supplies) with Rodrigo to buy the first materials, I did my first tattoo on the same day that I bought things like that, and since then where I've tattooed. I started tattooing at home, I had that class there and then I was kind of independent, I was doing it, testing it on friends like that, watching videos on YouTube, also at the time there was almost nothing compared to today that there is a world of free courses, also in YouTube, at the time, there was very little stuff, but I was figuring it out by myself, like in trial and error.

4) Nowadays, do you tattoo in a private or collective studio?
- Private. It's collective but I share a private studio with one more person, it's not a store.

5) How would you describe your tattoo style?
- I would write that it's a commercial style, that I do what the clients want and like I don't have a single scene like a line, I can do everything, with all styles.

6) How many tattoos you do per month/week normally?
- It's an average, I don't know, of 6 clients per week, 6 × 4, 24, sometimes more, sometimes less, that would be the base but later, when there are events, it would be more like I don't know to put like 24 to 50 depending of the month.

7) How do you separate your tasks? Answering followers, bookings, editing content?
- I try to divide, like, I don't schedule many sessions in the morning, so it's kind of like the morning I try to answer the emails, do the drawings and then I do appointments in the afternoon, and then at night when it's over and then there's all that restlessness of cleaning the studio like and then you watch the needles count and stuff, but the morning is like planning, drawing, email, in the afternoon it's customers and at the end of the day it's like the more physical stops of the store like that, the studio.

8) How do people book tattoos with you?
- I try to do it mostly by email, but a lot of people still seem like they have a block they can't send email, and I feel like I lose the customer if I just insist to be by email. So

sometimes I end up tagging it through Instagram too, but I also have a form, sometimes people write through the form or sometimes they send it straight through email or Instagram.

2nd PART - Marketing & Personal Branding

9) Do you use Instagram Analytics?

- Yes.

10) Do you schedule the content?

- No, I've tried but I couldn't, I kind of get by now.

11) Do you interact with your followers? In what way?

- I now, I have a social media assistant, who does this for me so like when we started I had 14,300 followers now I have 15,100 because he keeps interacting with people, he keeps following people , commenting on people's photos and then, like, people send a message, then I reply, but like I see that with this one, having an extra person managing it has helped me a lot.

12) Have you worked with influencers?

- Yes, but I didn't feel much that there was a lot of feedback, no, it was more like views, I don't know like I made a video with this Brazilian trans actress, who has like a million followers now and then a video we made managed to get through of 10 thousand views, we are 12000 views, but no one who came to talk to her, so I tattooed with her and then, like I don't know, I saw her stories and I came, I'm here with you tattooing.

13) You share personal and professional content correct?

- Correct.

14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?

- Certainly. Several clients even talk about it, that they like my work because my line is good but they didn't come with me necessarily because of my technique, they came

because they felt empathy with me and wanted to have me. I also consider myself, I don't know, a communicator, not just a tattoo artist, I feel like I want to talk about topics with people.

15) What kind of posts get the most engagement (likes, comments, shares and saved items)?
- It's more like content and also more personal content than actually tattoos. And in that too I got some influential work because of that, there's this that my work also thinks that a lot of the media I've done with Loreal, with Maybelline, with Lenovo, I recently did with Delta coffee, and the go till program, so I think that there are these brands that are also seeing my communication and the type of content I post.

16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.
- Yes, I think that for me too late. I also had a consultation with a marketing girl who at first I was posting I don't know, like even spiritual content like this goes in my feed as a photo, and she kind of gave me a hint of maybe make it more reel-oriented, like I don't even have a lot of random photos or videos on my main feed, and on the reels it's like more funny things and stuff but it's not necessarily on my profile. So I separate like my virtual persona, funny for the reels but my normal feed is more like tattoo stuff let's say.

17) Do you think your personality is reflected in the posts you make on Instagram? And does this allows them to identify with your work?
- Yup. Yes, of course, that is also what many clients say even when sending a message, as well as scheduling a tattoo, "ah I liked your work, I can see that you are a person who puts a lot of love in what you do, that's why I'm booking with you". I also think it's kind of beautiful to have these testimonials and to know what kind, I really am able to see through the screen what I really feel, even without being forced, you know, it just goes natural.

18) Do you consider yourself to be an authentic individual on social media? In what sense?
- Yup. Oh, because I'm a little crazy, you know, I post things that maybe other people think

like "oh why is this person so like that", and I go there like and I post just for the joke, and like, try to improve the day and someone I don't know.

19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?
- Yes.

3rd PART - Personal opinion
20) What are your goals for tattoos?
- I don't know now, at the moment, I'm also enjoying having a virtual store, so that I can have another type of income, and then there's a type of marketing that sometimes, it may be that people, I have customers who don't necessarily love tattoo or who have already had a first tattoo with me but don't consider themselves someone who wants to close their tattoo arm. And so I feel if I had like other products they can also be my customers in other types of segments and the idea is that I don't know, maybe in the future I can also be tattooing less and be stronger in a store, as I came from design too. And like interspersing these 2 things, not that I put all my energy into the tattoo I want to have, I don't know, also have the biggest and most complex tattoos in the world, like I could be fine doing what I do now, and at the same time having a shop and maybe having those 2 incomes together.

21) What were the most significant difficulties you experienced with consumers?
- I think in this case it would be this tagging thing, why they don't go in the email, like messages, because it's kind of overwhelming for me, like receiving messages.

22) What do you consider to be good customer service?
- I think it's really like, listen to the client and do the whole process calmly, leave space, I don't know, for example, you have to see the stencil and leave the person alone in front of the mirror, or when the person will arrive, the first thing I I ask you, do you want some water, tea, coffee, like offering something that is not just tattooing, you know, this whole service thing for you is important to me. Like, even at the end, there's a candy, you know those little details like, I think it makes a lot of difference and that creates that loyalty. I also think that the reason why I prefer to be more alone with my clients than to be in a

studio full of people is I think that makes them feel more comfortable there, as it's just the 2 of us, I always ask what they like listen, if you want to put something from Spotify on there, sometimes they put the albums on some of them, so it's like their moment, and I make them feel like it's like, I don't know, in a kind of tattoo spa. It's all about attention there, they're the boss and I think people miss that a lot these days, kind of being well taken care of, you know, sometimes there's even a lack of affection from family or friends or I don't know, like you know to look you in the eye so how do you want it, how are you doing.

23) Do you have regular costumers?
- Yes.

24) Do you have friends or family of costumers going to tattoo with you?
- Yes.

25) Do you still consider that there is a stigma regarding tattoos?
- Yes.

26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?
- Yes, I see a lot this concern of the type of customers is that they work in the type of hotel business, mainly they are the ones who talk the most about how they wanted to be able to get tattoos in the places they show, more evident but they always make a point of being hidden because of work. Hospitality and banks I don't know why a lot of people come to me from hotels and banks and they always say these things, with these fears and I feel that if I didn't have a stigma, if I didn't have all the fears, like they can and would be people more tattooed, because they like it but feel they can't do that. And that if they actually tattooed their faces, they would feel like they were going to lose their jobs, their mother would disinherit them. Depending on the context, yes. Like if it was something scheduled and stuff. I happened to be on a flash day and a drunk person came asking me to tattoo the face or the chest and neck and I denied it. I'm not going to make a deal just for the money, I don't know.

27) Do you think tattooers need to know how to draw? Do you want to develop?

- No. Yes, I also recently started a tattooing course more for realism and with colorful realism, and that's what the teacher talks about most, and really by the way she teaches, she demonstrates what type you don't need to do is the drawing itself in realism it's more you have to know how to paint, let's say you have to techniques of perception of what light and shadow are, I think it's the notion of lights, shadow and painting, but even painting with a brush can't be because the person will develop the painting with the needles and with the shades of gray or with the colors in the course of the process but you don't even need to draw a stencil. Nowadays there's even an application called TS for the stencil, which was developed by Doug Brown something like that, Brown something you throw any photo there, the app makes the stencil for you, have you seen that? And it gets bizarre, well, highly and you can imagine with these apps, I imagine what the market will be like in the future, it will be like a lot of papaya with sugar, like it will be very easy because in addition to having all these online classes now, later it has all the apps, it already has, like tattoo printers, are already much cheaper than they used to be, so like the person won't even need to take the pencil you know, you won't even need the Apple pen, take the iPad take the photo there, throw it type.

28) Do you consider the tattoo environment competitive?
- Yes.

29) Do you think the tattoo market open for new professionals?
- So I feel like now yeah, let's say 5 years ago when I started I was still pretty closed off. As I said today, with the workshops that there are because, in addition to the free workshops, I see that like all cities other tattooists are doing and there is more publicity about it.

30) In your opinion, what is the key to success as a tattoo artist. Do you have anything you want to add about the world of tattoos?
- Well, I think it's like knowing how to manage all these steps that we talked about before, like having good service, practicing a lot, like having a good technique and knowing how

to deal with social networks too because just having technique and not knowing how to deal with social networks doesn't give you will give customers. Knowing how to deal with social networks, not having technique either will not give a good result. So like being good at technique and then social media but if you don't have any empathy with people like you won't create loyalty with customers it could be that the person will get a tattoo, will think "wow, it was horrible" and never more will come back. So it's like empathy, technique and marketing. Overall, I'm kind of happy with the progress that's been happening and that there's no longer this thing other than the stereotype of the straight white man in a rhodes six six shirt, with heavy metal music is going away, you know, that there's more women tattooists, this is very important I also think to put, that also, even when I started getting tattoos like 15 years ago, that I got my first tattoo at 15, there weren't any tattooing women like in my city or like in region, and now there are more and more women tattooists so I'm glad there are more. People are making room, studios are making room for women tattooers and for like new artists because they are much more, it is very visible how more visual artists and designers like me are being tattooers and not just that old guard like only traditional or only heavy metal and kind of tribal that it was years ago, it's a lot more artistic like that.

Appendix 1.6 – Interview with Beatriz Beles

PART 1 - Demographic and Personal Information

1) Please provide your name, age, and nationality.

- So my first and last name is Beatriz Beles, 22 years and I'm Portuguese.

2) What are your literary qualifications? What did you study?

- I have a degree in fashion design.

3) How long have you been working as a tattooer? How did you start tattooing?

- I've been working for 2 and a half years if I'm not mistaken, but I only started full time since I finished my degree, because then it started to stop being something just to earn some change and being my job is not, so it's been 1 year more or less. And I started to tattoo and because I've always drawn, it's not, I think it's a little bit of our base, we're always from the arts, I've always drawn, I've always liked it and the first one I got a tattoo I was like "hey, wait a minute, maybe this It's funny" so I ordered a tattoo kit, started trying on fake fur, everything there was to try on without being human, and then my dad volunteered if I tattooed him and luckily he already had some Instagram presence, for a long time. small as it was at the time was enough for people to want to tattoo right away, as the prices were really low at first, and it was enough, and then 3 months after Dani took me to his studio and I started to learn fineline with him.

4) Nowadays, do you tattoo in a private studio?

- Yes.

5) How would you describe your tattoo style?

- I think I'm focusing a lot on fineline, mostly black, I'm now discovering more colors, I already have several colors in the studio, I've mostly used red, but the style itself I'm focusing a lot on fineline without a doubt. I'm now starting to learn micro realism but it's still all an experience, on a professional level it's just fineline.

6) How many tattoos you do per month/week normally?

- Hmm, imagine, I do 3 sessions a day, but that can include up to 5 people because I do

joint sessions, so for example today there are 3 sessions but the session I will do in the afternoon is 2 people. Per person normally each person gets at least 2 tattoos so this would be like 9 tattoos a day, something like that. And I've been tattooing every day but 2 days a week, I take Sunday off, and another day of the week, so I've always tattooed 5 days a week about this number of people. Almost 200 tattoos a month ready.

7) How do you separate your tasks? Answering followers, bookings, editing content?

- Okay, editing and making content, I feel that sometimes it's hard to leave behind, and you must feel that too with a tattoo artist isn't it, because we're focused on making good designs, and serving our clients well, on making good tattoos and then it seems that videos and content are always lacking and we would always like to have something more. I feel like this is a part that I still leave a little bit behind, although I get at least from what my clients say, I manage to have a funny online presence but I feel I would like to have more content than what I do is. But in terms of scheduling and organizing the agenda, I already have Bruno (boyfriend) working with me so I have someone doing this part for me, which has been an incredible help, because I was really feeling like I didn't have time for anything when I was to deal with it, that is, I would finish tattooing at 5 pm more or less and spent until 8 pm answering quotes and appointments, and that was not doable, so he started doing that part for me. So he's also starting to learn how to manage the material so I almost never need to worry about that part too, but if he needs anything I'll tell him "look, this and this is missing" and he'll go ordering or going to the store to buy, so it's been smooth in that aspect.

8) How do people book tattoos with you? Why did you decided to create a second Instagram account?

- Yes, I've now created a profile just for tattoos, precisely because he started working with me, so it made sense to have an instagram that he could access and deal with working conditions. Because there are a lot of people who continue to insist on booking by message, as much as there is the option of the form or email, I don't know if people feel it's more personal, I don't know but I have many customers who insist on being by message. So I have the tattoos profile just for that, just for budget appointments, but I give priority to the form that is much faster to respond and much simpler, so we give priority. I also get a

lot of forms, then messages and by email honestly that's what we have less of, it's rarer people want to talk by email than the other 2. About the second account, well, imagine, I'm still in that doubt, I think there will always be this doubt, if it's the right thing to stop and join, like I always have this doubt, from the beginning I thought like I leave my Instagram, if I go back to the other . This was a matter of necessity, that I wanted to cut DMs, I wanted to stop answering things by DM because I thought it was confusing, because I talk about various topics on my Instagram, and people later wanted to talk to me about vegetarianism, sustainability, this and that and then we were talking about tattoos in between. This didn't work, it was very confusing, so it was more for a practical reason, like I have to have a place where people can send messages about the tattoos, and the rest is more in quotes, joke is not professional, so I decided to create an Instagram only tattoos and my hope is that it reaches the level of followers and people who follow like mine nowadays, of course it will take time but that's it, look, it's being an experience too, it's that thing, if it doesn't work , turn back.

2nd PART - Marketing & Personal Branding

9) Do you use Instagram Analytics?

- Yes, absolutely.

10) Do you schedule the content?

- No, I already know more or less the time that works to publish, I try to publish more or less time at lunch, I don't know why but it's the time that works best for tattoos, I have no idea, but other than that I don't schedule it because I don't know, I feel like on the day I do it, I have to have an application to organize my feed, but even so, I always review the photo that I upload and think if I really want this one , or I'll go for another, it has to be a personal reasoning, it's not possible to program.

11) Do you interact with your followers? In what way?

- Yes yes, like daily, like imagine how I talk about other subjects, not only about tattoos but how I also talk about other subjects on Instagram, people always have something to say or to talk about, and I always end up talking about, it's daily.

12) Have you worked with influencers? Did you have a return?

- I have already worked, in the sense, that is, it was nothing very official because I know personally, for example I know Bárbara Cardoso and Daniela, they are both YouTubers, and they already have a good online presence, so they started like tattooing with me because they were my friends and then I had other influencers talking to me from them, that is, nothing very official, like "I would like to tattoo with you", "I like your work", and they create content with me etc, it was never anything like the mega partnership, you see. There was, there was a return, yes without a doubt. I think I chose people very well, I had several requests, that is, I had several requests from influencers, which I refused because I thought it didn't make sense with my work, and we have to choose because it can't be with everyone obviously, but the people I chose I don't regret at all. I feel that look, there were partnerships that I made maybe a year ago and I continue to receive people who started to follow me from this partnership, so it clearly pays off without a doubt.

13) You share personal and professional content correct?
- Yes.

14) If you share content from your private life, what is the main reason? Do you think that sharing this kind of content facilitates building a relationship with the consumer?
- Undoubtedly, first I like it, I don't shut up, as you know so at least I have someone to talk to, even if it's my followers don't listen to me and pass the story on and talk to me. But then, beyond the question of liking, I really think that, if I didn't know anyone, when I went to tattoo for the first time, I went to tattoo with Barbara precisely, we are friends nowadays, I only knew her at the time through social networks , and I only went to tattoo with her at the time because I liked her, I remember I didn't understand anything about tattoos, I didn't know what style she did, that is, I went there simply because I trusted her and I thought okay: I'm going with her feel calm, and everything will be calm, and I want to convey that to people. And I have a lot of clients that come here saying like "I could never book because I felt like I didn't know the tattoo artists, and I feel like I know you a little bit," so I think that helps people establish a relationship with you.

15) What kind of posts get the most engagement (likes, comments, shares and saved items)?

- Honestly, now, if I had done the interview before the trip, I'd say it would be the tattoos, but now after the trip it's been crazy the amount of people who have appeared on Instagram because of the trip issue, and like the tastes and saved, the people who answer me the photos, so I would say that at the moment it is travel content. Then the tattoos, obviously, because I have these shares and saves, and people always like to have that save folder. I would say that if I always had time for reels, I would put a reels every day, because it reaches more people who don't follow you in my opinion, it works a bit like TikTok, I also work with TikTok, and I think that TikTok gives much more scope to the audience who doesn't follow you than the audience who follows, and Instagram doesn't, it gives you to the followers you already have, and then you can see it isn't, I think reels helps with that, getting there to new people.

16) Do you target the different formats available on Instagram for different communications? For example reels/stories to show the tattooing process.

- I don't share it like that, it's a lot, that's what I'm telling you, to be honest it's something I really enjoy doing, it's creating content and for, so it's one of the kind if I think this is good for a reels I go by, that's a bit.

17) Do you think your personality is reflected in the posts you make on Instagram? And that this allows them to identify with your work?

- I hope so, I think it's always a little difficult to understand what people see on the other side but I think so, I think because people sometimes say to me like this "you are really the same as when you speak in the stories", this is pretty funny, of course it's me. Yes, no doubt because I feel that, for example, on the issue of veganism, you see, specifically at this point I have a lot of people coming to me who are also vegan or are trying to be careful in their diet, things like that, and people identify and create a kind of bond and that's it, for example, in the matter, but this is already more common, human issues, of LGBT this is already more common, now in the issue of being vegan, it's a more specific thing, I think that this also brings people, a more specific audience, I don't know.

18) Do you consider yourself to be an authentic individual on social media? In what sense?

- Well, that goes a little bit with what we were talking about, I think so, I think it's like, whatever, I don't try to hide anything so.

19) Do you consider that authenticity has or can have a positive impact on increasing customers or future customers?

- Yes, I think so, I think people need to know who you are, and whoever likes it likes it, whoever doesn't like it doesn't like it.

3rd PART - Personal opinion

20) What are your goals for tattoos?

- In the short term, that's what I achieved 2 months ago with Bruno, because we've wanted him to come work with me for some time, because we already had this issue of having flexibility to travel, etc., we already had this desire a lot, so my first objective in recent times has been to achieve a salary that I can share in quotes with Bruno so that I can have someone working with me, so it has now been achieved, and I am very satisfied with that. In the long run it would really be like having a studio, like I love the studio where you work you see, and if there's one thing I feel when I worked with Dan it's that I liked it, but I can't share a room with anyone, or either, it would be like creating a studio like yours, which has several small rooms for several people, you see, I don't know, I really like being in my scene with the client, so it's the long term, I'd like to see myself in a studio with more people will see.

21) What were the most significant difficulties you experienced with consumers?

- The biggest difficulties, look, I think the first biggest difficulty was getting to that level where people respect your price, you know, it's very important that you're okay with your prices, it's super important, but getting to a point, where the people are also ok with your prices it also makes you feel better about it, because there is always someone who finds it expensive, that we already know it is not. But I think people like, get to the page, and there's a certain quality and they're already waiting for more even than I ask for, so that's great, for me that's perfect because I didn't like that discussion of "ah, so they don't make it cheaper?", like that thing I can't do myself, but that's it, I think that isit.

22) What do you consider to be good customer service?

- Look, I think it's the opposite of what was sold by old school tattoo artists in the old days, which is like, the attitude they sell in the old days was like I'm a badass, I don't care about you, stay in the chair and tattoo you there isn't it, and it's the complete opposite of what we're supposed to do. I think people have to feel comfortable, they have to feel welcome, and I think if you don't feel welcome you'll never come back exactly.

23) Do you have regular costumers?

- Yes, yes, without a doubt, I have people who leave here send forms for the following month, so it is, without a doubt, people who usually come almost every month.

24) Do you have friends or family of costumers going to tattoo with you?

- Yes, yes, I have people who tattoo, we even joke about it, I tattoo almost the whole family, especially the mothers, many of the clients come, they come to do some kind of joint tattoos and I don't know, then they start doing theirs.

25) Do you still consider that there is a stigma regarding tattoos?

- I think so, I think we also have to live in a bubble, don't we, we have a bubble tattooists, artists and people end up being more open fortunately, I'm more surrounded by people who like it and who obviously accept it, but I still feel that there is, I still feel that there are people who come here to ask for a lot of hidden tattoos, because the grandparents or the mother won't like it, or at work they can't have it ready, things like that. It's more around there that I realize that there's still a lot of stigma.

26) Do you consider face tattoos life ruiners? Would you tattoo a face of someone without any other tattoos?

- Unfortunately I think it still can, I think it's still a lot of prejudice. For example, Bruno plays with a guy who has a tattoo above his eyebrow, which he loves but he's going to take it off because he can't get a job because he has the tattoo on his face, of course, among other factors, but like, one of the factors that he knows that is discriminated against because it's the tattoo on the face, so you'll have to take it off. The face tattoo never

happened to me, but I think I would have a conversation with the person first but if it was the person's final decision I think we own our bodies too, I have nothing to do with it.

27) Do you think tattooers need to know how to draw?

- I know that Gael argues that it is not, but I believe so, I think it makes it easier to say so. Like imagine you can tattoo just phrases your whole life, everyone knows how to write, it's not for example, you don't need to know how to draw, but I think it makes it a lot easier, and I think that's one of the reasons why I never had difficulty having people to tattooing with me is because I had very good drawing bases, and I kind of knew when a drawing was beautiful or not, to make original drawings and not just go to pinterest, and things like that you can see. I think that makes it a lot easier for you, even at the level of creativity, like, it's not just knowing how to draw, it's stimulating at a creative level.

28) Do you consider the tattoo environment competitive?

- I think that the new school tattoo artists are creating a better environment like more learning among everyone, but I think there will always be a bit of competition, there will always be that thing of looking and asking, and how much is the other one doing , and if the other is better than me. I think it's there, I try not to look at it too much and I try to think that I'm competing with myself and that I'm at my good level and I really like talking to tattoo artists but in the sense of learning, I don't really like to think about these things, but yea.

29) Do you think the tattoo market open for new professionals?

- I think, this is too controversial and nowadays even too much. As it was a few years ago, it was very closed, without a doubt and we had to admit new people and the tattooists don't want to teach, it's ok. But nowadays I also feel that anyone thinks they pick up a needle and start tattooing, without any rules of hygiene and no awareness of the dangers that exist. I had a friend who turned to me one day and said "oh the other day we had to tattoo at the house of I don't know how many!", and I was like "had they tattooed?", "ah yes, we ordered a tattoo machine and we were tattooing each other", without gloves, without changing needles, without cleaning anything, so people think it's a very simple process and those who haven't learned how to do these things. That for me is not right, like there had to

be some kind of control, I don't know, like I have anxiety to think that people are passing diseases.

30) In your opinion, what is the key to success as a tattoo artist. Do you have anything you want to add about the world of tattoos?

- A lot of work, always wanting to learn more without a doubt, because we never are, I took from the description a day that I was an apprentice tattoo artist, a day that Dan told me to take it out, but I sometimes think about it and I think that I will always be an apprentice tattoo artist, this is not an early career title, and I will always be learning. I'm a little afraid about this ease nowadays of becoming a tattoo artist, not that I'm afraid of competition by the way, because these people for me maybe won't even reach the professional level, it's most likely. It's really the safety and the amount of people who think it's ok to get a tattoo with a 3-day-old needle, behind on a wooden table without being sanitized, you see, and that scares a little. The comparison also scares me, like "ah, but that guy gets tattoos at 20" — and I'm like "yes, but he uses the same needle for two weeks", so anyway.

Appendix 2 - Interview Consent

Appendix 2.1 - Bruna Sabadin

FORMULÁRIO DE CONSENTIMENTO INFORMADO

UNIVERSIDADE
CATÓLICA
PORTUGUESA

Consentimento para Participação em Estudo

Título do projeto: Tattoos on Instagram – How the platform connects professionals and consumers
Investigador: Catarina Duarte Silva
Coordenador: Professora Patrícia Dias

Este é um formulário de consentimento para a participação num estudo científico.

Trata-se de um estudo coordenado pelo pela Universidade Católica Portuguesa, na Faculdade de Ciências Humanas.

Tem como objetivo estudar o consumo de tatuagens no Instagram por indivíduos tatuados e não tatuados. O estudo tem três partes, uma de análise de conteúdo ao perfil de tatuadores, entrevistas individuais a tatuadores e um questionário a seguidores de tatuadores no Instagram. A sua participação implica uma analise de conteúdo ao seu perfil profissional de tatuagens e uma entrevista individual online. Os dados recolhidos serão utilizados apenas para fins académicos.

A análise de conteúdo é composta por uma análise ao perfil do tatuador, sendo analisado também as publicações, reels e histórias, num período de uma semana. A entrevista é composta por um total de 45 questões e tem uma duração estimada de 30 a 60 minutos. As entrevistas terão o áudio gravado para posteriormente ser possível transcrever as mesmas.

Os procedimentos éticos aplicáveis à investigação científica exigem que os participantes expressem explicitamente a sua concordância com essa participação e com a forma como os dados recolhidos serão usados. Este formulário de consentimento é necessário para garantir que compreende o objetivo da sua participação, e com está de acordo com os procedimentos propostos para o estudo.

Agradecemos muito a sua participação neste projeto.

Assinatura do formulário de consentimento informado

Eu li este formulário de consentimento e estou consciente do que a minha participação no estudo implica. Voluntariamente, concordo com a participação neste estudo.

Nome

Bruna Luisa Sabadin

Data

11/05/2022

Assinatura

Bruna L. Sabadin

Appendix 2.2 - Daniel Magalhães

UNIVERSIDADE CATÓLICA PORTUGUESA

Consentimento para Participação em Estudo

Título do projeto: Tattoos on Instagram – How the platform connects professionals and consumers
Investigador: Catarina Duarte Silva
Coordenador: Professora Patrícia Dias

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Agradecemos muito a sua participação neste projeto.

Assinatura do formulário de consentimento informado

Eu li este formulário de consentimento e estou consciente do que a minha participação no estudo implica. Voluntariamente, concordo com a participação neste estudo.

Nome

Data

05.06.2022

Assinatura

Appendix 2.3 - Jacqueline López

UNIVERSIDADE CATÓLICA PORTUGUESA

Consentimento para Participação em Estudo

Título do projeto: Tattoos on Instagram – How the platform connects professionals and consumers
Investigador: Catarina Duarte Silva
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Agradecemos muito a sua participação neste projeto.

Assinatura do formulário de consentimento informado

Eu li este formulário de consentimento e estou consciente do que a minha participação no estudo implica. Voluntariamente, concordo com a participação neste estudo.

Nome

Jacquelino M. da S. López

Data

23/05/22

Assinatura

Appendix 2.4 - Mirna Garcia

UNIVERSIDADE CATÓLICA PORTUGUESA

Consentimento para Participação em Estudo

Título do projeto: Tattoos on Instagram – How the platform connects professionals and consumers
Investigador: Catarina Duarte Silva
Coordenador: Professora Patrícia Dias

Este é um formulário de consentimento para a participação num estudo científico.

Trata-se de um estudo coordenado pelo pela Universidade Católica Portuguesa, na Faculdade de Ciências Humanas.

Tem como objetivo estudar o consumo de tatuagens no Instagram por indivíduos tatuados e não tatuados. O estudo tem três partes, uma de análise de conteúdo ao perfil de tatuadores, entrevistas individuais a tatuadores e um questionário a seguidores de tatuadores no Instagram. A sua participação implica uma analise de conteúdo ao seu perfil profissional de tatuagens e uma entrevista individual online. Os dados recolhidos serão utilizados apenas para fins académicos.

A análise de conteúdo é composta por uma análise ao perfil do tatuador, sendo analisado também as publicações, reels e histórias, num período de uma semana. A entrevista é composta por um total de 45 questões e tem uma duração estimada de 30 a 60 minutos. As entrevistas terão o áudio gravado para posteriormente ser possível transcrever as mesmas.

Os procedimentos éticos aplicáveis à investigação científica exigem que os participantes expressem explicitamente a sua concordância com essa participação e com a forma como os dados recolhidos serão usados. Este formulário de consentimento é necessário para garantir que compreende o objetivo da sua participação, e com está de acordo com os procedimentos propostos para o estudo.

Agradecemos muito a sua participação neste projeto.

Assinatura do formulário de consentimento informado

Eu li este formulário de consentimento e estou consciente do que a minha participação no estudo implica. Voluntariamente, concordo com a participação neste estudo.

Nome

Mirna Larissa Rocha Santos Garcia

Data

04/06/2022

Assinatura

(assinatura manuscrita)

Appendix 2.5 - Vanessa CorrêaAnnex

FORMULÁRIO DE CONSENTIMENTO INFORMADO

UNIVERSIDADE
CATOLICA
PORTUGUESA

Consentimento para Participação em Estudo

Título do projeto: Tattoos on Instagram – How the platform connects professionals and consumers
Investigador: Catarina Duarte Silva
Coordenador: Professora Patrícia Dias

Este é um formulário de consentimento para a participação num estudo científico.

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Agradecemos muito a sua participação neste projeto.

Assinatura do formulário de consentimento informado

Eu li este formulário de consentimento e estou consciente do que a minha participação no estudo implica. Voluntariamente, concordo com a participação neste estudo.

Nome

Vanessa Portes Bornemann, e Corrêa

Data

30.06.22

Assinatura

VP Bornemann

Appendix 2.6 - Beatriz Beles

FORMULÁRIO DE CONSENTIMENTO INFORMADO

UNIVERSIDADE
CATOLICA
PORTUGUESA

Consentimento para Participação em Estudo

Título do projeto: Tattoos on Instagram – How the platform connects professionals and consumers
Investigador: Catarina Duarte Silva
Coordenador: Professora Patrícia Dias

Este é um formulário de consentimento para a participação num estudo científico.

Trata-se de um estudo coordenado pelo pela Universidade Católica Portuguesa, na Faculdade de Ciências Humanas.

Tem como objetivo estudar o consumo de tatuagens no Instagram por indivíduos tatuados e não tatuados. O estudo tem três partes, uma de análise de conteúdo ao perfil de tatuadores, entrevistas individuais a tatuadores e um questionário a seguidores de tatuadores no Instagram. A sua participação implica uma analise de conteúdo ao seu perfil profissional de tatuagens e uma entrevista individual online. Os dados recolhidos serão utilizados apenas para fins académicos.

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Os procedimentos éticos aplicáveis à investigação científica exigem que os participantes expressem explicitamente a sua concordância com essa participação e com a forma como os dados recolhidos serão usados. Este formulário de consentimento é necessário para garantir que compreende o objetivo da sua participação, e com está de acordo com os procedimentos propostos para o estudo.

Agradecemos muito a sua participação neste projeto.

Assinatura do formulário de consentimento informado

Eu li este formulário de consentimento e estou consciente do que a minha participação no estudo implica. Voluntariamente, concordo com a participação neste estudo.

Nome

Beatriz Baptista Afonso ferreira Beles

Data

09/06/2022

Assinatura

Beatriz Beles

Appendix 3 - *Interview Guide translated to Portuguese*

VARIABLES	QUESTIONS TO TATTOOERS
1) Informações demográficas	1) Indique o seu nome, idade e nacionalidade.
	2) Quais são suas habilitações literárias? Que áreas estudou?
	3) Há quanto tempo trabalha como tatuador? Como é que começou a tatuar?
	4) Hoje em dia, trabalha num estúdio privado ou coletivo?
	5) Como é que descreveria o seu estilo de tatuagem?
	6) Quantas tatuagens é que faz por mês/semana normalmente?
	7) Como é que separa as tarefas? Entre responder a pedidos de orçamento, material, editar e publicar conteúdo?
	8) Que método usa para marcar as sessões de tatuagem? E-mail, Instagram?
2) Marketing + Personal Branding	9) Usa o Instagram Analytics?
	10) Agenda o conteúdo da semana?
	11) Interage com os seguidores? De que forma?
	12) Já trabalhou com influenciadores?
	13) Atualmente partilha conteúdo pessoal, profissional ou ambos?
	14) Qual é o principal motivo pata partilhar conteúdo de caracter pessoal? Acredita que partilhar este tipo de conteúdo facilita a construção de um relacionamento com o consumidor?
	15) Que tipo de conteúdo obtém mais engajamento hoje em dia (likes, comentários, partilhas e itens salvos)?
	16) Segmentas os diferentes formatos disponíveis no Instagram para diferentes comunicações? Por exemplo, reels/histórias para mostrar o processo de tatuagem?
	17) Considera que a sua personalidade é refletida no conteúdo que partilha no Instagram? E que isso posteriormente permite que os seguidores se identifiquem com o seu trabalho?
	18) Considera-se uma pessoa autêntica no Instagram? Em que sentido?
	19) Considera que a autenticidade tem ou pode ter um impacto positivo no aumento de clientes ou futuros clientes de tatuagens?
	20) Quais são os seus objetivos para o mundo das tatuagens?
	21) Quais foram as maiores dificuldades que teve com os consumidores/ seguidores?
	22) O que considera um bom atendimento ao cliente?

	23) Tem clientes regulares?
	24) Tem amigos ou familiares de clientes a ir tatuar consigo?
3) Opinião pessoal	25) Considera que existe um estigma em relação às tatuagens?
	26) Considera que as tatuagens na cara possam arruinar a vida de uma pessoa? Tatuaria a cara de uma pessoa sem tatuagens?
	27) Acredita que os tatuadores precisam de saber desenhar?
	28) Considera o ambiente/meio das tatuagens competitivo?
	29) Acredita que o mercado de tatuagem está aberto para novos profissionais?
	30) Na sua opinião, qual é a chave para o sucesso de um tatuador.

**Appendix 4 - *Survey Guide by Questionnaire translated to Portuguese***

SECTIONS	VARIABLES	QUESTIONNAIRE SURVEY QUESTIONS	ANSWER OPTIONS
1) Instagram	Seguir tatuadores	Eu sigo um tatuador no Instagram	Sim/Não (se 'Não' termina)
		Eu tenho 18 anos ou mais.	
		Quantos tatuadores segue no Instagram?	1/2-5/6-10/mais de 10
		Acredita que alguém com mais seguidores é melhor do que alguém com menos?	Sim/Não/Não sei
	Agendar Tatuagens	Escolher um tatuador é um assunto sério.	Likert Scale
		Eu procuro sempre os tatuadores no Instagram	Sim/Não
		Eu uso hashtags se for viajar e quero uma tatuagem. Por exemplo, para encontrar estilos de tatuagem mais tradicionais, pesquiso #lisbontattoo.	
		Eu marcaria uma tatuagem com um tatuador que eu sigo há	1 mês/ 6 meses/ 1 ano/ Não importa/ Não sei/ Outro
		Prefiro seguir tatuadores que partilham conteúdo relacionado a...	Conteúdo Profissional / Conteúdo Pessoal / Ambos / Não sei / Outro
	Interações com tatuadores	Eu sigo tatuadores no Instagram porque...	me identifico com o tatuador. vejo o tatuador como um amigo quero tatuar com ele quero conhecê-lo quero saber mais sobre a sua vida entretenimento
		Já interagiu com um tatuador que segue no Instagram? De que forma?	Enviei uma mensagem privada / Respondi a uma Instagram Story / Fiz uma pergunta nas Instagram Stories / Respondi a uma sondagem nos Stories / Gostei de uma publicação / Comentei uma publicação / Nunca / Outra opção
		O que o motivou a interagir? Ou que motivos o possam levar a interagir com um tatuador no futuro?	Interesse em tatuar com esse tatuador Tenho/Quero criar uma relação com esse tatuador Gosto do trabalho Gosto das descrições Identifico-me com os gostos/interesses Pedir informações Não sei Outra opção

		Que tipo de conteúdo prefere ver no Instagram?	Reels Histórias Fotografias Vídeos Não sei Todos Outro
2) Informações demográficas	Idade	Selecione a sua idade.	18- 25/26-35/36-45/46- 55/56-65/mais que 66
	Género	Selecione o seu género.	Feminino, Masculino, Transgênero, Agender, Andrógino, Genderqueer, Não-binário, Prefiro não dizer, Outro
	Habilitações Literárias	Selecione as suas habilitações literárias.	Primeiro ciclo (4º ano)/ Segundo ciclo (6º ano)/ Terceiro ciclo (12º ano)/ Licenciatura / Mestrado/ Doutoramento
	Profissão	Selecione a sua situação profissional.	Estudante / Trabalhador Estudante / Empregado por conta própria/ Empregado por conta de outrem / Desempregado / Reformado
3) Opinião Pessoal	O individuo tatuado	Tem tatuagens?	Sim/Não (se 'Não' pergunta nº?)
		Quantas tatuagens tem?	1-5/6-10/+15/ Não sei
		1) Old School 2) New School 3) Neo Traditional 4) Tribal 5) Blackwork 6) Dotwork 7) Fineline 8) Illustrative 9) Sketch 10) Lettering 11) Watercolour 12) Japanese 13) Geometric 14) Anime 15) Realism	
		Na figura acima, estão exemplos de alguns estilos de tatuagens. Que estilos gosta e tatuaria?	Old School / New School / Neo Tradicional / Tribal / Blackwork / Dotwork / Fineline / Illustrative / Sketch / Lettering / Watercolor / Japanese / Geometric / Anime / Realism / Others
		Quais os motivos para não fazer tatuagens?	Idade, Dor, Estigma, Não sei o que tatuar, Não gosto, Outra:
	Atração	Considera tatuagens atraentes?	

|			
	Atração	A atração depende do género para si?	Sim/Não
	Estigma	Acredita que fazer uma tatuagem tem impacto na empregabilidade?	
		Considera que existe um estigma em relação às tatuagens?	
		Gosta de tatuagens na cara?	
		Acredita que tatuagens na cara possam ser arruinadores da vida?	
	Motivações (Só pra quem respondeu tenho tatuagens)	Quais as motivações para fazer uma tatuagem?	Inconformismo / Rebeldia / Desejo de individualidade / Estético / Moda / Expressão de apreciação artística / Autenticidade / Pertencimento e compromisso / Memorial / Terapêutica / Outro
		Teve uma motivação diferente de acordo com o estilo de tatuagem? (ex.: fineline com 'embelezamento' e old school com 'memorial')	Sim/Não
4) Conexão com a "Marca" - Apenas para pessoas tatuadas	Lealdade	Recomendaria esse tatuador/s.	Likert Scale
		Esse tatuador seria minha primeira escolha.	
	Qualidade	A experiência que tenho com meu(s) tatuador(es) é muito boa.	
	Identificação	Identifico-me com os valores e gostos desse(s) tatuadores.	
	Marca Pessoal / Personal Branding	Conheço os gostos e os valores do(s) meu(s) tatuador(es).	
		O(s) meu(s) tatuador(es) tem comunicação consistente.	
		O(s) meu(s) tatuador(es) já escreveu/ escreveram uma coisa que eu discordei.	

Appendix 5 - Questionnaire Graphics

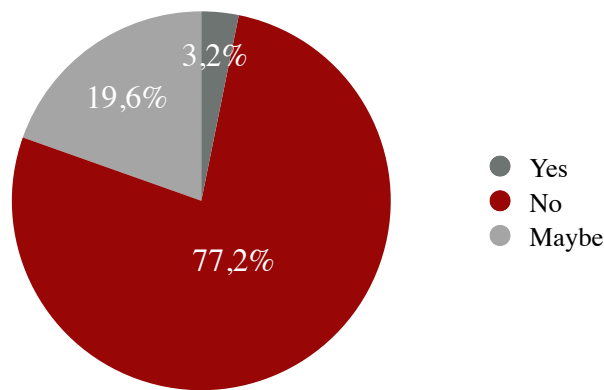Age (Q10).

18-25
26-35
36-45
46-55
56-65
more than 66
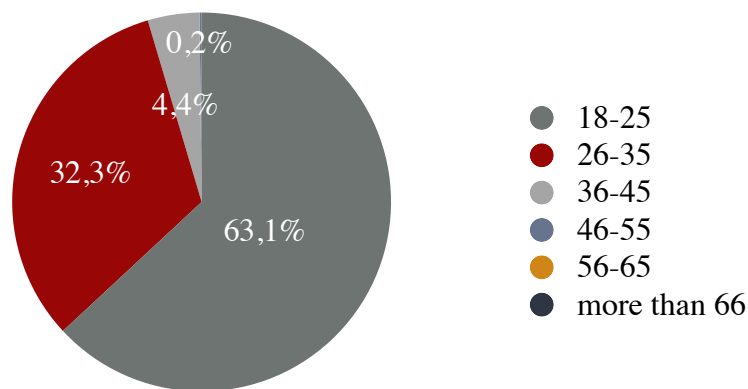
N = 567

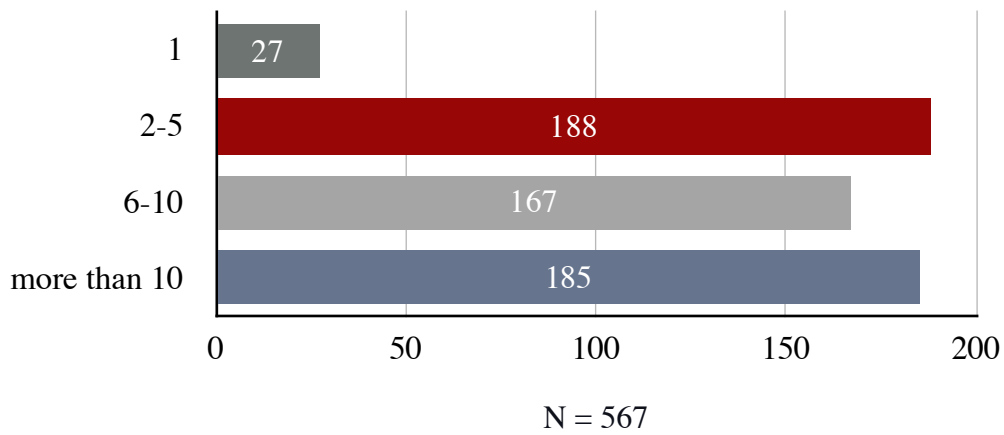Professional Status (Q13).
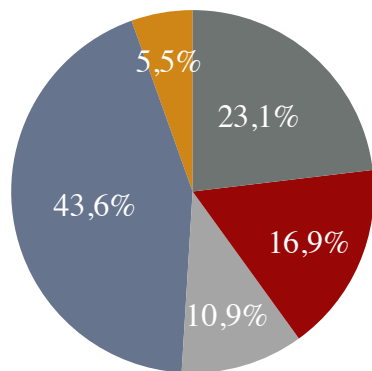
N = 567

Thinking with more followers is better than someone with fewer (Q2).

Yes
No
Maybe

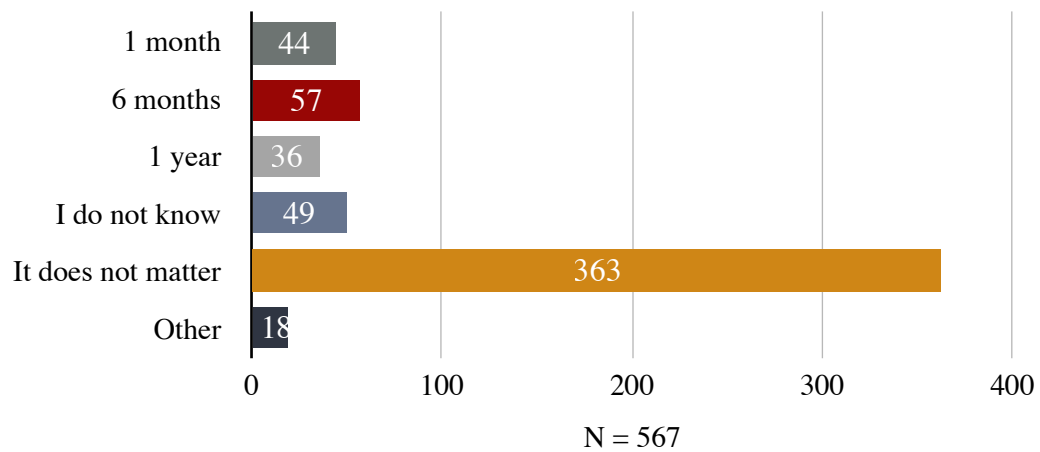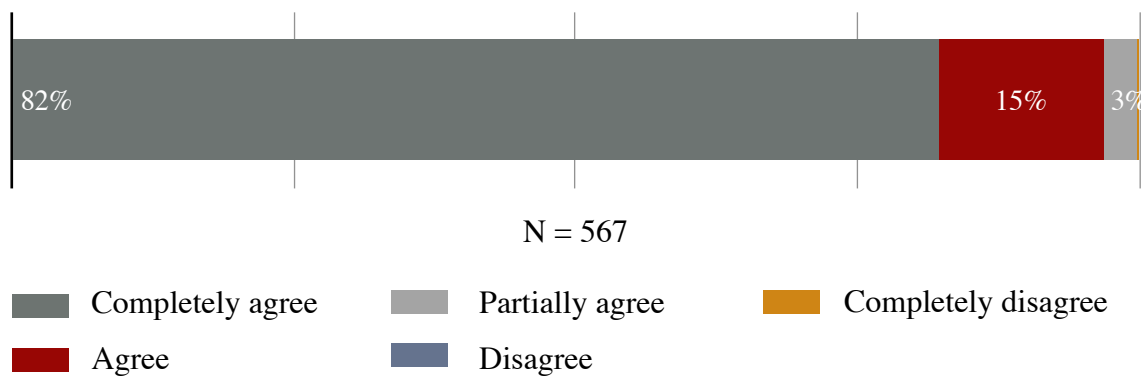N = 567

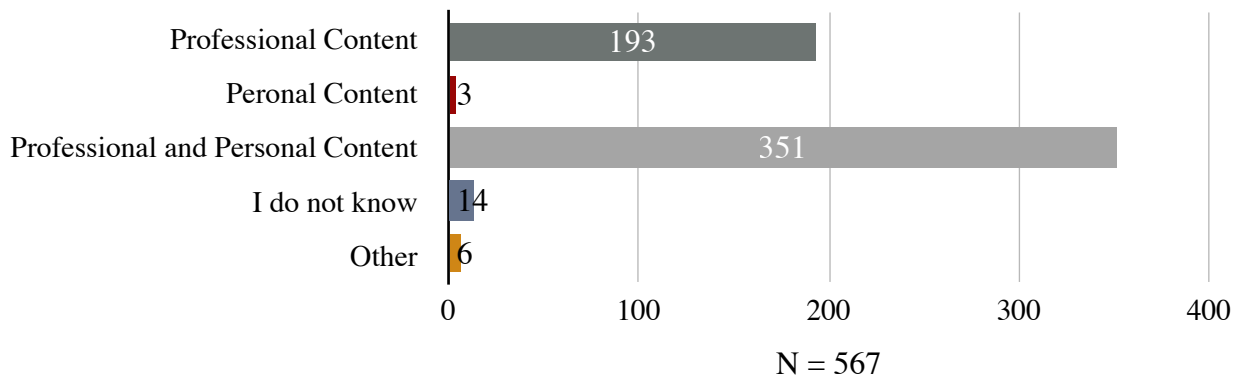Number of tattoo artists that participants follow on Instagram (Q1).

Category	Value
1	27
2-5	188
6-10	167
more than 10	185

N = 567

Amount of time I follow a tattooer before booking a tattoo (Q4).

Category	Value
1 month	44
6 months	57
1 year	36
I do not know	49
It does not matter	363
Other	18

N = 567

Who and what to choose is a serious matter that should not be treated lightly (Q3).

82%   15%   3%

N = 567

Completely agree   Partially agree   Completely disagree

Agree   Disagree

Content preference (Q5).

Professional Content	193
Peronal Content	3
Professional and Personal Content	351
I do not know	14
Other	6

N = 567

What type of content you prefer to see on Instagram? (Q9).

Reels	136
Stories	273
Photos	330
Videos	109
All	215
I do not know	7
Another option	

N = 567
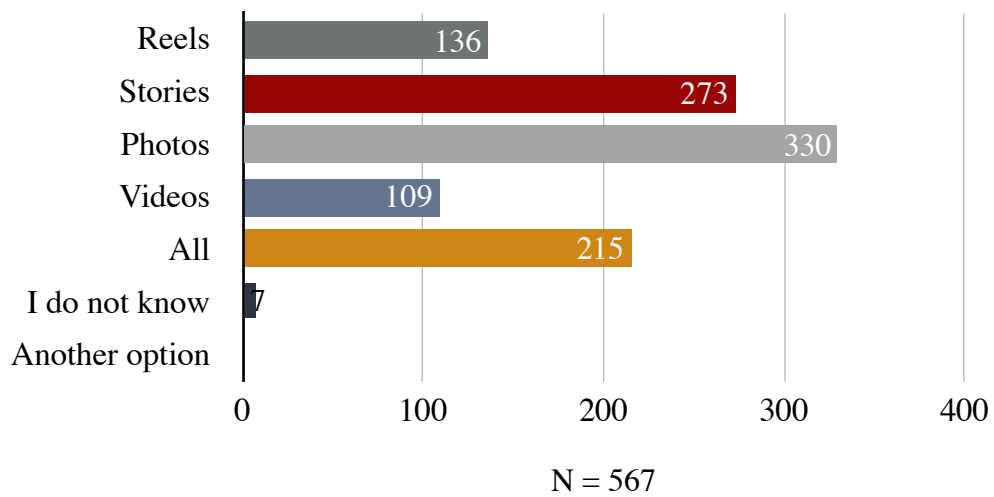
Reasons to interact or that might lead one to interact in the future (Q8).

- Interest in tattooing with the same person
- I have/want to create a relationship with the tattoo artist
- I like his work
- I like the descriptions
- Identifying with the tattoo artist's likes/interests
- Request for Information
- I do not know
- Another option

N = 567
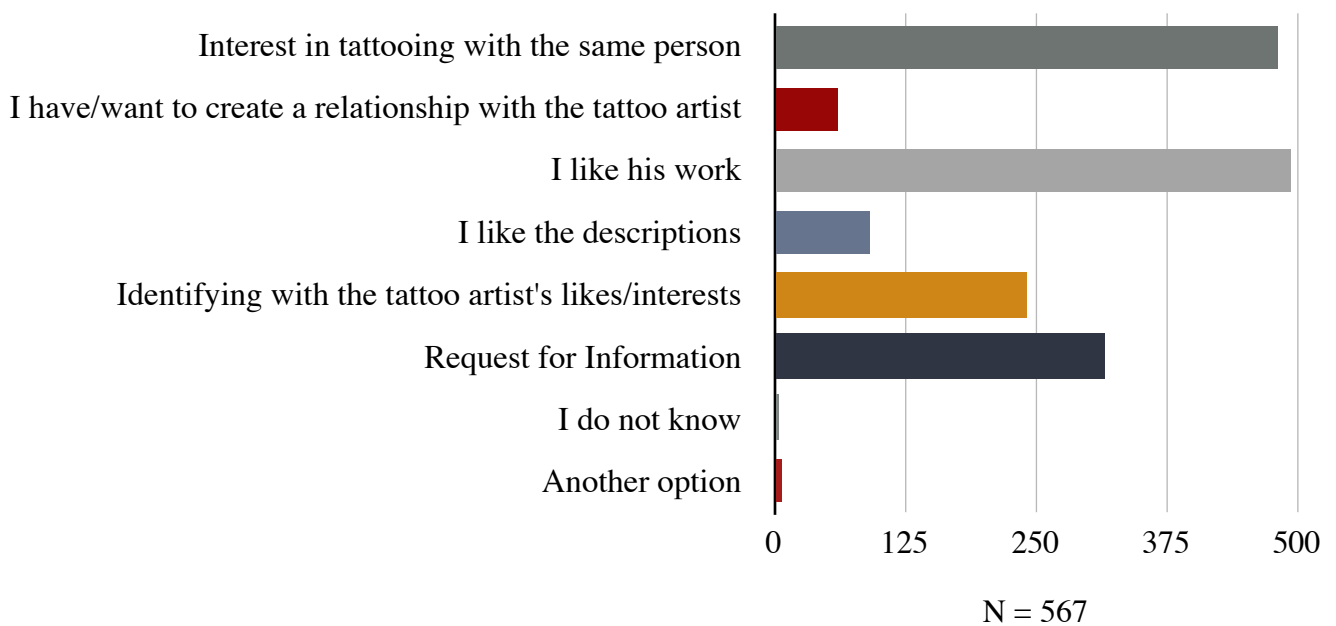
Does the motivation change according to the tattoo style (Q18).

Yes
No
Maybe

20,1%   28,2%

51,7%
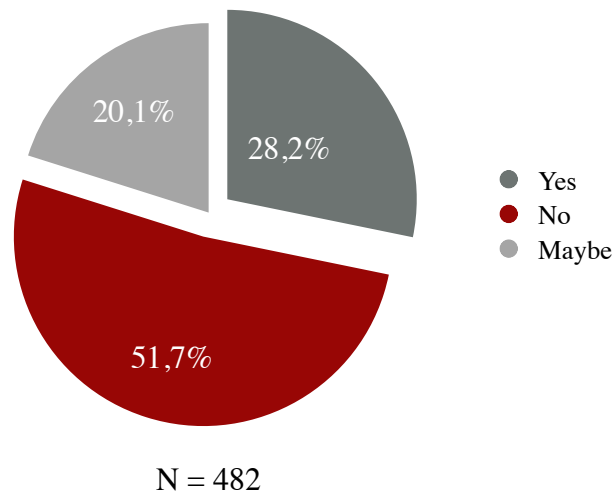
N = 482

I always search tattooers on Instagram (Q25).

Yes   No

21,8%

78,2%
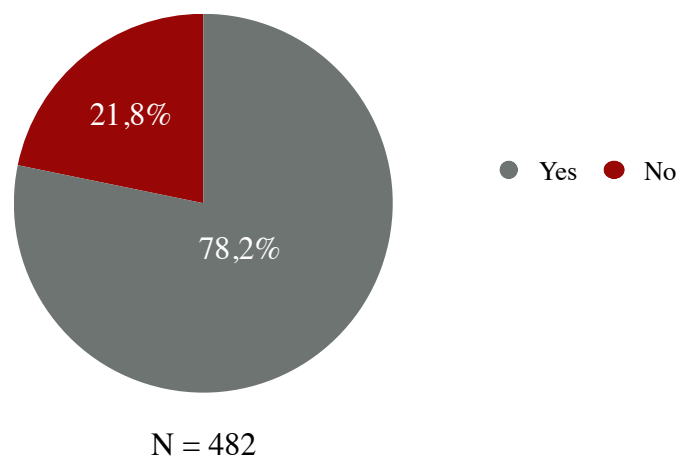
N = 482

I use hashtags to find tattooers (Q26).

Yes   No

28,5%

71,5%

N = 482

I follow the tattoo artist on Instagram I got my last tattoo with (Q27).

5,8%

94,2%

Yes ● No ●

N = 482