

Taylor Swift's Personal Branding Analysis: From Reputation and Rebranding

Intan Fatona Maharani Putri
Universitas Airlangga, Indonesia
Email: intanfatona@gmail.com

Abstract. In the digital era, personal branding is crucial for individuals to differentiate their value, particularly through social media. Taylor Swift, a globally influential musician, exemplifies effective personal branding through her continuous evolution across twelve albums, each marked by distinct musical genres and visual identities. This study aims to analyze Taylor Swift's personal branding strategies and their impact on her reputation and career success. Using qualitative methods and case study analysis, the research applies Hubert K. Rampersad's Criteria for Effective Authentic Personal Branding and Avinash Pawar's 3C Model (Credibility, Consistency, Clarity). The findings highlight key elements of Swift's branding: consistency, authority, relevance, goodwill, and performance. Her strategic use of social media, storytelling, and rebranding has strengthened her authenticity and audience connection, contributing to her sustained influence in the music industry. The study implies that individuals and professionals can learn from Swift's approach to build their own personal branding through authenticity, engagement, and adaptability. The findings reveal several dominant elements of Taylor Swift's personal branding—namely consistency, authority, relevance, goodwill, and performance. Through her strategic self-presentation and creative evolution, Taylor Swift successfully showcases her authenticity and musical excellence, reinforcing her unique identity and long-term influence in the global music industry.

Keywords: *personal branding, reputation, rebranding, social media.*

INTRODUCTION

In the contemporary digital era, personal branding has become increasingly critical for professional success and public recognition. According to recent global data, social media platforms have reached over 5.17 billion users worldwide as of January 2025, representing approximately 63.8% of the global population (Data Reportal, 2025). This massive digital presence has transformed how individuals construct and communicate their professional identities. Personal branding enables individuals to differentiate themselves in competitive markets by strategically marketing their unique value propositions, particularly in creative industries where authenticity and public perception directly influence career trajectories (Raharjo, 2019; Salam, 2020; Susanto, 2024; Yasa, 2024).

The importance of personal branding extends beyond mere self-promotion; it encompasses the strategic construction of reputation, credibility, and consistent messaging that resonates with target audiences. In the entertainment industry specifically, artists must navigate complex dynamics between artistic authenticity and commercial viability, making personal branding a crucial determinant of sustained success (Dumont & Ots, 2020; Gorbатов et al., 2019; Jacobson, 2020; Susilawati & Asbari, 2023; Wijaya & Nasution, 2022).

Taylor Swift exemplifies the strategic implementation of personal branding in the music industry. One of the world's musicians who managed to reach the peak of her career and who is used as one of the inspirational figures for the public in their efforts to pursue a career. Evidently, her last album, *The Tortured Poets Department*, which was released in 2024, has managed to receive several awards, namely Global Recording Artist of the Year 2024, Global Album Chart, Global Vinyl Album Chart, Global Streaming Chart, and Global Album Sales

Chart from the International Federation of the Phonographic Industry (IFPI) (IFPI, 2025). The concert tour *The Eras Tour*, with 149 performances running from March 2023 to December 2024, has earned an income of USD 2,077,618,725, equivalent to 32.9 trillion rupiah (with an exchange rate of IDR 15,871) (CNN Indonesia, 2024). The concert tour, the most successful tour of all time, beats Elton John's concert tour record, *Farewell Yellow Brick Road*, which earned only USD 939 million with 330 performances (Beaumont-Thomas, 2024). These achievements underscore Swift's exceptional ability to leverage personal branding strategies in building sustained commercial success and cultural influence (Ian, 2025; Roya News, 2024; Schoeneboom, 2025).

The achievements that Taylor Swift has attained in the field of music, of course, were not obtained immediately. Various strategies must be carried out to encourage the success of her career in music. Therefore, one of the efforts is to utilize marketing strategies on digital media. This is what has helped the personal branding she built become more visible to the public, allowing her to stand out among other musicians in the world.

Before achieving the success, she has reached today, from the beginning of her music career, Taylor Swift always highlighted her personal branding that consistently shows her authenticity in music. Through social media platforms such as Instagram and TikTok, as well as music streaming applications such as YouTube, Apple Music, and Spotify, Swift strategically employs digital storytelling techniques to create narrative continuity across her career. This fosters parasocial relationships with her audience and cultivates brand loyalty through authentic self-disclosure (Schempp, 2024; Tobing, 2024). Taylor Swift is able to use media as a tool for developing personal branding and helping her reach listeners around the world. Listeners can feel directly connected to the content conveyed by Taylor Swift on her official accounts. The interactions carried out on social media also make fans feel involved and entertained (Schempp, 2024). Her strategic use of digital platforms demonstrates a sophisticated understanding of contemporary marketing principles, including community building, engagement optimization, and transmedia storytelling.

From an academic perspective, Taylor Swift's career trajectory offers valuable insights into personal branding theory and practice within the communication and marketing disciplines. Her systematic approach to reputation management, strategic rebranding initiatives, and audience engagement strategies exemplify theoretical frameworks proposed by leading scholars in personal branding literature (Rampersad, 2009; Pawar, 2016). Furthermore, her influence extends beyond entertainment, affecting economic sectors such as tourism, retail, and digital commerce—a phenomenon termed *Swiftonomics* (Rasyiddin, 2025; Sari & Sukmana, 2024). This economic impact demonstrates the tangible value of effective personal branding strategies, making her case particularly relevant for marketing and management research.

Despite extensive media coverage of Swift's commercial success, there remains a gap in academic literature regarding the systematic analysis of her personal branding strategies through established theoretical frameworks. While previous studies have examined personal branding among influencers and professionals, limited research has comprehensively analyzed Swift's integrated approach combining authenticity, consistency, and strategic reinvention. This research addresses this gap by applying Rampersad's (2009) Criteria for Effective Authentic Personal Branding and Pawar's (2016) 3C Model to systematically examine the elements that

contribute to Swift's sustained success.

The urgency of this research stems from the evolving digital landscape where personal branding increasingly determines professional success, particularly in creative industries. Understanding the mechanisms behind Swift's effective personal branding can provide valuable frameworks for artists, content creators, and professionals seeking to establish authentic and sustainable personal brands in competitive markets. Additionally, this study contributes to bridging theoretical frameworks with contemporary digital marketing practices, offering empirical insights into how traditional branding concepts apply in the social media era.

Therefore, this research aims to: (1) identify and analyze the dominant elements of Taylor Swift's personal branding using Rampersad's Criteria for Effective Authentic Personal Branding and Pawar's 3C Model; (2) examine how Swift strategically utilizes digital media platforms to construct and maintain her personal brand; and (3) evaluate the relationship between her rebranding strategies and sustained commercial and cultural success. The benefits of this research include: (1) providing theoretical contributions to personal branding literature by applying established frameworks to a contemporary case study; (2) offering practical insights for entertainment industry professionals regarding effective personal branding strategies; and (3) establishing a foundation for future research on personal branding in the digital age. Through this comprehensive analysis, the study seeks to illuminate the strategic principles underlying successful personal branding that can be adapted across various professional contexts.

MATERIALS AND METHOD

This study used a qualitative research method involving descriptive analysis (Gumilang, n.d.). The author chose a case study approach to investigate the subject in depth, examining programs, activities, processes, events, or individuals based on collected information (Creswell, 2009). For example, exploring the history and development of public figures' lives (Sugiyono, 2023).

The author first selected the case study, identified it according to relevant processes and events, collected data through observations, and then analyzed specific parts of the case thoroughly or partially to highlight its significance (Creswell, 2007).

The analysis proceeded inductively, starting from specific observations and drawing general conclusions. The author also interpreted the meaning of the presented data (Creswell, 2009). This research focused on Taylor Swift's strategy in shaping her personal branding.

RESULTS AND DISCUSSION

Taylor Swift is a singer and songwriter who became a global icon and became one of the influential artists in contemporary music (Ray, 2025). Where the song can be an inspiration for other musicians and touch the emotions of listeners. This is because music can simulate the emotional side of humans and can release the hormones dopamine, related to pleasure and prolactin, which have a relationship with sadness (Doctor Sehat, 2022; Princess, 2024; Budiyanto, 2025).

Her musicality has earned her a reputation as the "*Princess of Country*" (Mariani, 2024) and the "*Queen of pop*" (Rosen, 2013). This can show that Taylor Swift has honed her talent

and found herself to be a differentiator among other musicians.

In addition, several of his works were also very successful at number one on *the Billboard* charts for several weeks such as the songs "*Shake It Off*", "*Cruel Summer*", "*Anti-Hero*" and others (Trust, 2025). The song has also been widely circulated on social media, such as a piece of the song "*All too Well*" which went viral on *TikTok* (Khoiriyah, 2024) and became a public conversation (*electronic word of mouth*) on social media.

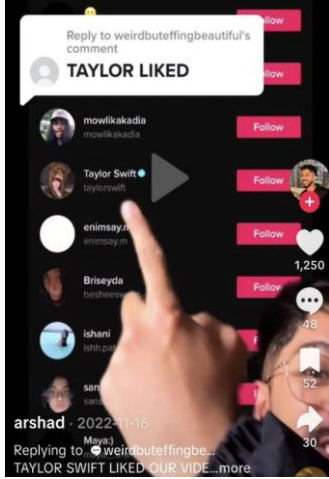
Therefore, her social media accounts, such as *Instagram*, *TikTok*, *Youtube* and so on, can be a *personal branding* tool for Taylor Swift, to maintain her uniqueness, existence in the music field to spread her personal values. The following is a research table about Taylor Swift's *personal branding* using the theory of Hubert K. Rampersad, namely *Criteria for Effective Authentic Personal Branding*:

Table 1. Personal Branding Research on Taylor Swift Using Effective Criteria for Authentic Personal Branding

No.	Variable	Observation Results
1.	<i>Authenticity</i>	Taylor Swift has a sincere approach to music. Where the writing of song lyrics and music can touch the emotions of listeners. The lyrics of the songs are mostly inspired by personal experiences and emotions. Then the vocabulary in the song lyrics can help express what the listener is feeling, such as the listener's personal emotional state to be used to describe the meaning of the conditions that are happening in the public, including spiritual and professional conditions (Mitten, 2023) to socio-political conditions in Indonesia (Lumakso & Capri, 2024). So that finally listeners appreciate his sadness, vulnerability and openness, and further foster listeners' trust and loyalty (Arruda, 2024) to his music. This was also the inspiration for the making of a documentary about Taylor Swift's career journey titled "<i>Miss Americana</i>" (Khoiri, 2020).
2.	<i>Integrity</i>	First, Taylor Swift under the auspices of <i>Universal Music Publishing Group</i> (UMPG) since November 2018, has made a new breakthrough by re-recording her six albums (<i>Late Night With Seth Meyers</i>, 2022). Due to her old music label, <i>Big Machine Label Group</i> (BMLG), which hosted Taylor Swift from 2005 to 2018 (Halperin, 2020), has sold the client list, distribution deals, publishing and mastering rights of Taylor Swift's first six albums to <i>Ithaca</i> and <i>Shamrock Holdings</i>. This shows how he seeks to take control of his work, which is commonly called <i>intellectual property</i> or <i>intangible assets</i> in the form of his music (Mariani, 2024). Second, Taylor Swift maintains relationships with her colleagues, by awarding bonuses totaling IDR 3.1 trillion to all performers, crew, truck drivers, cooks, technicians, cosmeteurs, firefighters and other crews as a sign of gratitude for working the concert series "<i>The Eras Tour</i>" (Marvela, 2024).
3.	<i>Consistency</i>	First, Taylor Swift has been consistent in releasing music since the age of 16 and is always evolving in trying new music genres. From the first album to the last, it has the nuances of <i>Country</i>, <i>Pop</i>, <i>R&B</i>, <i>Folk</i>, <i>Rock</i> to electronic music. Second, with her <i>positioning</i> as "<i>The Sweetest Girl in The Whole Wide World</i>". Taylor Swift presents an album concept that has a different era on each album. Where Taylor Swift always puts forward the concept she is carrying. Like the album, "<i>Lover</i>", Taylor Swift even collaborated with designers to release a collection of clothes inspired by her album.
4.	<i>Specialization</i>	Taylor Swift knows every segment she will target when making an

		album, where her audience segment is young people who are on social media with song lyrics that can connect with the life of her audience. Then in each album, it always features a <i>rebranding</i> with new concepts and eras, which makes listeners curious. Here are some of the eras of the <i>country girl genre</i> for the albums " <i>Taylor Swift</i> " and " <i>Fearless</i> ". Era of the <i>pop star genre</i> for the albums " <i>Speak Now</i> ", " <i>Red</i> ", " <i>1989</i> ", " <i>Lover</i> ", " <i>Midnights</i> ", " <i>The Tortured Poets Department</i> " and " <i>The Life of a Showgirl</i> ". The <i>era of the goth punk genre</i> for the album " <i>Reputation</i> ". Until the <i>indie folk genre</i> for the albums " <i>Folklore</i> " and " <i>Evermore</i> " (Barnes, 2024; Elizabeth, 2023).
5.	<i>Authority</i>	First, Taylor Swift has become a pop icon, because the music she makes, has made many artists take inspiration from her, becoming the mecca of industry trends and her opinions have a great influence in the industry. For example, when <i>Apple Music</i> had a three-month free trial policy to subscribers, Taylor Swift opposed it, and asked <i>Apple Music</i> to keep paying artists royalties during the trial (BBC, 2015). On the <i>Spotify platform</i>, they pay royalties with a very small nominal, then Taylor Swift prohibits her music from being played on this <i>platform</i> (CNN Indonesia, 2017). Taylor Swift also signed a petition regarding royalties, known as the Digital Millennium Copyright Act (DMCA) reform (Kosoff, 2016). This proves that Taylor Swift has authority in the music industry. Second, Taylor Swift's career has been used as a course at several universities, some of which are courses <i>Psychology of Taylor Swift - Advanced Topics of Social Psychology</i> di <i>Arizona State University (ASU)</i>, kelas Taylor Swift di <i>Clive Davis Institute of Recorded Music NYU</i>, kelas <i>Literary Contests and Contexts - The Taylor Swift Songbook</i> di Universitas Texas, Austin (CNN Indonesia, 2023), kelas <i>All Too Well (10 week version)</i> di <i>Stanford University</i>, kelas <i>Literature: Taylor's Version</i> di <i>University of Ghent</i> (Yulianti, 2025). Taylor Swift juga mendapatkan gelar doktor kehormatan dari <i>New York University</i> (Dailey, 2022). Third, when Taylor Swift releases an album, it will immediately become a <i>trendsetter</i>, such as the album "<i>The Life of a Showgirl</i>" which is orange in shades, several companies immediately follow it and use it as a marketing strategy for their companies such as <i>United Airlines</i>, Samsung and others. This is done to attract public attention. Sources: (United Airlines, 2025; Samsung Mexico, 2025)
6.	<i>Distinctiveness</i>	There is a uniqueness in the lyrics of the songs written by Taylor Swift, namely the lyrics are narrative and always have different concepts in each album that has been released. Starting from changing the genre of music he performs, which always evolves from <i>the genres of Country, Pop, R&B, Folk, Rock</i> , electronic to <i>indie folk</i> .
7.	<i>Relevant</i>	First, Taylor Swift can always touch the emotional side of the listener, with the narrative of the depiction of the song's lyrics and the right

		choice of diction. It is written based on his life story, especially with song lyrics that have nuances of love and reflections on life that the listener is also experiencing. In addition, the public uses vocabulary in the lyrics of the song to help express the conditions faced by the public, such as spiritual conditions, phenomena in the world of work (Mitten, 2023) and Indonesian socio-political conditions, which are used by the Instagram account '<i>What is up, Indonesia?</i>' as a collector of public comments at the beginning of the nomination of Indonesian presidential and vice presidential candidates in 2024. This can be seen from the use of fragments of song lyrics, <i>Mastermind</i>, such as "<i>What if I told you I'm a Mastermind?</i>" (Lumakso & Capri, 2024). Then also a fragment of the song lyrics on the songs <i>Blank Space</i> and <i>Bad Blood</i>.  Source: (<i>WhatisupIndonesia</i>, 2023) Second, in her music videos and social media posts, Taylor Swift often gamifies by hiding secret messages that refer to the release date of her next song or music video project (Schempp, 2024). In addition, Taylor Swift also put a hidden message in the lyric booklet on her album, by using capital letters on certain lyrics in the booklet, to show clues or short phrases about the inspiration for the song. This is done to keep attracting interest and engaging listeners with a sense of mystery in anticipation of the next work, and also to increase <i>listeners'</i> brand loyalty. Third, Taylor Swift has always collaborated, to reach audiences that have not been explored before. Such as collaborating with fellow musicians, Kendrick Lamar, Ed Sheeran, <i>Ice Space</i> to Sabrina Carpenter (Martin, 2025). Fourth, collaborating with other industries, such as in the fashion sector, with designer Stella McCartney, Taylor Swift released a collection of everyday clothes called "<i>The Lover Experience</i>" (Tempo, 2019). Fifth, the selection of clothes that Taylor Swift wears at the concert "<i>The Eras Tour</i>" membuat penggemar yang datang ke konser, also inspired to wear clothes that are in harmony with the persona that Taylor Swift displays, to the nuances contained in the album and the lyrics of the songs. Where it also allows fans to express their identities and emotions or feel nostalgia for a certain moment in their life or the imagination that fans have of Taylor Swift's work (Ramiyati, 2024, 21 & 27).
8.	<i>Visibility</i>	First, on her social media account, Taylor Swift actively shares her musical journey and tells what she is working on for her latest music project. Taylor Swift also regularly shares a like button or leaves comments on videos regarding support for her music career, which are shared by her fans on social media. This further creates an attachment between his fans and himself as an artist.

		 Source: (Mohamed, 2022) Second, there is the phenomenon of wristband exchanges made by fans themselves in a DIY (<i>Do it Yourself</i>) manner, between fellow fans who watch concerts, where the bracelets have the initials of the lyrics and the name of songs related to Taylor Swift. These bracelets are known as <i>friendship bracelets</i> (Ramiyati, 2024, 24). It was popular on social media, and became one of the marketing tools for the concert "<i>The Eras Tour</i>".
9.	<i>Persistence</i>	First, Taylor Swift made an album for all six of her songs, because she took over the control rights to her work. Secondly, Taylor Swift has the courage to voice the rights to royalties, which should be paid fairly by <i>online streaming platforms</i> such as <i>Apple Music</i>, <i>Spotify</i> and <i>Youtube</i>.
10.	<i>Goodwill</i>	First, Taylor Swift carried out various charitable activities, some of which first, participated in events that supported Gaza's relief efforts (Setiawanty, 2023). Second, donating 250 thousand US <i>dollars</i> to organizations that protect and help educate children in <i>Kansas City</i> (Samudro, 2024). Third, as much as 5 million US <i>dollars</i> were donated to victims affected by hurricanes Helene and Milton in Florida, United States (Febrianti, 2024).
11.	<i>Performance</i>	First, the album "1989" sold 14.7 million album copies, "<i>Fearless</i>" sold at 11.9 million album copies, followed by "<i>RED</i>" selling with 8.8 million album copies, "<i>Taylor Swift</i>" with 7.2 million album copies, "<i>Speak Now</i>" as many as 6.9 million album copies, "<i>Reputation</i>" sold 6.1 million, "<i>Lover</i>" sold at 5.6 million album copies, "<i>Folklore</i>" sold at 4.3 million copies sold, "<i>Midnight</i>" managed to sell 3.3 million album copies, "<i>Evermore</i>" sold at 1.9 million album copies (Situmorang, 2025) and the album "<i>The Tortured Poets Department</i>" ranked No. 1 on <i>Billboard</i> (Coscarelli, 2024). Second, on the tour he undertook, "<i>The Eras Tour</i>" managed to make history, becoming the first tour to get US\$2,077,618,725 or Rp32.9 trillion (CNN Indonesia, 2024). Third, the awards that have been won include 14 <i>Grammy awards</i> (<i>Grammy Awards</i>, tt), 32 awards from <i>the American Music Awards</i>, 30 <i>Billboard Music Awards</i>, 16 awards from <i>the MTV Video Music Awards</i>, 11 <i>MTV Europe Music Awards</i>, 6 <i>Country Music Association Awards</i> and 2 <i>Brits Awards</i> was won by Taylor Swift (Leu, 2025).

Source: (processed by the author from various sources)

As for the analysis that explains reputation management, the 3 C's (*credibility, consistency, clarity*) explained by Avinash Pawar, are as follows:

Table 2. Personal Branding Research on Taylor Swift Using the 3 C's in Building and Managing Reputation and Creating Personal Branding

No.	Variable	Observation Results
1.	<i>Credibility</i>	First, in addition to always making song lyrics that can connect with the listener. Taylor Swift also sought to retain control over her music, by re-recording all six of her albums. Second, through her official social media accounts, Taylor Swift voiced various political and social issues such as voter registration for the Tennessee region, United States and voiced LGBTQ+ rights (Xu & Li, 2024). This shows that the influence of opinions expressed by Taylor Swift can make her fans be affected and participate in their voices, share their experiences based on the issue and contribute to the collective social values voiced by Taylor Swift.
2.	<i>Consistency</i>	First, the lyrics of the song prioritize a <i>storytelling narrative</i> that makes listeners feel that Taylor Swift is connected to what they are experiencing. Second, Taylor Swift is consistent in releasing her albums, by displaying different eras and concepts on each album.
3.	<i>Clarity</i>	First, in her case regarding the rights to her music, Taylor Swift re-recorded her previous six albums, and it was named "<i>Taylor's Version</i>", making it clear that Taylor was not playing around with her copyright handle. Second, Taylor Swift describes a strong identity for each album she works on. Where each album has a different concept.

Source: (processed by the author from various sources)

Taylor Swift's self-image and image as an individual who has a clear goal in interpreting a work and a strong stance has been helped by the *Public Relations* (PR) team, *Tree Paine*, who has been working with her since 2014 (Kuschmider, 2020). He did this to maintain his credibility and image in the eyes of the public.

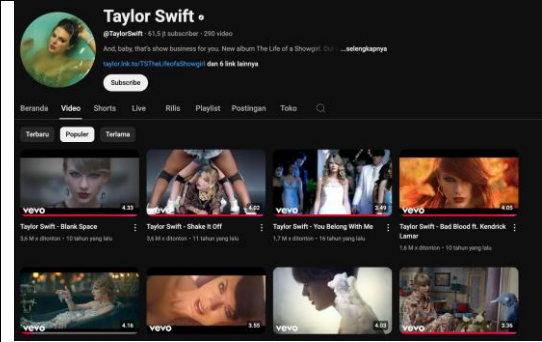
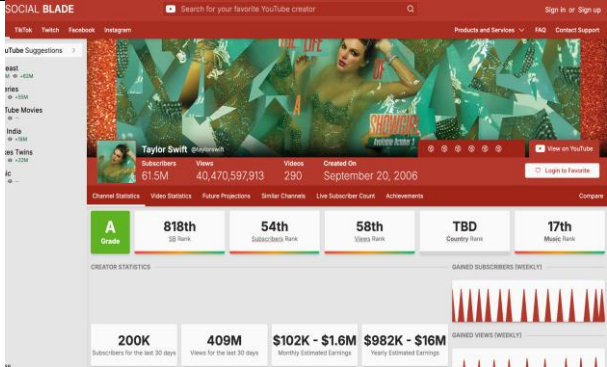
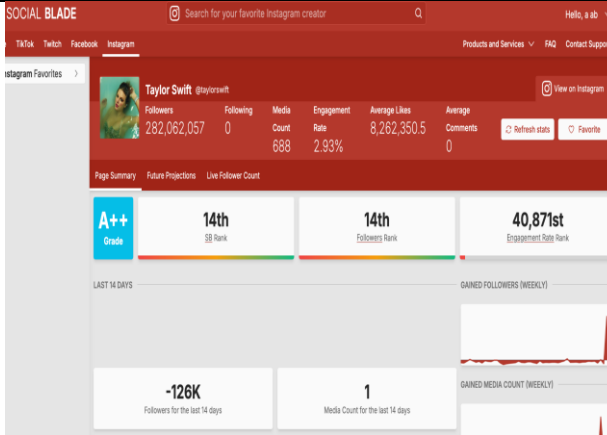
The change in the concept of the era or *rebranding* that Taylor Swift does in each of her albums, which is revolutionary, can also rearrange the image she has in the eyes of the public to always be relevant. Things that are reflected include first, self-identity, which is that there is always a change of genre in each album. Second, the visual identity that always changes according to the predetermined album concept. In addition to attracting new audiences, what Taylor Swift does can encourage increased profits in terms of album sales and tickets.

Not only that, the impact of Taylor Swift's concert can also affect the country's economy, commonly called *Swiftonomics*, because it makes a country get large profits from its economic turnover in various sectors such as aviation, hotels, retail, tourism and so on. One of them is Singapore, which is estimated to receive IDR 5.8 trillion from the tourism sector (Sari and Sukmana, 2024). Where the Singapore government is also willing to provide subsidies of up to US\$2-3 million, just to hold a Taylor Swift concert (Rasyiddin, 2025).

Then in the segmentation of her listeners, what Taylor Swift did reflected the implementation of the *Blue Ocean Strategy*, which has a differentiator that competitors do not have, in order to achieve sustainable success (OCBC, 2023). Therefore, Taylor Swift targets listeners with music genres that have not been touched much. Like the selection of country

music genres on her first album in 2006, which managed to touch a market that had not been touched before, namely the teenage girl market (Schoeneboom, 2025). Then for her communication channels with fans, Taylor Swift has official accounts on several media, namely *Youtube*, *Instagram* and *TikTok*. Here's a social media analysis on Taylor Swift's official account:

Table 3. Taylor Swift's Official Media and Analysis

Official Youtube @taylorswift 	
Figure 1. Taylor Swift Youtube Account Source: (Princess, 2025)	
Figure 2. Taylor Swift's Youtube Account Rating Through Social Blade Source: (Putri, 2025)	
Figure 1 shows that Taylor Swift's <i>Youtube account followers</i> have reached 61.5 million followers. Where in figure 2, it can be converted that the account's income reaches US\$102 thousand – US\$1.6 million or equivalent to 1,714,130,145 billion rupiah to 26,888,316,000 billion rupiah (with an exchange rate of Rp16,805,-).	
Official Instagram Social Media Account @taylorswift	
	
Figure 3. Taylor Swift's Instagram Account Source: (Putri, 2025)	Figure 4. Taylor Swift's Instagram Account Rating Via Social Blade Source: (Putri, 2025)
In Figure 3, is Taylor Swift's official social media account. Its number of followers has reached more than 282 Million followers. Then in Figure 4, it has been seen that Taylor Swift's Instagram account has an <i>engagement rate</i> or a metric that measures account interaction with the audience of 2.93%. This figure is considered good, because a good value range is between 1% - 5% (Revou, tt).	
Official TikTok Social Media Account @taylorswift	

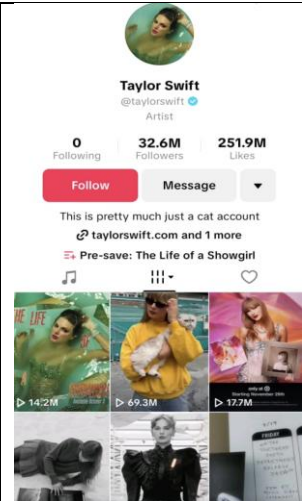


Figure 5. Taylor Swift's TikTok account
Source: (Putri, 2025)

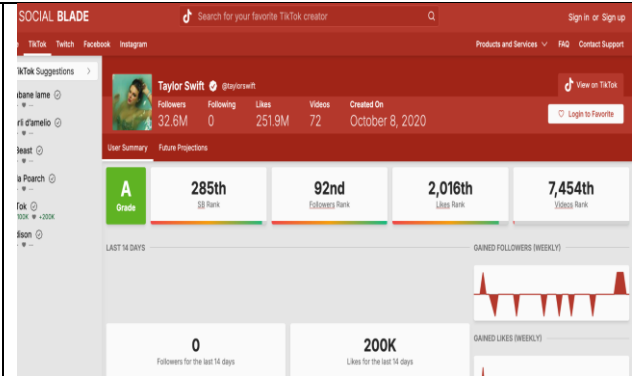


Figure 6. Taylor Swift's TikTok Account Rating Through Social Blade
Source: (Putri, 2025)

In Figure 5, it is Taylor Swift's official social media account, which has been followed by 32.6 million followers and is predicted to continue to increase. Considering that Taylor Swift also uses *TikTok* as an advertising campaign and marketing strategy, by making challenging trends on *TikTok*. As he did in 2019, by creating a challenge trend for his fans by using his song, "Me!". Fans uploaded a video of the challenge, with a hashtag #Medancechallenge that reached 500,000 views, as well as a #AnotherLikeMe hashtag with a total of 3 million views on *TikTok* (Influencer Marketing Hub, 2024). The use of UGC content on her social media has been proven to help Taylor Swift interact with her audience.

Then in Figure 6, it can be seen that the assessment for *Taylor Swift's TikTok* account , has an A grade based on the ranking database created by *Social Blade* in the *TikTok* account category.

Source: (processed by the author from various sources)

CONCLUSION

Taylor Swift's personal branding, analyzed through Rampersad's and Pawar's theories, highlights key criteria such as consistency, authority, relevance, goodwill, and performance as the most dominant factors. Her reputation as the Queen of Pop reflects quality, uniqueness, talent, and ability, emphasizing the need for consistent efforts to maintain public perception. Future research could explore how storytelling specifically enhances authenticity and audience interaction in personal branding across different industries.

REFERENCES

Arruda, W. (2024, Februari 5). *What Taylor Swift can teach you about your personal brand*. Forbes. <https://www.forbes.com/sites/williamarruda/2024/02/05/what-taylor-swift-can-teach-you-about-your-personal-brand/>

BBC. (2015, Juni 22). *Apple Music changes policy after Taylor Swift stand*. BBC. https://www-bbc-com.translate.goog/news/entertainment-arts-33220189?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc

Beaumont-Thomas, B. (2024, Desember 9). *Taylor Swift's Eras tour smashes touring revenue record with more than \$2bn in ticket sales*. The Guardian. https://www-theguardian-com.translate.goog/music/2024/dec/09/taylor-swifts-eras-tour-smashes-touring-revenue-record-with-more-than-2bn-in-ticket-sales?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc

- Coscarelli, J. (2024, Mei 17). *How big is Taylor Swift? The New York Times*. <https://www.nytimes.com/interactive/2024/05/17/arts/music/taylor-swift-sales-tours-grammys.html>
- Dailey, H. (2022, Mei 18). *Taylor Swift's NYU commencement speech: Read the full transcript. Billboard*. https://www-billboard-com.translate.goog/music/music-news/taylor-swift-nyu-commencement-speech-full-transcript-1235072824/?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc
- Dumont, G., & Ots, M. (2020). Social dynamics and stakeholder relationships in personal branding. *Journal of Business Research*, 106. <https://doi.org/10.1016/j.jbusres.2019.09.013>
- Febrianti, D. N. (2025, Desember 4). *5 strategi marketing jitu ala Taylor Swift untuk mengembangkan bisnisimu*. Niagahoster. <https://www.niagahoster.co.id/blog/strategi-marketing-taylor-swift/>
- Gorbatov, S., Khapova, S. N., & Lysova, E. I. (2019). Get noticed to get ahead: The impact of personal branding on career success. *Frontiers in Psychology*, 10. <https://doi.org/10.3389/fpsyg.2019.02662>
- Halperin, S. (2020, November 16). *Scooter Braun sells Taylor Swift's Big Machine masters for big payday. Variety*. <https://variety.com/2020/music/news/scooter-braun-sells-taylor-swift-big-machine-masters-1234832080/>
- IFPI. (2025, Februari 18). *Taylor Swift makes music history as IFPI's biggest-selling global recording artist of the year for the fifth time*. IFPI. <https://www.ifpi.org/taylor-swift-makes-music-history-as-ifpis-biggest-selling-global-recording-artist-of-the-year-for-the-fifth-time/>
- Jacobson, J. (2020). You are a brand: Social media managers' personal branding and "the future audience." *Journal of Product and Brand Management*, 29(6). <https://doi.org/10.1108/JPBM-03-2019-2299>
- Khoiri, A. (2024, April 18). *Review film: Wonka (2023)*. Kumparan. <https://kumparan.com/hiburan-pop/review-film-wonka-2023-221Ao2j1XnQ>
- Khoiriyah, M. (2020, September 25). *Pentingnya media sosial untuk marketing*. Bee. <https://www.bee.id/blog/pentingnya-media-sosial/>
- Kosoff, M. (2016, Juni 21). *Taylor Swift declares war on YouTube*. Vanity Fair. <https://www.vanityfair.com/news/2016/06/taylor-swift-declares-war-on-youtube>
- Kuschmider, R. (2020, Februari 8). *Who is Taylor Swift's publicist? Meet Tree Paine, PR pro who manages TSwift's image*. Your Tango. <https://www.yourtango.com/2020331632/who-taylor-swift-publicist-tree-paine>
- Leu, P. (2025, Januari 8). *Major awards won by Taylor Swift worldwide as of 2024*. Statista. <https://www.statista.com/statistics/1450499/music-awards-taylor-swift/>
- Lumakso, E., & Capri, A. (2024, Maret 1). *Swiftonomics – How the Eras Tour can boost Asian economies*. Forbes. <https://www.forbes.com/sites/alexcapri/2024/03/01/swiftonomics---how-the-eras-tour-can-boost-asian-economies/>
- Mariani, M. (2025, Januari 8). *Fitur favorit dan jumlah followers TikTok*. Populix. <https://info.populix.co/articles/followers-tiktok/>

- Martin, E. (2025, Agustus 15). *4 lessons digital marketers can take from Taylor Swift's marketing strategy*. Digital Marketing Institute. https://digitalmarketinginstitute.com.translate.google/blog/4-lessons-digital-marketers-can-take-from-taylor-swifts-marketing-genius?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc&_x_tr_hist=true
- Marvela. (2024, Desember 11). *Taylor Swift beri bonus semua penampil dan kru The Eras Tour, total Rp 3,1 triliun*. Tempo. <https://www.tempo.co/teroka/taylor-swift-beri-bonus-semua-penampil-dan-kru-the-eras-tour-total-rp-3-1-triliun-1179909>
- Mitten, T. (2023, Oktober 12). *Taylor Swift songs as elements of well-being*. Johns Hopkins University. <https://wellbeing.jhu.edu/blog/2023/10/12/taylor-swift-songs-as-elements-of-well-being/>
- Mohamed, A. (2022, November 16). *TikTok*. TikTok. <https://vt.tiktok.com/ZSDKY13rL/>
- OCBC. (2023, Juli 31). *Blue Ocean Strategy: Definisi, manfaat, & cara menerapkannya*. OCBC. <https://www.ocbc.id/article/2023/07/31/blue-ocean-strategy-adalah>
- Putri, K. A. (2024, November 24). *Lagu sedih dan otak manusia: Mengapa kita rela terbawa emosi? Kumparan*. <https://kumparan.com/kaylaaurelly909/lagu-sedih-dan-otak-manusia-mengapa-kita-rela-terbawa-emosi-23yWDcgaYcp/full>
- Raharjo, F. S. (2019). *The master book of personal branding: Seni membangun merek diri dengan teknik berbicara*. Anak Hebat Indonesia.
- Rasyiddin, M. R. (2025, Maret 2). *Swiftonomics: Bagaimana Taylor Swift mengguncang ekonomi Singapura? Kumparan*. <https://kumparan.com/muhammad-rifqi-rasyiddin/swiftonomics-bagaimana-taylor-swift-mengguncang-ekonomi-singapura-24b46RQzItT>
- Ray, M. (2025, Oktober 13). *Taylor Swift*. Britannica. <https://www.britannica.com/biography/Taylor-Swift>
- Rosen, J. (2013, November 17). *Why Taylor Swift is the reigning queen of pop*. Vulture. <https://www.vulture.com/2013/11/taylor-swift-reigning-queen-of-pop.html>
- Salam, O. D. (2020). Personal branding digital natives di era komunikasi media baru (Analisis personal branding di media sosial Instagram). *Business Economic, Communication, and Social Sciences (BECOSS) Journal*, 2(1). <https://doi.org/10.21512/becossjournal.v2i1.6070>
- Samudro, B. (2024, Desember 22). *Taylor Swift donasi Rp4 miliar ke organisasi anak Kansas City*. IDN Times. <https://www.idntimes.com/hype/viral/taylor-swift-donasi-rp4-miliar-ke-organisasi-anak-kansas-city-01-5skvq-zjrz67>
- Sari, H. P., & Sukmana, Y. (2024, Maret 2). *Singapura diprediksi raup Rp 5,8 triliun dari konser Taylor Swift*. Kompas. <https://money.kompas.com/read/2024/03/02/070000026/singapura-diprediksi-raup-rp-5-8-triliun-dari-konser-taylor-swift>
- Schempp, T. (2024, Februari 5). *Marketing (Taylor's version): The digital strategy era of Taylor Swift*. UMGC. https://www.umgc.edu.translate.google/blog/marketing-taylors-version?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc
- Schoeneboom, R. (2025, September 8). *The strategic genius of Taylor Swift*. Medium. <https://medium.com/beingstrategic/the-strategic-genius-of-taylor-swift-2d7a39b11dbe>

- Setiawanty, I. (2023, Desember 11). *Taylor Swift dan Selena Gomez hadir acara amal, tunjukkan solidaritas ke Gaza*. *Tempo*. <https://www.tempo.co/teroka/taylor-swift-dan-selena-gomez-hadiri-acara-amal-tunjukkan-solidaritas-ke-gaza-109856>
- Situmorang, E. V. N. (2025, Agustus 19). *10 album terlaris Taylor Swift*. *Tempo*. <https://www.tempo.co/teroka/10-album-terlaris-taylor-swift-2060579>
- Sugiyono. (2023). *Metode penelitian kuantitatif, kualitatif dan R&D* (5th ed.). Alfabeta.
- Susanto, R. I. (2024). Personal branding konten kreator @pandawaragroup melalui media sosial Instagram. *Jurnal Audiens*, 5(2), 270–289. <https://doi.org/10.18196/jas.v5i2.362>
- Susilawati, S., & Asbari, M. (2023). Personal branding: Antara uang dan nama. *Literaksi: Jurnal Manajemen Pendidikan*, 1(01). <https://doi.org/10.70508/literaksi.v1i01.20>
- Tempo. (2019, Agustus 21). *Taylor Swift ungkap koleksi kolaborasi dengan Stella McCartney*. *Tempo*. <https://www.tempo.co/gaya-hidup/taylor-swift-ungkap-koleksi-kolaborasi-dengan-stella-mccartney--715019>
- Trust, G. (2025, Desember 8). *Taylor Swift's 50 biggest Billboard Hot 100 hits*. *Billboard*. <https://www.billboard.com/lists/top-taylor-swift-songs-top-100-hits/>
- Wijaya, B. S., & Nasution, A. A. (2022). Social media, personal branding, and the hypoesthesia of communication corruption. *Cogent Arts and Humanities*, 9(1). <https://doi.org/10.1080/23311983.2022.2095095>
- Xu, D. H., & Li, Y. (2024, Februari 8). *'...Ready for it?': How Taylor is changing modern society*. *The University of Melbourne*. https://pursuit-unimelb-edu-au.translate.goog/articles/ready-for-it-how-taylor-is-changing-modern-society?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc
- Yasa, I. K. W. P. (2024). Personal branding of politicians through social media as political communication in attracting Gen-Z people. *Jurnal Pewarta Indonesia*, 6(1), 1–13.
- Yulianti, C. (2025, Oktober 18). *Misteri mengapa Anda mendengar suara yang tidak ada di lagu Taylor Swift*. *Kontan*. <https://lifestyle.kontan.co.id/news/misteri-mengapa-anda-mendengar-suara-yang-tidak-ada-di-lagu-taylor-swift>



© 2025 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY SA) license (<https://creativecommons.org/licenses/by-sa/4.0/>).