

Celebrity, Persuasion and Social Media: Digital Influencers' use of Instagram Strategies to
Increase Follower Loyalty

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Abstract

The notion of celebrity has significantly changed since the proliferation of social media platforms such as Instagram which has made celebrity culture instantly accessible to the world. This frequent consumption of Instagram allows a new type of celebrity to reach a high level of popularity that brings with it significant influence. This new celebrity type is referred to in this thesis as a Digital Influencer. Celebrities in their traditional form are ‘manufactured’ products who are strategically selected, developed and managed human brands known to control many elements of consumer behaviour. Digital influencers are *self*-manufactured products with Instagram being a platform that can accelerate this influence. Unlike traditional celebrities, digital influencers are *self*-selected, *self*-developed and *self*-managed due to the instant accessibility and ease of use of social media.

Communication literature focuses on conceptualising traditional celebrities and the way fans generate loyalty due to the desirable attributes that celebrities embody. Most of this literature neglects the way digital influencers are using social media to create similar loyalty-based relationships with fans, known in an online environment as followers. The issue of how digital influencers increase loyalty amongst their followers via social media platforms such as Instagram is under-researched. Using critical discourse analysis, this thesis explores the notion of the digital influencer and puts forward a loyalty framework for this new form of celebrity that outlines the level and type of behaviour that followers show to digital influencers as a result of content exposure. This thesis proposes that digital influencers purposely use Instagram to build loyalty with their followers online and gives insight into the process that digital influencers follow to increase follower loyalty, something that has not been formally or theoretically conceptualised in academic literature.

Statement of Authorship

Except where reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis accepted for the award of any other degree or diploma. No other person's work has been used without due acknowledgment in the main text of the thesis. This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

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Dedication

For Sandy and Leanne

Chapter One: Introduction-The Growth of Celebrity

A new type of celebrity known as a digital influencer has emerged due to the accelerated uptake of social media platforms such as Instagram. To help understand this new type of celebrity this thesis explores the strategies that digital influencers are implementing on Instagram in order to maintain their fame via different types of loyalty. Further, this thesis explores the way in which the definition of celebrity has changed due to the accelerated uptake of social media platforms such as Instagram. Instagram is a social media application that allows users to gather followers, connect with different brands and entities, and facilitate social interactions among consumers (Blight, 2017). Instagram is primarily based on visual aesthetics and filtered images, which makes it a suitable ecosystem for promoting a vast array of products as well as popularising certain body images and advocating luxurious lifestyles and prominent luxury brands (Djafarova & Rushworth, 2017).

In order to explore these components of popular culture, this research analyses the types of content that followers of digital influencers engage with the most and how different types of content categories help to increase the influence in which digital influencers have which can have substantial implications for communication strategies. Content analysis will be used to collect data and critical discourse analysis will be used to analyse data in line with the approach of Fairclough (2013). With a particular focus on the impact that social media has had on the growth of celebrities (which aims to highlight the relevance of the topic of this thesis), this work is a discussion of the theoretical perspectives that researchers have constructed in relation to celebrities with these perspectives critical to the conceptualisation

and understanding of celebrities but also ultimately assisting in the creation of new theoretical frameworks.

This chapter provides an incisive chronological insight into the development and background of celebrities and fame throughout history. According to fairly recent celebrity focused researchers such as Senft (2008), digital influencers are a type of Micro-celebrity, to be discussed later in this chapter, who have collected a large number of followers on social media platforms such as Instagram. Abidin (2015) emphasises that digital influencers have made it their business to understand how the algorithms and backends of social media platforms work to help govern their visibility as a means of substantially growing their follower-base consistently which is one of the key drivers of success on Instagram. Digital influencers are often used by marketing professionals and brands in what the industry refers to as ‘influencer marketing’, an activity that revolves around the idea that digital influencers can impact their followers beliefs and practices through the use of captivating and maintaining attention (Hearn & Schoenhoff, 2016). Other researchers in the area of online celebrity such as Duffy and Hund (2015) believe that digital influencers have an entrepreneurial drive that allows them, as once ordinary individuals, to reach high levels of Micro-celebrity whereby their fame and level of popularity is enhanced by showcasing who they (supposedly) are in real life.

In addition to the introduction and defining of digital influencers, the majority of the literature in the celebrity space is focused on traditional (offline) celebrities such as actors, singers and athletes. Many researchers such as Erdogan (1999) and Khatri (2006) have studied celebrities in relation to communication-based areas such as public relations and marketing with a particular focus on celebrity endorsement perspectives based on traditional

communications strategies such as television commercials, billboards and radio advertising, amongst others. As a concept, the influence of celebrity has also been examined in a number of disciplines, including sociology (Alexander & Reed, 2004; Ferris, 2007); psychology (Jenkins, 2007; Stever, 2009); and cultural economics (Agrawal & Kamakura, 1995; Treme, 2010). Some attention has been directed towards exploring how celebrities use social media to build a loyal fan base with the definition of a Micro-celebrity – a person who has found a small level of fame through social media platforms – often being used as an example (Hamilton & Hewer, 2010; Marwick & Boyd, 2011; Wood & Burkhalter, 2013; Johnston, 2020).

While this literature is significant in understanding the influence of celebrities, in general it does not, in great detail, address the growth that solely digital influencers have gained in modern societies compared to traditional celebrities. Focusing primarily on celebrity influence and the building of relationships between celebrities and their fans, researchers such as Elliott and Wattanasuwan (1998), Ligas and Cotte (1999), McCracken (1989), Mishra, Roy, and Bailey (2015), Schindler, Paech, and Löwenbrück (2015) and Spry, Pappu, and Cornwell (2011) have all presented research outcomes based around the socially influential role that celebrities have upon the identities and buying behaviours of consumers and followers of celebrities. Further, Amos, Holmes, and Strutton (2008) and Couldry (2003) discuss the fact that celebrities have never been more desired, or more visible, than they have been before due to the recent proliferation and adoption of social media.

Commonly cited researchers across the literature such as Bullas (2011), Kietzmann, Hermkens, McCarthy, and Silvestre (2011), Marwick and Boyd (2011), and Mangold and Faulds (2009) all suggest that traditional celebrities seem to have found further success in their careers by communicating with their fans in a personalised environment due to the

reliance of social media platforms. The element of personalisation that social media platforms bring allows celebrities to broadcast a sense of ‘realness’ and in an era marked by brand cultures a strong sense of authenticity has become a persuasive and animating force (Banet-Weiser, 2012). However, compared to traditional celebrities, digital influencers seem to be using this element of ‘realness’ in a much stronger way than traditional celebrities who still feel like they need to keep their private and public lives separate from one another.

Digital influencers are holding tightly to and relying heavily on an ideal level of authenticity which is allowing them to attain a competitive advantage; the more real you are on social media, or the more real you *appear*, the more success you may have (Abidin, 2015; Duffy & Hund, 2015). Through this impression of being *real*, digital influencers are culminating a sense of intimacy, accessibility and relatability in an incredibly strong way which is allowing them to form the bases of affective relationships with those who follow them (Abidin, 2015; Duffy & Hund, 2015; Marwick, 2015). Duffy and Hund (2015) explain that showcasing high levels of authenticity to society on social media allows digital influencers to distinguish themselves from other digital influencers as they are able to offer something different to their followers. This level of authenticity and realness also differentiates digital influencers from traditional celebrities who have found fame offline or who have a talent or skill beyond Instagram.

Traditional celebrities seem to showcase carefully crafted fantasies of themselves which may not be accurate representations of who they truly are in their own personal lives, which stand in complete contrast to the lived experiences of ‘real’ people which is what digital influencers are broadcasting online (Duffy & Hund, 2015). To further enhance the difference between the strategies that traditional celebrities are using online in comparison to digital influencers,

Abidin (2015) argues that traditional celebrities tend to maintain distance from their fans and build a relationship based around hierarchy, where the traditional celebrity sits at the top of the hierarchy and the fan is clearly below. Digital influencers on the other hand use their 'realness' to create a sense of proximity, sameness and equivalence to their followers (Abidin, 2015).

However, while some research, as noted above, has been done into how digital influencers, (unlike traditional celebrities) use high levels of authenticity to generate more followers and grow their success on social media platforms such as Instagram, an in-depth focus on exactly *how* this level of authenticity is created is lacking. There are numerous research gaps based around what type of content is being posted online along with other related factors such as the timing of content posted on social media in order to create authenticity that leads to the success of digital influence through the creation of follower loyalty.

Research suggests that the majority of people, whether they admit to it or not, are emotionally connected to celebrities, and these connections have implications for the identity of people right across the world (Banister & Cocker, 2014; Boon & Lomore, 2001; Choi & Rifon, 2007). While much of the research into digital influencers tends to differentiate these digital influencers from traditional celebrities, there are still some clear similarities which the two groups of well-known individuals share. These similarities will be discussed later in this thesis. Because of these strong similarities between the two groups, as well as the strong similarities that followers and traditional consumers of brands share, it could therefore be seen as mandatory for communication researchers to understand the types of content that followers of digital influencers are responding to on social media platforms such as Instagram in order to determine how to best build a loyal following which is critical to the success of a

brand. This would also have a significant impact on research outcomes relating to consumer aspirations, the relationships between the public and celebrities and consumer behaviour especially in a social media focused world where reliance on the Internet is particularly strong.

As will be discussed in chapter two of this thesis, a main driver of the success of celebrities is the element of an emotional connection between celebrity and fan. Creating a strong connection-based relationship with fans which is often very one sided allows the celebrity to reap many rewards, particularly when advocating for brands, often known as celebrity endorsements. Creating relationships, particularly those with a large number of fans are able to turn fans into consumers of products in which the celebrities may endorse (Banister & Cocker, 2014; Rojek, 2012). Consuming products that someone's favourite celebrity also uses can enhance a celebrity/consumer relationship and allows further connections to be made. In a world of social media where the everyday person is now consuming majority of their daily entertainment and pop culture information using technological devices such as mobile phones, it is now a lot easier, more so than ever before, for the everyday person to feel connected to their favourite celebrity whereby some may even feel as if they *know* everything that that particular celebrity is about.

With digital influencers relying heavily on the gaining of followers to help increase loyalty and the overall success of the digital influencer as a human brand it is important for this thesis to acknowledge the types of connections that people have to celebrities as it could be the element of connection that leads to an increase in loyalty. This thesis will aim to explore how a connection is created through the use of creating and posting Instagram content whereby this connection ultimately leads to an increase in loyalty.

In a similar nature to that of traditional and tangible brands, celebrities are seemingly producing and presenting a desirable brand personality which consumers find desirable, so much so that they may mimic these personality attributes in their own personal identities (Lunardo, Gergaud, & Livat, 2015). Celebrities in their traditional form are seen by many researchers (e.g. Erdogan, 1999) as highly influential individuals who are characterised very highly in a fan's mind due to the attractive brand personality in which celebrities have. McCracken (1989) emphasises that celebrities are symbolic and are represented in that way in a fans mind and it is this element of positive symbolism that allows celebrities to connect to the aspirations which fans have as individuals themselves, ultimately leading to the improvement of self-identity (Boon & Lomore, 2001; Choi & Rifon, 2007; Escalas & Bettman, 2015). From this, it can be seen that connections to celebrities have been explored already in the literature, particularly in relation to emotional connections that lead to self-development. To explore the emphasis of an emotional connection in the building of relationships, researchers in this field say that many people often express several types of feelings such as appreciation, admiration, respect, devotion and sometimes even dislike towards celebrities which has only been enhanced in a social media environment due to these feelings being able to be expressed instantaneously and anonymously through the use of platforms such as Instagram.

The online world has enhanced the spread of negative emotions being declared towards a celebrity due to anonymity of social media platforms meaning followers of celebrities can create 'fake' profiles whereby they project negativity onto a celebrity causing them to commonly be known as 'trolls'. However, positive focused emotions such as respect and devotion are all feelings in which can be self-projected onto celebrities which as researchers

such as Schindler et al. (2015) say can in turn assist with the development of one's self. This therefore is making digital influencers on Instagram an addictive commodity.

Due to the addictive nature of social media platforms such as Instagram, the desire to be famous online is also one that proves to be relevant whereby it is mostly young people who seem to be absorbing celebrity related messages (Uhls & Greenfield, 2011) that leads to fame desire. Many people in society very much enjoy imagining alternative lifestyles, which allow them to escape fleetingly into a much more attractive and sought after world (Houran, Navik, & Zerrusen, 2005) with some consumers finding a strong desire to actually achieve fame to help them escape their current lifestyle. Naturally, many people in society try to find role models, many of which are celebrities, in an effort to help escape the tedious nature of their everyday lives and many people often try to align their personalities with that of their favourite celebrity. Therefore, researchers such as Holmes and Redmond (2010) project that celebrities, with thanks to the large broadcasting nature of social media, are very much significant and powerful role modelling machines who can show that new and exciting lifestyles are achievable and therefore they fill the many aspirational needs in which consumers have.

Young people in particular are now defining *being famous* as a future goal and public recognition is one that is proving to be of utmost importance to them when describing success (Uhls & Greenfield, 2011). Research by Greenwood, Long, and Dal Cin (2013) into the desire to be famous found that there are three main reasons as to why people seek fame: 1- the desire to be seen and valued (e.g. being on the front cover of a media publication such as a magazine or being recognised by others in public); 2- the desire for an elite and high status lifestyle (e.g. having the ability to travel in first class when travelling or live in a multi-

million dollar property) and 3- the desire to use fame to help others or make others proud (e.g. being able to financially support family or being a role model to others).

To enhance the value of fame, many young people, especially teenagers, use online video sharing sites (e.g. YouTube) and photographic sharing sites (e.g. Instagram) to seek an audience beyond their immediate community whereby this audience can be collected in an efficient manner. While there are young people who aspire to be famous, there are those who do not, and it is here that fantasy becomes relevant. While one may not want to be famous in real life, many people fantasise about being famous which can allow someone to escape into a dream lifestyle and world which for some consumers provides interim satisfaction and solace from their current life and difficulties that they may be facing (Houran et al., 2005). For some people, these make believe fantasies of the social perceptions they have play a role in heavily influencing their attitudes and overall behaviour as a consumer which is why the relationship between celebrities and consumers are highly analysed by communication professionals and researchers in the area (Choi & Rifon, 2007).

Given the similarities that digital influencers share with traditional celebrities in terms of the high level of fame which they have both reached, as well as attempting to understand digital influence as a whole in a much deeper way in which has already been looked at, this thesis will focus on two key areas of literature; the relationship between digital influencers and their followers and the influence that digital influencers have on followers (often referred to as consumers and/or fans throughout the current literature) in an online environment.

Based on the above, this research is therefore guided by two key research questions:

1. What are digital influencers posting on Instagram to increase loyalty amongst followers?
2. How do followers respond to content posted by digital influencers to show loyalty?

1.1. Scope of the Thesis

This thesis focuses on how digital influencers create loyalty based relationships with their followers as these relationships can be important critical success factors of effective use of celebrities in communications. It will address the types of loyalty based relationships in which followers develop with digital influencers and how these relationships are influenced by different types of content and related strategies that digital influencers post online. In order to explore this, this research will focus on conceptualising and extending Oliver's framework of loyalty to determine the strategies which successful digital influencers implement in an effort to increase loyalty online. This thesis will be set within an Australian context focusing strictly on female digital influencers.

It is important to note that this study does not focus on traditional celebrities as this type of celebrity has been looked at significantly, across several areas, in current literature (most of which will be discussed throughout this current chapter, and chapter two – the literature review). Additionally, this thesis will not provide conclusions regarding the use of celebrities as endorsers of products or brands as this has also been looked at significantly across the literature in both offline and online contexts. While the foregoing points are not going to be focused on in this thesis, this thesis does however attempt to explore how loyalty is created in relation to digital influencers (who share incredibly strong similarities to celebrities), and how this can be useful to communication academics and practitioners. This thesis does not

link digital influence with particular products, services or brands, but instead focuses on the general influential role of a digital influencer which is focused on the creation and maintenance of their own individualised human brand, which future studies could very well extend to different industries, product and/or service brand building and other social media platforms beyond Instagram.

1.2. Topic Relevance and Background

While celebrity and the consumption practices around them have not always been looked upon favourably (Amos et al., 2008), in today's society celebrities have never been more desired, or more visible, than they have before (Couldry, 2003; Collisson, McCutcheon & Johnston 2020). Throughout the last three decades, the phenomenon of celebrity has increased significantly in popularity (Cashmore, 2006; Gamson, 1994; Lawrence, 2009; Scott, 2015) where this rise in popularity and celebrity desire is set mostly within the context of the recent proliferation and adoption of social networking (Bullas, 2011; Kietzmann et al., 2011). It is in this online context where many celebrities seem to have found success in communicating with their fans in a personalised environment (Marwick & Boyd, 2011). The conceptualisation of celebrity has developed due to this rise of social media and the accessibility of instant fame as a result of these social media platforms such as Instagram being used.

An in-depth look into the history of celebrity provides substantial evidence of the unique importance of these well-known individuals in contemporary societies. Celebrities are often seen as an industry themselves and many researchers (e.g. Marwick & Boyd, 2006) say that when a celebrity-industry is assembled well then influential and popular people (celebrities) with a large number of admirers can be created. As a result of these high number of admirers,

often known as followers in an online environment, celebrities are embodying high levels of influence and power amongst the people who follow them which becomes an incredibly powerful tool and tactic for communications practitioners to use in communication strategies, messages and campaigns. A number of researchers, throughout their exploration into the growth of celebrities over time, have come to the conclusion that celebrities often resemble the same or similar attributes to that of traditional brands whereby followers of consumers behave in a similar way to which consumers of traditional products do (Currid-Halkett & Scott, 2013; Gabler, 2001; Gamson 1994; Rojek 2001; Scott 2015; Turner, 2013).

Social media has provided followers of celebrities to engage with each other like never before which is only enhancing the level of power and influence that a celebrity has due to the fast developing relationships in which can be built in a personalised manner online. Individuals who follow celebrities have a unique opportunity to communicate directly with celebrities (Marwick & Boyd, 2011), as well as other like-minded consumers using a range of social media platforms, including Instagram which is only enhancing the influence a celebrity has (Mangold & Faulds, 2009). The rise of social media and the frequent launch of new social media platforms has made it easy for the everyday ordinary person to create and publish content in an online environment and ultimately build a loyal audience and as a result is causing celebrity culture to become increasingly desired. The historical background of fame demonstrates that celebrities have always been an influential commodity with researchers such as Marshall (2014) outlining the element of desire and influence that dates back to the early 20th century when fame started to become an industry on its own. However, while finding fame and consuming it may be instant in today's world, Cashmore (2006) emphasises that celebrity culture was a result of triggering episodes, deep causes and conditions that made celebrity culture gradual. Similar to the technological forces that impact

society today, the types of celebrities that have emerged since the early 20th century are the result of many external forces such as historical, social and cultural changes.

1.3. Thesis Contributions

This study is important to researchers in the area of celebrity because it goes beyond the traditional conceptualisation of celebrity. The research will explore the concept of a digital influencer. The potential findings will have implications for researchers in the field as it will suggest opportunities for further research and implications for practice. This research is original because it explores the concept of celebrity in a broader sense than what has been done before.

The thesis will contribute to gaps in the *academic* literature in the following ways:

- Firstly, the majority of celebrity related research focuses on that of traditional celebrities and does not explore digital influencers, most likely due to the relatively recent proliferation of this celebrity type. In light of the newness of digital influencers, this study will contribute to the understanding of digital influencers and highlight the importance which they have in modern society.
- Secondly, in line with the above contribution, a lot of celebrity focused literature is centred around celebrity endorsement using traditional celebrities as a driver and seller of individual products, services and brands (Erdogan, 1999; Hackley & Hackley, 2015; Kerrigan, Brownlie, Hewer, & Daza-LeTouze, 2011) which has recently been expanded, somewhat in the literature, to the role which digital influencers play in influencing consumers to purchase brands. While celebrity endorsement, both online and offline, is a highly influential and powerful marketing

tactic, there is limited research based around the way in which digital influencers can build their own brand and influence followers to consume them as a product and human brand rather than a traditional brand. Digital influencers have a unique sense of power whereby they can use social media platforms such as Instagram to build the reputation of brands which they endorse, but they can also use social media to solely build their own personal brand. This thesis will explore the ways in which digital influencers can build their own personal brand.

- Thirdly, this thesis will contribute to academic knowledge by exploring how loyalty is created between digital influencers and followers. This study will contribute to the advancement of already established loyalty models found in the literature, particularly that of Oliver, to include a social media component, given the accelerated uptake of social media in society, one of which has proven to play an important role in many people's day to day lives.
- Fourthly, the power of Instagram as a social media platform in the generation, building and maintaining of human brands will be emphasised whereby analysis is undertaken of types of content as well as analytical components of the platform that aid in the success of the app itself. Instagram as a communication tool has been looked at throughout the literature where it has proven success in marketing related campaigns however the types of content which perform the best on Instagram have yet to be looked at in detail.
- Finally, this thesis contributes to the overall understanding of fan/celebrity relationships and the important role which emotional connections play in the consumption of digital influencers.

This thesis will contribute *practically* in the following ways:

- Firstly, this research will gain practical information for public relations professionals that will help them to develop strategies that will maintain their marketplace presence and the value of the brands they represent.
- Secondly, an understanding of the effectiveness of digital influencers will be established by focusing on the way in which social media is used to maintain fame which will enable practitioners to enhance celebrity related relationships.
- Thirdly, the thesis will allow a greater understanding of celebrity to be developed that will advance the understanding of social media, which Marwick & Boyd (2011) described as a phenomenon that has had enormous impact on consumer behaviour.
- Finally, an understanding as to how an ordinary person (e.g. a non-famous member of the public) can turn themselves into a digital influencer will be gained.

1.4. Thesis Research Objectives

There are two main research objectives in this thesis:

- 1- investigate and identify the content that digital influencers are posting to create relationships and build loyalty with their fans.
- 2- explore how followers of digital influencers respond to the content posted on Instagram.

1.5. Thesis Structure

This thesis contains eight chapters. As previously mentioned, this chapter (chapter 1) introduces the reader to the overall topic of the thesis, explains the context in which the thesis is set within and outlines the thesis objectives. Chapter 2 presents the literature review in

three parts consisting of topics which are the building blocks for the development of the conceptual framework.

- Part one of the literature review gives a detailed outline into the evolution of celebrity and shows the progression of celebrity as a concept as the result of advancements in technology. This part will also present an exploration into celebrity typologies and various definitions in which researchers have established to define celebrities over the years.
- Part two of the literature review starts with an extended understanding of the evolution of celebrity culture with a specific focus on celebrity endorsement and the popularity of celebrity consumption within communication initiatives amongst individuals and societies.
- Part three of the literature review then addresses the theoretical understanding of celebrity desire and the relationships that individuals can form with celebrities as presented by key researchers in the field that goes greatly beyond a practical conceptualisation of the topic. This part of the literature review emphasises just how loyal fans can be to celebrities and forms the basis for the conceptual framework which is proposed in Chapter 3.

Chapter 3's conceptual framework is based on the gaps found in the literature review and explores Oliver's stance on loyalty. The chapter focuses on the concept of loyalty, as depicted by Oliver (1999), and proposes a link between loyalty and follower types within a social media context, specifically Instagram. Chapter 4 starts with an overview of the methodological approaches relevant for this study and justifies the research philosophy adopted in this thesis. The second part of Chapter 4 provides an overview and discussion of the research design used in this thesis. The third and fourth parts of this chapter address the

different stages of the data collection and data analysis methods applied in this research all guided by the work of Fairclough (1995).

Chapters 5, 6, and 7 present the findings of the data collection stage of this research which is split into three sections and presents the final refined conceptual framework that aims at showing the different levels of loyalty amongst followers of digital influencers on Instagram. The main objectives of the data collection are to: 1) refine the initial research questions and propositions, initially developed from the literature review; 2) gain a more detailed understanding of what digital influencers are posting on Instagram; 3) understand the complex loyalty based relationships that followers develop with digital influencers; 4) gain a better understanding of how followers opinions, behaviours and intentions are influenced by their favourite digital influencers. Chapter 8 provides a critical discussion and analysis of the research findings and outlines the contributions of this research to the academic and practitioner communities. In addition, this chapter discusses the research limitations and provides recommendations for future studies.

1.6. Chapter Conclusion

The objective of this chapter is to introduce the relevance and background of the topic related to celebrity culture. A discussion was built based around celebrity influence and it is evident that in a social media context celebrity influence is a new and important phenomenon that deserves to be researched in more depth particularly with the rise of new media industries stemming from the introduction of the Internet. The popularity of celebrity and growth of new age celebrities such as digital influencers have important implications for communication professionals and researchers because when consumers develop a variety of relationships with these influential individuals there are ample benefits that can be reached.

Celebrities have gained a great influential power that requires a more detailed understanding and therefore forms the main aims of this thesis. The three-part literature review section of this thesis (chapter 2) which follows will highlight the growth of celebrity over time, the evolution of celebrity endorsement, and fan/celebrity relationships and desire, all in which have significant implications for communication academics and practitioners.

Chapter Two: Literature Review

The existing literature on this topic spans three broad areas, beginning with research into the historical development of the growth of celebrities over the years which is important in highlighting the role of influence, in which celebrities embody across societies globally. Secondly, studies have looked at the evolution of celebrity endorsement which commands a significant proportion of celebrity focused literature. Finally, the existing research also explores the positive and negative relationships that fans can form with celebrities.

2.1. Understanding the Evolution of Celebrity

This chapter starts with the exploration and discussion of the definitions in which have been created by numerous key researchers across several areas to describe celebrity and associated terms such as fame whereby these definitions have grown significantly across the years due to several external forces. The chapter then discusses the way in which the media landscape and media consumption has grown which has therefore impacted celebrity culture as well. This growing landscape assisting in manufacturing and positioning celebrities as products and humanised brands will also be discussed.

2.1.1. Defining Celebrity

Modern-day celebrities, predominantly the ones who use social media as a way to boost their level of fame, are very hard to avoid these days and the celebrities in which society do see across the modern media environment are significantly different from their ancient counterparts. The term celebrity is one that is referred to frequently across many bodies of literature with the definition of the term itself being discussed, adapted and modified by many

researchers in the communication field (e.g. Turner, 2005). Celebrity as a concept has had several meanings both currently and in the past and there is often a variance in the understanding of what a celebrity is amongst researchers, the mainstream media and followers of celebrities. Researchers can sometimes refer to celebrities as a genre or a discursive effect (Turner, 2005), mainstream media outlets including magazines, radio and television may refer to celebrities as beautiful and powerful people (Forbes, 2005) and followers of celebrities may refer to celebrities as their idols or role models.

While celebrities are mentioned constantly throughout media publications and are discussed by consumers of celebrities both online and offline, incredibly frequently, the academic literature provides a much broader range of definitions with extensive critical discussions of what a celebrity is and could possibly be consuming much of the discussion. One of the first academically defined definitions of celebrity was by Boorstin in 1961. During this time, Boorstin emphasised that the main driver of a person's fame comes down to the particular level of 'talent' that one may have and with the word 'celebrity' stemming from the French word *celebre*, meaning 'well known in public', it is not surprising as to how Boorstin sought inspiration for his definition of celebrity where he extended his original definition and described a celebrity as 'known for being well known'.

Boorstin's (1961) definition inspired many other researchers in the field to investigate the phenomenon of celebrity that was quickly taking over the world and today the analysis of celebrity is one of the growth industries for areas such as the humanities and social sciences over the last decade with researchers still referring to the historical roots of the word today (Turner, 2010). In 2001 Rojek noted that the Latin stem of *celebre* is 'celebrem' which has strong connotations to the concept of fame. There is a similar connection also in Latin with

the term 'celere' which derives from the English word 'celerity' which means swift. The Latin roots, therefore, indicate a relationship in which a person is marked out as possessing singularity and a social structure in which the character of fame is fleeting (Rojek, 2001).

While early work from researchers such as Boorstin have acted as inspiration for more recent researchers such as Cashmore (2006), Gabler (2001) and Braudy (1997) there have been other early researchers such as Friedman and Friedman (1979) who have also provided strong definitions that have made an impact in celebrity literature whereby a celebrity is an individual known to the public for his or her achievements. The achievements referred to in Friedman and Friedman's (1979) definition during the late 70s and early 80s typically involved 'traditional' attributes such as sporting skills that allowed an individual to use this talent to win races or tournaments against competitors (e.g. in today's context- tennis player Rafael Nadal), acting skills that allowed an individual to play a character on a television show and/or movie (e.g. actor Brad Pitt) or musical skills that allowed an individual to be part of a band or perform solo to record albums and play live to an audience (e.g. singer Britney Spears) all attributes that allowed someone to be deemed a traditional celebrity.

However, with the number of celebrities growing once media consumption became part of people's daily lives in the late 1980s and 1990s it was not just straight sporting, acting or musical skills that allowed people to fall into the category of celebrity but also sub-genres of these skill sets that allowed people to achieve fame. For example, television hosts (e.g. The Morning Show presenter Larry Emdur), media commentators (e.g. social and political commentator Andrew Bolt) and news readers (e.g. Channel Seven journalist Candice Wyatt) all found fame through the efforts they gave to a medium that was broadcasted in a public domain- commonly television.

Since the 60s and 70s when the first definitions of celebrity appeared there have been tens of thousands of celebrities both in Australia and internationally who have manifested cinema screens, graced the front covers of newspapers and magazines and provided us with music to our ears on radio networks all of whom have skills that have allowed them to achieve fame in mostly a traditional sense- that being through traditional attributes such as singing or acting. The types of celebrities that rise to fame have changed considerably over the years with Cowen (2000) explaining that during the more recent 19th and 20th centuries we have seen celebrity types change quite often from politicians being in the public eye, to military leaders, religious preachers, to entertainers, to sports stars. Ultimately, it could be seen that as long as the person is broadcasted to the public, regardless of how they got there, then the title of celebrity is most likely to be given. Over the years there have been several other definitions that have shown to be popular in the literature all of which show close connotations and adaptations to the early definitions already discussed; see table below.

Definition	Author
Celebrities are influential and they seem to connect with consumers.	McCracken (1989)
Celebrity is the attribution of glamorous or notorious status to an individual within a public sphere and are addictive cultural fabrications who through intimacy and spontaneity impact the public.	Rojek (2001)
Celebrities connect with consumers to build and improve the self-identity of consumers.	Boon and Lomore (2001)
Celebrities are people who create and portray a socially compelling story which attracts mass audiences as people in society are constantly looking for new entertainment options.	Gabler (2001)
Celebrities are individuals who have not been forgotten.	Zimmerman, Parameswaran, and Kurapati (2002)
Celebrity is a genre and a discursive effect and 1- a way in which individuals are represented and spoken about. 2- a process by which an individual is turned into a commodity item. 3- an aspect of culture which is constantly being reformulated.	Turner (2005)
Celebrity is an omnipresent feature of contemporary society.	Kurzman et al. (2007)
Celebrities are part of the raw material through which individuals construct identities and engage in public discussion.	Feasey (2008)
Celebrity is a meaningful symbol that society talks about in a public sphere and that celebrities are symbols by which the public commonly narrate, negotiate, and interpret collective experiences and establish moral boundaries.	Breese (2010b)
Celebrities are one of the most observed groups of people in a contemporary society.	Ravid and Currid-Halkett (2013)

Table: Celebrity Definitions

From the table above it can be seen that as we move through a world of progression and as culture and society changes, the concept and definitions of celebrity and the influence that these celebrities have on society change (Cashmore, 2006) which therefore impact the definitions discussed in the literature. The range of celebrity definitions and celebrities themselves that we have today are simply the result of these societal and cultural changes and it is conditions, triggering episodes and various deep levelled causes that lead celebrities to fame and the concept of celebrity (Cashmore, 2006).

While it is clear that the number of definitions in the literature are increasing and advancing due to societal changes (e.g. the introduction of the Internet and societies strong reliance on social media platforms) and cultural changes (e.g. the increased popularity of reality television being consumed using wireless devices instead of a television), it is also the number of celebrities that is increasing dramatically and not only this but the way in which people become a celebrity is also changing considerably (Rojek, 2012). The rise of social media and new forms of entertainment such as reality television have really allowed ordinary people to become celebrities in a much easier way that it once used to be (Gamson, 2011; Rojek, 2012; Turner, 2006).

Across the varying definitions it is evident that a lot of the early definitions of celebrity focused on the particular talent or skill that a person had, and it was these attributes that really drove an individual's level of fame which granted them celebrity status (e.g. Richard Nixon's political knowledge). However, today, it is a lot more common to become a celebrity without having a particular talent or skill (e.g. Kylie Jenner being born into a famous family) (Halpern, 2008) and the desire to become a celebrity is larger than ever before (Gountas, Gountas, Reeves, & Moran, 2012), which, will be discussed further on in this thesis, is a desire that one in five school aged children have.

When discussing celebrities, some researchers (e.g. Braudy, 1997; Cowen, 2000; Harmon, 2005) often refer to the attributes in which heroes embody to describe a famous individual. Before the arrival of the twentieth century, stardom was very much affiliated with those who showed hero-like behaviour. There are three main attributes that relate to the description of a hero, those being recognition, influence and power, and it is these three hero like attributes that are often strongly connected to the description of celebrities throughout the literature.

Braudy (1997) explained that heroes demonstrate new levels of achievement, new thresholds of ability, endurance and aspirations all of which as individuals in societies across the world we all have strong subconscious needs for. Therefore, celebrities prove to be a needed commodity in which help with personal self-development.

As can already be seen, ideas based around celebrity are changing greatly with Braudy (1997) referring back to the hero like associations that celebrities may have that Boorstin critiqued in earlier years. Braudy (1997) emphasises the impact of society in changing the way in which we as a society need heroes to help with our ability, endurance, and aspirations that we have in life that therefore help to create our own personal identities which ultimately is something that celebrities assist with. Ultimately, members of society enjoy seeing heroes in the media and this is why celebrities are often associated to hero roles whether this is a fictional hero (such as movie star Ben Affleck playing Batman) or a real-life hero who appears on the news.

While Boorstin's (1987) opinion about heroes is quite strong throughout the literature many other researchers disagree with his statements. For example, Gabler (1998) believes that celebrities can also achieve remarkable accomplishments within the entertainment industry due to the skill or talent that they may have. With a now net worth of over \$US3 billion talk show host Oprah Winfrey suffered a tumultuous childhood growing up surrounded by extreme poverty and sexual and physical abuse. However with her mind set on escaping these conditions Oprah was offered a full scholarship to Tennessee State University and at age 19 decided to pursue a career in media that would quickly see her become one of the best known, award winning talk show hosts of all time. By publishing her own magazine, starting a radio channel and television network, opening a \$US40 million school for girls in South Africa, creating a foundation funding grants in areas close to her heart, having an impressive real estate portfolio (including her own street), flying a \$US42 million private jet and being

involved in numerous movies, television series and plays, Oprah Winfrey has used her talent to achieve remarkable accomplishments (Elkins, 2015).

With the above accomplishments in mind Oprah Winfrey's lifestyle is one that the public can only dream of and Cashmore (2006) believes that it is a celebrity's perceived lifestyle and personal attributes (such as Oprah's) that are responsible for grabbing the attention and interest of an audience. Further to this, Gabler (2001) emphasises that it is the interest in the personal story of a celebrity that emotionally connects society to the hero like behaviour that a celebrity embodies (e.g. Oprah Winfrey's 'rags-to-riches' story). While individuals like Oprah Winfrey dominate the 'self-made' accomplished celebrities who have achieved extraordinary things that we have today Braudy (1986) explains that it was during the 17th century that there was a rise in 'self-made' individuals who became celebrities through their own efforts rather than through an association or having a significant amount of money- both being characteristics that once made people famous. For example, many writers, intellectuals and academics, historians, leaders, physicians, architects, scientists, musicians and artists and painters all found fame in the 17th century due to the efforts and achievement in which they put into their chosen field.

Rojek's (2001) body of work into celebrity status and attributes is a very noted one throughout much of the celebrity literature which is used today. Rojek's (2001) work introduced three types of celebrity status which focuses on separating how an individual gains fame and how this affects the way in which they are presented to the public with Rojek (2001) emphasising a strong connection between the two. Rojek's (2001) main types of celebrity status include ascribed, achieved and attributed, all of which come with a different form of bias that effects the way in which society perceives that individual.

Ascribed celebrities are those who are famous due to their lineage and biological links including royalty, socialites and children of celebrities. Being born into a famous family (e.g. the Kylie Jenner example used above, or Prince William being born into the Royal family) allows these individuals to find fame from a very early age and the reputation of their family members or close associations are often linked to that individual (Rojek, 2001).

Achieved celebrity status is the closest link to the early definitions of traditional celebrities whereby an individual is famous for their talent or skill (Rojek 2001). Achieved celebrity status is connected to those who find fame due to their talent or skill in a particular field and usually comprise of actors and actresses (e.g. Brad Pitt), musicians (e.g. Britney Spears), athletes (e.g. tennis player Rafael Nadal) or models (e.g. international supermodel Elle McPherson).

Attributed celebrity status focuses on individuals who become famous by attracting a significant amount of media attention in which could be positive or negative (Rojek 2001). These people are often known as only being famous for “15 minutes” with the way in which they found fame disappearing as quickly as it appeared. Some examples of attributed celebrities include lottery winners and criminals.

To support Rojek’s (2001) insight into the varying levels of celebrity status, other commonly cited researchers in the literature such as Milner (2009) believe that a sense of achievement is not the only reason for someone to reach fame which is what some definitions tend to suggest. Milner (2005) refers to the military leader Alexander the Great in an attempt to understand why achievement is not the only way in which one can find fame, particularly outside of a social media environment where achievement tends to not be a characteristic that

a famous individual must embody. While Alexander the Great was a role model for many and an arguably a fantastic example of a military leader, particularly during that time, his father was however a King which meant that fame was therefore substantially easier for Alexander the Great to attain due to the inherited title he received which shows strong connotations to ascribed celebrity status as defined by Rojek (Milner, 2005).

Because of the rise of social media, as is the main premise of this thesis, there is today less of a connection between being famous and merit due predominantly to the accelerated uptake of social media, its ease of use and the ease of finding fame. Today, with social media dominating media consumption behaviour those who have fame do not necessarily have to showcase achievement, new thresholds of ability, endurance, and aspirations as Braudy (1997) outlined.

Contrastingly to Rojek's (2001) explanation, Giles and Maltby (2004) proposes that fame can be attained in four separate levels all of which consider and are determined by the geographic location in which the celebrity is in and finds fame in as well as the level of expertise in which the celebrity has in a particular area. Geographically speaking, for example, a celebrity may be known internationally (e.g., singer Lady Gaga), or someone might be famous on a smaller and more local scale, (e.g., a state premier such as Daniel Andrews). In contrast to those who are more famous on a more local scale, celebrities who achieve international fame require a substantial higher level of association to mass communication which therefore brings with it global marketing and communication strategies (commonly referred to as celebrity endorsements to be discussed in the following chapter).

While celebrities who are known globally tend to have a high level of fame, the fast proliferation of the Internet and reliance on social media as the main choice of consumption for entertainment and pop culture, rather than mass media publications such as television and magazines, means that becoming a global celebrity is now a lot more achievable than ever before (Marwick & Boyd 2011). Marwick and Boyd (2011) argue that becoming a global celebrity is now a lot more achievable due to social media as many individuals who want fame do not need to rely on the support of mass media and do not need strong and powerful brands behind them but rather they use their own knowledge and skills to exemplify their own fame.

As a whole, Giles (2000) stance is that being famous does not necessarily follow a ranking or hierarchy primarily due to the fact that some individuals might become famous on many levels, not just one (e.g., at a local, national *and* international level). For example, many movies that are produced in the United States of America are typically shown in cinemas across the world deeming them as global blockbusters which therefore allows the actors in the movie to achieve a high level of fame and recognition at a national level (as the movie is shown in America where it was filmed and where the celebrity most likely resides) as well as being shown on an international level such as in Australia. In contrast, the mayor of Melbourne, Sally Capp, may hold a press conference about a new public transport initiative, however this is only shown on state television news broadcasts meaning that the level of fame in which Sally Capp can obtain is limited in nature.

In a similar way to the understanding of celebrity and its varying definitions, the meaning of fame as a word, as well as a concept, is understood in several ways by several groups of people and this understanding is often varied and contrasted amongst researchers. However,

the common consensus is that fame is the state of being known or talked about by many people whereas a *celebrity* embodies a high level of *fame*. The term celebrity culture is often used by researchers such as Cashmore (2007) when attempting to understand the phenomenon of celebrity. According to Cashmore (2007) celebrity culture is characterised by a persuasive preoccupation with famous persons and an extravagant value attached to the lives of public figures whose actual accomplishments may be limited, but whose visibility is extensive.

As can be seen in the above discussion, celebrity as a concept is often connected to the concept of fame and when discussing celebrity culture many researchers use the terms celebrity and fame interchangeably sometimes highlighting that they can mean the same thing, you can't have celebrity without fame and you can't have fame without celebrity.

Initially, before celebrity culture turned into the enormous phenomenon in which it is known for today, fame and celebrity were quite individualised, and the terms sat quite far apart. The term fame was first investigated by the Ancient Greek poet, Homer, who explained fame as 'Kleos afhition' which translates into imperishable fame (Giles, 2000). Throughout the exploration of fame as a connection to celebrity, researchers established that having an extremely high level of fame allows celebrities to be easily recognised, extremely influential and incredibly powerful over non-famous individuals in society known commonly today as fans or consumers (Kosenko, Binder and Hurley 2016). The following discussion will outline the history of celebrity culture in an attempt to understand the way in which the phenomenon of celebrity has become what it is today.

2.1.2. Celebrity Before the 20th Century

Celebrity as a culture on its own began during the revolutionary period, which was when societies around the world, particularly in America, started to seek to discover their own national identity and sense of self-definition. Researchers including Inglis (2010) often refer back to this time in history when trying to investigate how celebrities have grown to such fruition with popular researchers such as Braudy (1997) suggesting that social desire could be become infectious as a result of the new phenomenon of the proliferation of several famous Roman figures including Gaius Marius and Augustus.

The evolution of celebrity culture and the rise of celebrity popularity is one that commands a lot of the current literature with researchers such as Cashmore (2006) using the history of celebrity to emphasise the incredible influence in which they have today. Cashmore (2006) emphasised that celebrity as a concept is one that has significantly grown over the centuries and while celebrities are a lot more widely recognised and powerful today compared to ever before, there were still a range of external changes such as social and cultural changes that allowed various types of celebrities to emerge and grow (Cashmore, 2006) which will be discussed in the forthcoming discussion.

Scholars, military heroes and patriots were often relied on and seen as role models by members of societies who wanted to gain a mythic national character as well as an easily defined set of national values and historical legitimacy, all characteristics that celebrities of this revolutionary period embody. During the 15th century Gutenberg built the printing press and this innovative invention allowed more people to read religious texts that were in high demand due to the religious nature of this period in time (Braudy, 1997). Braudy (1997) explained that the invention of the printing press during the 15th century allowed more people

to read religious texts that were once limited in availability due to them not being as easily produced and therefore not overly accessible by mainstream society. Not only were religious texts consumed but those who embodied attributes such as being honourable, brave and dedicated to their country were able to rise to the level of celebrity through the minor exposure of their identity that the printing press allowed. The celebrities of this time, such as George Washington, were emblems that demonstrated a set of values and personality traits that many in society wanted to also possess.

The 16th century is regarded by several historians as the century in which the rise of the West occurred and the people of the 16th century played a very significant role in shaping the world as it is today. European nations were widely exploring the unexplored corners of the Earth and opened newer trade routes. Sir Francis Drake and Francisco de Orellana were among the prominent navigators and explorers who were born in the century and the era also saw the birth of several famous rulers and emperors including Edward VI of England and Henry IV of France who would go on to become famous celebrities of their time.

The 16th century also brought with it significant advancements of printing technologies (Gamson, 1994) and this provided new and exciting opportunities for printers and artists such as painters to create a new market for themselves. Through the combining force of printers and painters, people's personal and social reputations were able to be enhanced and showcased to a wider number of people which allowed for a greater number of celebrities to rise to fame (Braudy 1997). During this time, celebrity culture started to become larger with many individuals from mostly powerful government, trade and church groups enlisting the services of painters to create portraits of their family in an attempt to extravagantly exhibit their accomplishments and to publicise themselves. Therefore, the development of these

printing technologies forced the image of a celebrity to change ever so slightly with a shift from images of the monarchy no longer being classified as the only honourable, brave and dedicated individuals commanding celebrity status (Giles, 2000).

The 17th century focused on what Braudy (1986) refers to as the ‘democratisation of fame’. During this time the term ‘self-made’ when referring to famous individuals started to appear. Self-made individuals were those who in their lives managed to achieve extraordinary financial benefits and success through their own efforts, drive and motivation compared to those who inherited titles or money which was seen in earlier centuries (Braudy, 1997; Marshall, 1997). Being ‘self-made’ brought about high levels of public recognition and the development of printed media outlets and publications such as newspapers only added to the wider social recognition and fame to a more diverse groups of individuals (Raymond, 1998). The popularity of media publications allowed societies to have access to names and photographs of many people in faraway places and people they had never met in their local community. Further to this and along with media publications enhancing fame and recognition the 17th century also saw the rise of theatre productions as an entertainment activity consumed by many.

The 18th century saw the liberalisation of individual rights due to the French and American revolutions which led to changes in how fame was perceived (Braudy, 1997; Marshall, 1997). These two revolutions gave birth to a ‘free market of fame’ (Braudy, 1997), which benefited enormously from the growth of mass media communications.

By 1830 the idea of celebrity shifted from revolutionary heroes to the what was called an ‘American Adam’. The American Adam was a genuine, upstanding figure who built his own

success through hard work and perseverance. This figure was meant to be the protagonist of the nation's struggle who was an admirable hero that demonstrated diligence, morality, and independence. Abraham Lincoln, especially after his death, exemplified the American Adam through his strong sense of duty, his steadfast moral character and his simple roots. The 18th century also saw the industrial revolution in which there was an increase in the desirability of fame for those who did not belong to a 'privileged' class (Braudy, 1997; Marshall, 1997). Some scholars argue that in the late 18th century this period not only produced exceptional personalities but also provided the structural conditions necessary for facilitating the development of a fully realised celebrity culture (Braudy, 1997). The popularity of portraiture, the proliferation of memoirs and the appearance of human-interest stories and obituaries in daily newspapers during this time fostered a new concept of the 'self' that championed the individual. With an expanding public sphere, where more people than ever before could read and take part in the public conversation through the breakdown of entrenched political and social hierarchies, any individual could aspire to greatness which consequently allowed public recognition to be gained by an increased number of individuals (Braudy, 1997).

Politicians started to obtain high levels of fame during this time as a result of a heavy control of fame allocation. While there was an enormous growth of mass media communications during this time with a large number of people finding fame (Braudy, 1997) there was still a concentration of media power whereby a few individuals such as media magnates and those with significant wealth controlled the majority of the media outlets which in turn meant that these individuals had great power upon selecting people to be in the public eye (Marshall, 1997).

By the late 19th century, the definition of celebrity had once again shifted. During this time, there was an immense growth in newspapers and magazines, a process that was largely stimulated by the development and spread of photography. This changed the nature of fame, setting its gaze on commercial giants such as inventors such as Thomas Edison and Henry Ford. These celebrities were those who had fought their way from the bottom, tooth and nail, to reach the epitome of success. This differed from the American Adam, as there was no longer an overwhelming focus on moral values.

A focus on entertainers also emerged during this time, led on by the images that appeared in magazines and newspapers. This is where the current idea of celebrity was born, as the public latched onto this new fascination for entertainers and demanded more and more information about them. Fame in the United States started to become very heavily consumed in the 19th century and during this time being famous was connected to being heroic and truly ‘American’ (Braudy, 1986). It was evident here that the public recognition that came with fame during this time tied in seamlessly with the core American values that many people had.

The 19th century also saw the introduction of halftone-based photography and steam-powered cylinder presses. These inventions allowed newspapers to become increasingly popular which led to many people becoming fascinated with the quality of image reproduction (Gamson, 1994). Further, the 19th century saw the rise and fall of Napoleon’s France. It was a century in which saw the emergence of the United States as a global power and the dominance of the British Empire which spread across the globe (Marshall, 1997). The 19th century saw rapid industrialisation and globalisation, which brought with it rising living standards but also increased awareness of economic and social division. The later half of the 19th century saw a

rise in the new political ideologies, such as Marxism and the growing importance of national identity, particularly in Europe (Gabler, 1998).

2.1.3. The Growing Media Landscape

The nature of celebrity, had, by the twentieth century, been redefined once more. These new heroes were those such as Theodore Roosevelt, those who embodied the idea of change and cultural growth. This was largely promoted by the changing nature of countries themselves, as during this time period there was a huge spike in immigration. As millions and millions of immigrants flooded in, the idea of celebrity had to shift in order to accommodate their perspective. Through all of this, the focus on the entertainment industry as a source of celebrity lasted on. Towards the end of the 19th century and the start of the 20th century, the types of famous individuals shifted focus from political, military and religious leaders to charismatic entertainment personalities and sports stars (Cowen, 2000). The entertainment industry thrived and grew substantially during this time, sinking its roots into the public's consciousness and ensuring that it would live on. This was aided by the birth of the movie industry, as entertainment celebrities became available on-screen in addition to live performances and appearances in magazines and newspapers and as a result these individuals became popular heroes in many western societies.

While celebrities have consistently remained at the forefront of societal attention, there have however been significant changes in the process of becoming famous that seem to be a reflection of major social changes and a consequence of the evolution of mass communication media technologies such as the introduction and rise of social media platforms including Instagram. The introduction of the newspaper and other visually focused technological advancements contributed greatly to the rapid increase of the number of people

who found fame across the world (Gamson, 1994). The history of fame and history of communication media also seems to be closely related with the introduction of television for example creating opportunities for individuals who are easily recognisable to be deemed as celebrities. To further understand the impact in which celebrities and fame have had on society today, the following discussion will outline the evolution of celebrities from the first few decades of the twentieth century to today.

2.1.3.1. Movies, Television and Music

In the first few decades of the twentieth century, particularly in Europe and some parts of North America, television and cinema formed part of the entertainment industry which advanced the notion of celebrities and enhanced the phenomenon of celebrities more so than ever before. Since then, the number of individuals finding fame and being classified as a celebrity has grown significantly (Cashmore, 2006; Harmon, 2005; Rojek, 2012), and has only been accelerated even more since the adoption of social media whereby finding fame has become easier than ever.

With television and cinema enhancing the amount of celebrities in which we were exposed to, the personality traits and desired attributes that were used to describe someone who is famous changed compared to the definitions which were described in earlier times. In earlier centuries, personality attributes such as being noble, and as the discussion above outlines, being a hero were starting to become rather extraneous (Rojek, 2001). Those who found fame and managed to hold onto it during this time were now being assigned to the label of assets who many believed were merely owned and operated as studio commodities (Gamson, 1994).

Because the media industry and powerful production houses essentially decided who would be famous and who wouldn't be, celebrities, particularly the actors in television shows and movies, were told how to behave as per specified in their contracts (Braudy, 1997; Gamson, 1994). To help align themselves with how they were asked to behave, these famous individuals often changed parts of what made up their true identity such as their names where it was not unusual for celebrities to give themselves a more intriguing, memorable stage name which helped to redefine who they were and as Marshall (1997) believes, was very much a reflection of the immigrant mentality in the United States of America.

Regardless of what could be seen as a highly strategised manufacturing process, audiences of celebrities during this time still saw celebrities as talented individuals who had celebrity status due to their natural abilities (e.g. acting skills) and very much failed to see the falsified media studio creations (Marshall, 1997). While consumers of media and entertainment were not able to at this time to see the artificial component of celebrity creation such as identity and behaviour changes, consumers did believe that celebrities were highly influenced by material success and financial independence which as Marshall (1997) explains are both common capitalist criteria for success.

During the time of the Great Depression many celebrities who resided in Hollywood and were shown in popular, blockbuster movies started to gain a high level of importance due primarily to the fact that the everyday person was able to look at these celebrities, consume the media in which they were in, all in an attempt to escape their daily lives and problems (Gundle, 2008). The celebrity entertainment that was being created during this time showcased elements of hope and incredibly happy lifestyles with the actors in the movies living a life that brought with it significant joy (Gundle, 2008). May & May (1980) believe

that audiences of celebrities had a high level of admiration for actors and actresses in particular due to the high level of financial and social power in which they embodied and showcased to the world. This element of power connected significantly to the aspirations in which ordinary, non-famous, individuals had (May & May 1980).

The late 1890s and early 1900s was a significant time for the introduction of new entertainment-based technologies that promoted and enhanced the phenomenon of celebrity. A bit earlier on, in 1888 in New York, the famous inventor Thomas Edison and William Dickson set out to create a device that could record moving pictures. In 1890, Dickson unveiled the Kinetograph, a primitive motion picture camera. In 1892 he announced the invention of the Kinetoscope, a machine that could project the moving images onto a screen. Gamson (1994) explains that during 1894 the world's very first kinetoscope movie theatre opened, which were often referred to as Kinetograph Parlours, in the United States, specifically New York. As a result of this introduction the very first motion picture was shown in 1907 which then paved the way for the film industry to gain a high level of power and become a major form of entertainment across the world (Marshall, 1997; Scott, 2015). Turner (2013) refers to a Canadian stage performer, Florence Lawrence, in an attempt to highlight the introduction of publicity that was seen in the early 19th century. During this time, the Independent Moving Pictures Company, who represented Florence Lawrence, organised a publicity stunt by starting a rumour that the actress had been killed by a street car in New York. After gaining much media attention, the company placed ads in newspapers announcing 'we nail a lie' and included a photo of Lawrence. The advertisement declared she was still alive and led into further publicity for a new movie (Turner, 2013). It was here publicity started to become a key tool in enhancing the popularity of those in the public eye.

During the early 1900's there were significant advancements in technology yet again with motion pictures now no longer being the only main form of entertainment for societies. The 1900's saw the mass reproduction of musical songs and as a result, by 1910, there were approximately one million music sheets sold (Marshall, 2006). Something important to note here is that unlike other forms of technology that boosted the fame of individuals, e.g. motion pictures enhancing the fame of actors, it was the songs themselves that were in fact a lot more famous than the musicians themselves. It wasn't until the rise of radio broadcasting in the 1940s that really drove a steady increase in the FM radio stations that we know today. The popularity of FM radio stations during this time saw not only songs, and to a degree, musicians finding fame, but rather a focus on the radio announcers who are commonly known as 'deejays'. These radio deejays gained popularity amongst a large number of listeners and therefore generated a level of power that allowed them to select music that would be played to tailored audiences (Leblebici, Salancik, Copay, & King, 1991).

The 1950s saw the rise to fame of Elvis Presley who undeniably had singing and musical skills however it was his high level of charisma that helped him to reach fame via the connection he built with his abundance of fans. This formula of talent, but mostly charisma, was followed on by The Beatles in the 1960's where both Elvis, and The Beatles became the first examples of celebrities whose fame was enhanced by an emotional connection rather than an extraordinary talent or skill (Turner, 2014).

Television became available in experimental forms in the late 1920's but it wasn't until the end of World War II that an improved form of black and white television broadcasting became popular in countries such as the United States and England. During this time, television sets became commonplace in houses, businesses and institutions. During the 1950s

television was the primary medium for influencing public opinion and by the mid 1960's colour broadcasting was introduced in the US and most other developed countries and it was here that the advancements of television really started to change the relationships that people had with celebrities. Early literature into the history of celebrities distinguish the difference between cinema celebrities and television celebrities via the term 'personality'. Langer (2006) believes that television creates 'personalities' while cinema creates 'stars. Researchers such as Giles (2000) and Langer (2006) believe that the introduction of television really enabled celebrities to be brought into the personal homes of the public which helped in turn to achieve unprecedented levels of intimacy between the audience and the television celebrities who were soon classified as 'idols' by the public who watched them on screen. Due to this level of intimacy that people feel when watching television Langer (2006) argues that as televisions are placed in the personal homes of viewers the celebrities in whom dominate television screens are seen as much more 'in reach' compared to movie celebrities who are seen as 'untouchable'.

Television was going from strength to strength during this time and commanded a lot of power from the viewers who watched it and due to this newly commanding power, television overtook cinemas in the popularity race. While television did overtake cinema in terms of audience consumption it is important to note that cinemas did not lose their audiences entirely but certainly lost a sense of power across the entertainment industry. As a result of the introduction of television, as well as the exposure in which famous people got across music and cinema, the 1950s saw celebrities starting to gain significant space in magazines who were reporting on the in-depth personal lives of these famous individuals. The mass audiences who were consuming entertainment across television, cinema and music platforms were now able to see a much more human like side of celebrities which led to a greater

perceived connection between the audience themselves and the celebrities in which they admired.

While this relationship was insightful for audiences of celebrities, it was a very one sided relationship between the two parties as celebrities essentially had no real control over what was being portrayed and shown to audiences and celebrities did not know anything about the audience members in the same way audiences knew about the celebrities. Celebrities did however start to catch onto the predominance of media outlets publishing elements of their personal lives and unlike previous decades discussed already in this thesis, it was really cinema celebrities during this time who seemed to use media publications such as magazines to their advantage. Cinema celebrities were able to gain a sense of independence from the studios who once had sole control over their identity and behaviour and were able to take charge of their own public image by now relying on specialised public relations professionals known today as cultural intermediaries (Gamson, 1994).

Cultural intermediaries include casting agents, publicists, marketing personnel, promoters, photographers, fitness trainers, wardrobe staff, cosmetic experts and personal assistants who operate to stage-manage celebrity presence in the eyes of the general public (Rojek, 2001). Cultural intermediaries specialise in assembling celebrity personalities to the public in order to create an enduring result of appealing to fans. Kerrigan et al. (2011) explain that the presentation of celebrity and celebrity activity is calculated by press agents and publicists to create a media product that is desirable to consumers. In the early 1950s, celebrities were often seen in promotional based activities in an attempt to showcase perfect lives in a splendid world (Cashmore, 2006). Associating celebrities to marketing efforts has been significantly researched throughout the literature (discussed further in part three) and during the

1950s the personality attributes of celebrities needed to be closely associated to the audiences needs and highly managed by professionals working in communication fields such as marketing and public relations (Gabler, 1998). Further to this, cultural intermediaries, those who stage-manage the presence of celebrities and assist in the securing of celebrity contracts with brands, were able to identify that there was a unique ‘star quality’ about some individuals which appealed to a widespread array of audiences (Gamson, 1994).

Communication professionals saw sincerity as a main attribute in which celebrities needed to embody however due to the ‘golden age of glamour’ this attribute was quite peripheral (Gamson, 1994).

Celebrity culture in our current society is in many ways simply an expansion of the fascination with the entertainment industry that began in the late nineteenth century. With the widespread use of the Internet, the distribution of information about celebrities has exploded, but there is still the same kind of overwhelming obsession with entertainers. Celebrities still move in their own social circles and make a huge effort to separate themselves from the general public. In the 1960s and 1970s television was more popular than ever and as a result the number of television channels increased which contributed to the spread of a celebrity culture (Rojek, 2012). Due to the increase in media consumption, particularly magazines, people started to endeavour to take photographs of celebrities when they were seen in public. The media started to gain more and more control over which media stories would be exposed to the public via media publications which resulted in a high level of pressure being put on the public appearance of those who were in the public eye (Cashmore, 2006) and it is here the term *paparazzi* came to fruition.

The origin of the paparazzi photographer can be traced back to the late 1950s. During this time, magazines were looking for pictures of celebrities that were not staged and were prepared to offer a significant payment to those who could provide candid images of celebrities, particularly if images were of celebrities in compromising positions (Cashmore, 2006). One of the first paparazzi photographs was taken by photographer Tazio Secchiarolo in Rome in 1958. The photograph was of King Farouk of Egypt as he became upset after being photographed while he sat with two women, neither of which were his wife (Cashmore, 2006). As time went on, paparazzi photographers become more and more prominent and desired by media outlets and as a result the term ‘paparazzo’ to describe a celebrity-based photographer was created with the term reminding many of a ‘buzzing insect, hovering, darting and stinging’ (BBC News, 2020).

Many celebrities have expressed their feelings for the paparazzi in various ways. Some say that paparazzi photographers are ‘stalkers’ and go too far to get the shot. It has been said that paparazzi make a career out of pushing their way into other people’s lives in a way that makes them repugnant. Such actions have given them the title of ‘modern-day bounty hunters’ carrying cameras instead of guns, who go where the stars are in search of a photo that will sell (Cashmore, 2006). Those who express disgust for the paparazzi have made extensive pleas to the government by lobbying for laws that will make it a misdemeanour to publish photographs taken without permission. Their argument for such laws reflects the ideal of equality, testifying that public figures are human beings also, and they deserve the right to privacy like everyone else. Furthermore, many say that the paparazzi frequently use illegal actions to gain admission into the private lives of many celebrities and such violations include breaking and entering, the use of trickery, impersonation, fraud and disguise.

However, despite this negativity, many celebrities started to see the benefit of cooperating with the paparazzi and as a result of paparazzo's taking unsolicited images of celebrities, celebrities started to show a new form of self-expression with some embracing the photographers following them around on a daily basis. Rojek (2009) explained that those who were happy to share private aspects of their lives as captured by the paparazzi were seen as more admirable and therefore more accepted by audiences. As a result of the popularity of celebrity images being displayed to the public, in 1974, the first magazine dedicated purely to the reporting of celebrities private lives was created in the United States called '*People Magazine*' (Gamson, 1994) which was followed by several other publications including *OK! Magazine* and *New Idea*, all of which still operate today.

Gossip magazines, often referred to as tabloid magazines, are magazines that feature stories and photographs relating to the personal lives of celebrities and other well known-individuals. This genre of magazine rose to popularity in North America in the 1950s and early 1960s and since then the visibility and coverage of celebrities has gained a significant importance in popular culture around the world, particularly in American and Australia (Turner et al., 2000). With media publications relying on this visibility and coverage of celebrities in an attempt to increase readership, public relations activities such as movie premiers, product launches and events that only 'powerful figures' (e.g. celebrities) were invited to started to become important publicity opportunities (Turner, 2000). These social events provided benefits for both media publications and celebrities as media publications were able to easily photograph large numbers of celebrities allowing for higher visibility and exposure of the celebrity. Public relations proved to be beneficial to celebrities during this time and today it is still relevant as one of the main goals of attending said events such as movie premieres or fashion shows is to be photographed. Through the paparazzi selling

photographs of celebrities to media outlets such as magazines, and more relevantly today- social media and Internet outlets- celebrities were able to extend coverage of themselves to a wider audience.

During the 1990s, magazines and other media publications were allowing celebrities to be highly visible to larger audiences, however despite this growth, television networks were starting to face financial difficulties due to high production costs and the increasing salary rate demanded by celebrities (Couldry, 2003; Gamson, 2011). As a result of this, television networks introduced a new form of programming called reality television. Reality television typically occurs in real time, or as close to real time as possible, and a reality television audience can watch live either on their televisions or via Internet video-streams (Turner 2006). Further interaction by audiences is encouraged through accessible websites, online chat-rooms, moderated forums and social media which ultimately leads to an audience vote and this is where the reality television program makes its profits that allows the show to stay alive. As a result of introducing reality television programming to audiences across the world the rise of this form of television viewing turned into a global phenomenon that now plays a large role in the formation of celebrities with a wide range of reality television genres consumed worldwide.

The new millennium in the year 2000 saw a significant shift from simple reality programs such as weekly talent shows to more in depth dramatised reality programs such as *Big Brother*. It is here that reality television programming exploded into global popularity. Reality television programs such as *Survivor*, *The Mole* and *Australian Idol* were launched on major television networks and proved to be international successes. There have been approximately nine reality television programs which have had over 30 international adaptations including the singing competition franchise 'Idol', *The X-Factor* and *The Voice*.

The increased adoption of reality television meant that reality television celebrities became famous through an entirely different process than traditional celebrities whereby they do not go through the same training and refining of skills relating to performing as traditional types of celebrities do such as actors and singers (Turner, 2013).

Reality television brought with it many advantages and as a result the media industry once again developed an interest in the process of 'manufacturing' celebrities where manufactured fame took on a whole new level (Turner, 2013). Turner's (2013) work explained that the ordinary people shown on reality television shows are those who have been instantaneously pulled from their normal lives and pushed into the celebrity world (e.g. *Big Brother* Housemates, *X-Factor* contestants) giving them a newfound sense of celebrity status. The explosion of reality television on a global scale has significantly enhanced television's demand for ordinary people and therefore ordinary people have never been more desired by, or more visible within the media (Couldry, 2003).

American reality television show '*American Idol*' can have over 10,000 people from each city in America auditioning for a preliminary place on the show which highlights the demand for this fast fame. Turner (2004) emphasised that a celebrity competing or appearing on a reality television program is able to generate fame and reach celebrity status within a short amount of time, sometimes within 24 hours however this level of celebrity can also disappear just as quickly as gaining it. Because of the rise of reality television programs and their incredible popularity, these reality television programs usually get renewed for another season and the previous ordinary individuals on the show are quickly replaced by a new group of ordinary individuals. Celebrities are motivated to participate in a reality television show to gain the audience's attention, even if the over-exposure may damage their image (Holmes & Redmond, 2006). Reality television

programs (e.g. *The Hills*, *Big Brother* and *Jersey Shore*) created a powerful notion that celebrities are more friendly and ‘ordinary’ which enhanced the relatedness of the celebrity which in turn increases their popularity.

Reality television programs have been defined in many ways and there is much discussion about this form of entertainment across the literature. This type of show can also simply be defined as a form of programming in which unknown individuals are filmed in unscripted scenarios. Holmes and Jermyn (2004) believe that reality television provides an opportunity for the ordinary person to be transformed into a celebrity which is now amplified by the concurrent use of social media (Turner 2006). It is pertinent to look, therefore, at a related topic which is the role the Internet has played in celebrity development.

2.1.3.2. The Internet

The Internet is a powerful enabling tool responsible for the increasing importance of global celebrities in the 21st century (Bird, 2011; Choi & Berger, 2009; Marwick & Boyd, 2011; Meyers, 2012). In the early twentieth century, celebrity culture as we know it was rooting itself in the social landscape, there was not a clear perception of the influence celebrities and celebrity culture had on the public. As the celebrity world has been firmly established for long enough to merit examination, there is a clear awareness of its hold over the general public. This awareness has led to new developments in types of celebrities, a changed relationship between celebrities and the media, and even a derisive attitude towards celebrity culture. Social media has changed how people relate with celebrities as the private lives and the personal characteristics of celebrities are easily shared through social media channels, particularly Instagram (Bird, 2011; Marwick & Boyd, 2011; Meyers, 2012). Social media enables celebrities to interact with their followers and enables followers to build relationships through this interaction which in turn makes the follower feel *close* to the celebrity.

Research in this area has found that openness and perceived interactivity are antecedents for parasocial interactions (Zhuang 2018). Through social media platforms such as Instagram, followers are able to communicate with celebrities like never before however most celebrities who have an online presence rely on agencies and managers to assist them with their social media accounts that some see as a full time job.

The widespread use of social media has facilitated a massive growth in celebrity culture whereby social media platforms such as Twitter and Instagram have allowed celebrity related information to be less regulated than ever before (Marwick & Boyd, 2011). It is now possible to get real-time updates on where celebrities are, what they're doing, and who they're doing it with and within this, due to celebrities themselves not actually communicating messages about themselves, but rather others doing it for them, message filtering mistakes sometimes happen and celebrity images can be damaged (Holmes & Redmond, 2014; Marwick & Boyd, 2011; Rojek, 2012). In 2016, *Keeping up with the Kardashians* star, Scott Disick, shared a photo of himself on Instagram posing with a weight loss shake. The caption on the Instagram post was "Here you go, at 4pm est, write below. Caption: Keeping up with the summer workout routine with my morning @booteauk". While the post was edited a short time later to remove the instructional information, this shows that social media at times can be fabricated and ingenuine. Holmes and Redmond (2014) explain that a celebrities personal brand is sellable and as a result of this on social media celebrities need to carefully manage their public image which is seen as incredibly valuable. Marwick and Boyd (2011) strongly suggest that social media use by celebrities, or those who manage celebrities and their social media activity, requires friendships, feuds and negotiations to be carefully planned as everything done online is broadcasted to fans and mainstream media outlets.

As a result of the world being able to follow a celebrity's every move on social media, celebrity gossip websites are being created by fans allowing ordinary Internet users to now successfully enter the market of celebrity production (Meyers, 2012). The early 2000s saw the launch of celebrity gossip site *Perezhilton.com* created by an American man who had a keen interest in popular culture. In 2007 the website achieved 8.2 million page views in a 24 hour period (Perez Hilton, 2007).

Society's strong reliance on social media platforms, particularly for entertainment purposes, has allowed many of us to reach a certain degree of fame online (Gamson, 2011). As a result of this, many people believe that it is a lot easier to become publicly known due to the accelerated uptake of social media. When celebrities themselves use social media, they open up a door of access to their daily life that is seemingly uncensored. This is not true, of course, because they are acutely aware of the number of people who are paying attention to their every word. Instead of an unfiltered inside look into the world of celebrities, celebrity use of social media is yet another form of self-presentation, a refinement of their public image. Marshall (2006) believes that social media platforms such as Instagram, if not set to a private setting, allows an everyday person's private life to become public. Instagram in particular demonstrates this. Instagram, amongst other social media platforms, allows celebrities to present small insights concerning their daily life, along with interacting and conversing with fans. This creates a sense of a definite celebrity presence. Whether this presence is genuine to the personality of the celebrity or not is up for debate, but the illusion of a direct connection with that celebrity is highly felt. Due to social media being so easily accessible and demonstrating a high number of successful public figures being created online, there is an increase of 'Micro-celebrities' (Marwick & Boyd, 2011; Senft, 2013; Leppert, 2020). A

Micro-celebrity is the state of being well known to a niche group of people as well as being a practice whereby people present themselves as public personas, create affective ties with audience members and view followers as fans (Marwick and Boyd, 2011).

A Micro-celebrity uses a tactic of strategic intimacy to engage followers and Micro-celebrities often regard their audiences as fans in a similar way celebrities do (Marwick & Boyd, 2011; Senft, 2008; Usher, 2020). It is important to note that a Micro-celebrity may only have a very small number of followers and are able to inhabit popularity and the ultimate celebrity position through the use of social media platforms such as Instagram and YouTube. According to Senft (2008) Micro-celebrity can be described as an online and offline prevailing style of behaviour which is often linked to the increase in popularity of and strategic self-presentation and self-branding. Marwick and Boyd (2011) further define Micro-celebrity as a set of practices and overall mindset in which an audience is viewed as a fan base and popularity is maintained through a fan management process that is ongoing; self-presentation is carefully constructed to be consumed by others. Similar to above, due to the ease and convenience of social media it is ordinary people who are adopting Micro-celebrity techniques and tactics to achieve a sense of 'fame' and acquire a fan base (Marwick & Boyd, 2011) that traditional celebrities have and this is commonly done via social media platforms including blogs or Instagram.

In order to create and maintain some distance between themselves and their fans Micro-celebrities use their own techniques to manage their own identity rather than relying on cultural intermediaries. While the distinction between the Micro-celebrity and the traditional celebrity might once have been based around popularity, approachability or mainstream status, it is now the traditional celebrities who are adopting techniques from Micro-celebrities in order to remain relevant and maintain their popularity and overall image.

Ultimately, Micro-celebrity involves looking at friends or associations (followers) as a fan base with the main goal of acknowledging popularity (Khamis, Ang & Welling, 2017). From here, further management of the fan base is acquired using a variety of affiliative techniques such as interaction with fans which assists in constructing an image of self that can be consumed by others in an easy manner (Marwick & Boyd, 2011). This ultimately allows a Micro-celebrity to reach a level of status and public recognition.

The key to celebrity use of social media is that it creates the illusion of a more direct connection with fans. In the past, before the existence of social media, information about celebrities was presented indirectly. It was collected, processed, and then distributed by magazines and newspapers, and went through large amounts of refinement and editing before it ever reached the public eye. Celebrity use of social media, particularly Instagram, gets rid of the middleman. Information is passed straight from the celebrity to the fans, creating an illusion of a much more direct relationship between the two groups. The information is distributed directly to the fans, but this passage of information, no matter how direct it is, does not create a personal relationship between celebrities and their fans. It simply creates the illusion of one. The illusion of a direct connection between celebrities and fans that results from celebrity use of social media has an enormous impact on the celebrity-fan dynamic. The direct flow of information that social media facilitates between celebrities and fans creates the illusion of a more direct relationship between the two. In fact, no such relationship exists and there is no change from the relationship that would have existed if indirect methods of dispersing celebrity information were still the only way to consume information about celebrities. Instead, celebrity use of social media has two main effects on the celebrity-fan dynamic.

- First, the illusion of a more direct relationship with celebrities makes fans feel as though they have a personal connection with certain celebrities. This lends itself to

the creation of more rabid fans, because as fans gain more and more access to personal information about celebrities, they feel a sense of entitlement and even possession of that celebrity.

- Second, increased access to celebrities leads to increased opportunities for communication with them. While there is not a likelihood of a mutual personal relationship being built with a celebrity through social media, there is an opportunity that the celebrity could see what their fans are saying, reply to fan comments, and even follow a fan. This, in turn, forces the fans to be conscious of the gaze of celebrities when posting on social media websites, as there is a chance that a celebrity could view those posts.

2.2. Understanding the Branding of Celebrity

So far, this literature review has explored the history of celebrities dating back to the early 20th century, finding that existing research emphasised how the idea of celebrity has greatly changed over the years with the concept itself shifting from the traditional celebrity consisting of people who have a particular talent or skill (e.g. sports stars, actors, singers and models) to digital influencers who may not necessarily have a particular talent or skill but rather simply create interesting and visually appealing digital content that makes them somewhat charismatic to a particular group of people.

Research on the topic of celebrity has also focused on the way in which celebrities have been used for branding purposes across the centuries. Studies have explained the evolution of celebrity endorsement and how advancements in technology have shifted the way in which celebrities have been, and are, used for the benefit of traditional brands in a communication sense. Some research has also explored the ways in which celebrities are selected for communication purposes with a particular focus on the attributes a celebrity must embody in

order for a successful communication outcome to be achieved due to the strong connection between the celebrity and their followers.

2.2.1. Celebrity Endorsement

Since the late nineteenth century and Queen Victoria's association with Cadbury's Cocoa (Sherman, 1985), celebrities have been widely used as endorsers of major brands and supporting brand imagery (Erdogan, 1999). McCracken (1989) defines celebrity endorsers as any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement. These individuals can include actors, actresses, singers, models, athletes, politicians and business people who use their celebrity attributes to appear within advertisements (McCracken 1989). Since the normality of celebrity endorsement, celebrities have progressively gained a larger role in a wide range of communication efforts and are now one of the leading forms of media choice for brands across the world (Agrawal & Kamakura, 1995; Erdogan, 1999; Seitz, Razzouk, & Eamsobhan, 2007).

While McCracken's 1989 definition of celebrity seems to be the prominent one throughout academic literature it was Friedman and Friedman (1979) who earlier defined a celebrity endorser as an individual who is known to the public for his or her achievements in areas other than that of the product class endorsed (e.g. actors, actresses, models, entertainers etc.). A significant literature review into celebrity endorsement was conducted by Erdogan in 1999 where he explains that it is critical that brands design strategies to help support their competitive advantage when selling products and/or services and it is here the celebrity endorsement is seen as a popular communication tool. Friedman and Friedman (1979) outlined that there are three types of endorsers that are widely used in advertising: 1) the

celebrity; 2) the professional (or recognised) and 3) the typical consumer. A professional or recognised expert endorser is a person who has a higher level of knowledge regarding a product class being endorsed and has most likely obtained this knowledge as a result of experience, study or external training (e.g. a medical specialist such as a dentist). A typical consumer endorser is an ordinary person with no prior level of public recognition or fame who is expected to have low levels of or no knowledge at all of the product/service endorsed except that they have simply used and experienced the product before.

Literature into celebrity endorsement highlights four main advantages of using it as a communication tactic; collection of financial benefits, positive impact of brand image, audience attention and message effectiveness increases and expansion into global markets. Firstly, celebrity endorsement strategies can provide substantial financial benefits to brands with a high level of sales being able to be achieved (Agrawal & Kamakura, 1995; Elberse & Verleun, 2012). According to Rein, Kotler, Hamlin, and Stoller (2006) the entertainment industry itself creates highly visible people in society who are very heavily marketed and are seen as an 'institutionalised' form of life. Celebrities are able to endorse several types of products from many category types (Gamson, 1994) and luxury products in particular were able to be redefined due to the exuberant and lavish lifestyles in which celebrities live (Cashmore, 2006).

Further to this, manufacturing celebrities is a highly successful and highly financially beneficial commercial enterprise that funds many professions including public relations, law, journalism, photography, health and beauty and management just to name a few (Gamson, 1994). It is here that we can see that celebrity and the fame that can be acquired by many people, whether they have a talent or skill or not, is very much a financial construct (Agrawal

& Kamakura, 1995). Ultimately celebrities aim to achieve financial results which is commonly done through influencing people to change their opinions and purchase products (Hou, 2019). Celebrities are identified, created, managed and promoted according to well-developed marketing strategy plans to successfully fulfil customer expectations and increase sales. Not surprisingly, the financial benefits that come with being a celebrity act as a huge incentive to become famous which increases peoples desires to find fame (which will be discussed later in this chapter) however it is not just the celebrities themselves, but also brands that associate themselves with celebrities, who benefit in a financial manner from fame. While there is some literature that does suggest that non-celebrity focused marketing strategies can bring in the same level of financial success as a celebrity endorsed brand can (Mehta, 1994) majority of the literature into celebrity endorsements imply that the main advantage of celebrity endorsement is the efficient financial result in which a brand can achieve (Agrawal & Kamakura, 1995; Mathur, Mathur, & Rangan, 1997).

As noted, implementing celebrity endorsement into a communication strategy can have significant financial benefits for both celebrity and brand. Derdenger's (2018) research highlighted just how financially beneficial celebrities can be in endorsement efforts by examining Tiger Woods' endorsement of Titleist golf clubs. The research found that Tiger Woods' endorsement had a greater effect in the off-course retail channel frequented by novice golfers than the on-course channel frequented by experts (Derdenger, 2018). The celebrity endorsement effort led to over 28 thousand more Titleist golf clubs being sold and an additional \$9.2 million in revenue for the 9 months prior to Tiger Woods switching to endorse Nike (Derdenger, 2018). Further, the endorsement led to over \$500,000 in additional profit for each of the last 5 months of the endorsement contract with the brand, which provided a 49% return on investment (Derdenger, 2018). Other examples of successful

endorsements include Jennifer Lopez, Steven Tyler and Ryan Seacrest endorsing Coca-Cola through the American Idol television series, rap star 50 Cent endorsing Reebok and Justin Bieber endorsing skin care brand Proactive all of whom lead an onslaught of high financial returns, particularly when appealing to the Generation Y and Z markets (Francis & Yazdanifard, 2013).

While brands can benefit significantly from the power of celebrities it is celebrities themselves who also reap the rewards. Rosen (1983) focuses a lot on the financial benefits of being a celebrity and explains that there can be a large difference in earning where there are only small differences in talent. Described as a relatively small group of people who earn enormous amounts of money and dominate the activities in which they engage Rosen (1983) emphasises that celebrities who put into a lot of effort, have a particular skill or showcase courage can not only achieve a fame but can also become financially secure. Adler (1985) further adds to this body of knowledge this by explaining that a hierarchy in income could exist without a hierarchy in talent. For example, movie star Channing Tatum can command more money for a movie role than equally as talented movie star Seth Rogen due to the level of popularity that Channing Tatum has. Channing Tatum's net worth due to his success in the entertainment industry is estimated at approximately \$80 million US while Seth Rogen's net worth is approximately \$50 million US despite being in roughly the same number of movies as Channing Tatum.

Along with the financial benefits that brands can reap as a result of celebrity endorsement, increasing audience attention and overall message effectiveness can occur as a result of celebrity endorsement (Ambroise & Valette-Florence, 2010; Amos et al., 2008; Erdogan, 1999).

Literature informs us (McCracken, 1989; Martin, 1996; Erdogan, 1999; Lee & Thorson, 2008) that celebrity endorsers serve as brand communicators to prospective buyers. Their endorsement value is captured by their celebrity status that enables them to act as social mediators portraying positive images of 'self' and 'brand' to their fan base and to prospective consumers. Individuals who obtain celebrity status become agents of socialisation through their public appearances. For this reason, fans seek social gratification and social status by modelling their likes and dislikes on those they most admire and aspire to be (Gibbs, O'Reilly & Brunette, 2014). Celebrity events build fan loyalty and generate a culture that nurtures a feeling of involvement between consumers and endorsers (Araujo, Finch & Kjellberg, 2010; Hamilton & Hewer, 2010; Kerrigan, Brownlie, Hewer & Daza-Le Touze, 2011). Ownership of endorsed products reflects not only on the status of individuals but socially classifies them according to population groups that best reflect their ambitions on how they want to be perceived by peers and other social groups.

The endorsement effect of celebrity stars can be evaluated by the sales of the endorsed product (Chung, Dardenger & Srinivasan, 2013) as demand for a product increases when appropriately endorsed by a celebrity face. Chung et al., (2013) speak to this argument in the context of sports star endorsement. In their paper, they explain the link between star power, reputation and product differentiation and present a model that shows that endorsers not only increase the loyalty of existing fans but create additional sales for companies by 'business stealing' (consumers switching brands through endorsements) (Chung et al., 2013). Celebrity endorsement works because consumers believe in the stars they support and consequently support the brands that the endorser markets. Endorsement evaluation suggests that credible advertising messages build consumer loyalty (McCracken 1989; Martin 1996; Kerrigan et al, 2011), while the credibility of the message is largely determined by the celebrity's social representation or social image (Hsu & McDonald, 2002; La Ferle & Sejung, 2005). Although

prior literature (McCracken, 1989; Martin, 1996) acknowledges celebrity endorsement capability, scarce evidence exists on how the reporting of events in which they are involved increases or decreases endorsement value. Key to the endorsement argument are the stimuli that people associate with a brand. Brand attitude is influenced by emotional, cognitive, historical and social dimensions (Aaker, 1997), while brand value reflects the relationship between the consumer and the brand symbol.

McCracken (1989) argues that endorsement effectiveness varies depending on the celebrity's perceived profile, which may be partly shaped by his or her own achievements or actions, but also by how these are reported in the media. This raises interesting questions on how an individual's perceived personality and performance interaction influence their endorsement value and how this is accrued through communications that use traditional media vs. advanced technologies (social media such as Instagram and Facebook). These modern technologies provide new ways of disseminating messages to build and enhance endorsement appeal and impact. Social media platforms such as Instagram have increased endorsement potential and alert consumers to additional media reports and the opinions of social groups which may have a positive or negative effect on consumer purchasing behaviour. In modern day marketing, consumers are enticed by products not only through the normative pressure of everyday sales marketing but also through e-testimonials (Bhattacharjee, Berman & Reed, 2013).

When celebrity reports are negative, Bhattacharjee, Berman and Reed (2013) argue that this may not necessarily affect their power as an endorser. Consumers may continue to support a disgraced celebrity through 'moral decoupling' to separate their view of the celebrity's behaviour from their admiration for his/her performance. 'Moral decoupling' differs from 'moral rationalisation' (where consumers play down the seriousness of the offence in order to

feel comfortable in supporting the celebrity), and is easier to achieve when bad behaviour is not directly related to the performance domain (Bhattacharjee, Berman & Reed, 2013).

Negative media communications (White, Goddard & Wilbur, 2009) may affect a company's desire to be associated with a particular celebrity but the extent to which these affect consumer support for the celebrity can vary and depend on the type of transgression.

Understanding the impact of these new media communications on brands is important as.

Gopinath, Thomas and Krishnamurthi (2014) conclude that forty-six percent of purchasing decisions are now informed by online users.

Erdogan's (1999) literature review into celebrity endorsement suggested that a communication strategy can be much more effective when using celebrity endorsement tactics compared to non-celebrity endorsed communication strategies. As can be seen above there are clear advantages for brands who choose to use celebrity endorsement with a main benefit highlighting the high financial benefits that brands are willing to pay to have their offering linked to a famous individual. For example, reality television personality Kim Kardashian commands \$20,000 dollars to write a social media post about a brand (Escalas & Bettman, 2015) and received 3 million dollars to endorse Ubereats in Australia through traditional forms of media.

While literature on celebrity endorsement seems to be mostly skewed to the positive benefits of celebrity endorsement including benefits such as financial success and increased attention, there are of course disadvantages of using this communication tactic (Erdogan, 1999). There were five disadvantages of using celebrity endorsement identified in the literature. Firstly, celebrity endorsements can be more expensive than other forms of communication efforts

(Erdogan, 1999; Miciak & Shanklin, 1994). Secondly, celebrity endorsers can overshadow the brand creating the ‘vampire effect’ (Erfgen, Zenker, & Sattler, 2015). Thirdly, the celebrity endorser can be involved in negative publicity causing the associated brand to be negatively affected (Amos et al., 2008; Carrillat et al., 2014; Knittel & Stango, 2003; Zhou & Whitla, 2013). Fourth, celebrity endorsers can negatively influence the reputation of brand (separate to being involved in negative publicity) (Campbell & Warren, 2012; Erdogan, 1999; Khatri, 2006). Fifth, celebrity endorsers can be involved in multiple endorsement contracts (Ilicic & Baxter, 2014; Ilicic & Webster, 2011). While these disadvantages are explored as potential risks to brands, researchers in the area explain that if understood early in the communication strategy a brand can avoid negative results (Till, Stanley, & Priluck, 2008) and the high-cost in which celebrities demand as a result of having their identities linked to branded goods can be well justified (Erdogan, 1999; Choi & Rifon, 2007).

Some notable examples of celebrities who have benefited financially from celebrity endorsements include; David Beckham who signed a lifetime deal with Adidas for \$150 million, Beyonce who was paid \$50 million to endorse Pepsi, Michael Jordan and Lebron James who both signed exclusive deals with Nike in exchange for \$60 million and \$90 million per year, Charlize Theron being paid \$55 million to promote Dior, Brad Pitt receiving \$7 million for one single billboard ad for Chanel, and Jay-Z receiving \$20 million from Samsung (Hollywood Reporter, 2015).

Despite the extraordinary remuneration that celebrities receive during celebrity endorsement initiatives, in some instances using a celebrity is risky, as celebrity scandals can create negative attitudes towards the brand which therefore effects sales (Huang, 2017). For example, in 2009, brands including Accenture, AT&T, Gatorade, General Motors, Gillette,

Nike and Tag Heuer lost a collective \$12 billion as share prices fell as a result of Tiger Woods suspected infidelity, who had endorsement deals with those firms (Hock & Raithel 2019).

In some conditions, celebrities can even overshadow a brand in which they endorse, such that consumers remember only the celebrity and not the brand (Belch & Belch, 2013; Rossiter & Percy, 1987). Many researchers (e.g. Erfgen, Zenker & Sattler, 2015) refer to this overshadowing as *the vampire effect*. 'The vampire effect' can generally be defined as an image, object or person, which grabs the attention of the target audience away from the product or the brand (or other product/brand related messages) and thus, prevents customers from remembering the product or the brand (Kuvita & Karlicek 2014). The probability of the vampire effect occurrence increases when there is no congruency between the celebrity and a brand or a product (Kuvita & Karlicek 2014). When the celebrity endorsing the product does not have any relation to the product that they endorse then the vampire effect is more likely to occur (Erdogan, 1999). Further, it is also believed that the probability of the vampire effect occurrence increases if an internationally unknown brand uses an international celebrity (Erdogan & Baker, 1999). In contrast, to attempt to eliminate the vampire effect, Erfgen et al., (2015) emphasise that brands need to ensure there is a clear match between the celebrity and the brand/product.

Celebrities can endorse multiple products or brands at one given time, or soon after one another, even if the brands don't align with one another. For example, international singer Justin Bieber has endorsed Calvin Klein underwear, Beats headphones and even OPI nail polish despite never using the product himself. Research shows that consumers perceive celebrities who endorse brands in multiple product categories as less credible than those who

only endorse one (Mowen & Brown, 1981; Tripp et al., 1994; Ilicic & Webster, 2011). While a lack of credibility may be generated as a result of multiple endorsements, Turner (2014) believes that multiple endorsements, particularly at one given time, can lead to many benefits for the endorser including extended publicity and exposure to wider and varied audiences.

2.2.2. Manufacturing Celebrity

As can already be seen, one of the most common yet recent themes throughout the exploration of current celebrity is the concept of manufacturing fame. Breese (2010) explains that celebrities are not ‘found’ but rather they are ‘made’ and this type of celebrity attracts audiences based on their perceived excellence (Franck & Nüesch, 2007). As mentioned, celebrities as they are known to us, are highly talented (Rosen, 1983) (e.g. David Beckham is talented because of his sporting skills, Angelina Jolie is talented because of her acting skills) however with the rise of reality television and especially Internet platforms such as Instagram it is ordinary people with limited talent, achievements or skills who are often manufactured into popular celebrities.

Today, a manufactured celebrity’s fame is not focused on embodying a particular talent but rather a manufactured celebrity is known because they were once an ordinary person (Turner, 2006). A case in point are those celebrities that emerge from reality television programs (e.g. Skye Wheatly) or the Internet (e.g. Justin Bieber) however it’s important to note that both traditional celebrities (those who do have a particular talent or skill) and reality television/Internet celebrities can be manufactured however the role of the manufacturer changes. While early definitions of celebrities, as discussed earlier in this thesis, lean towards celebrities being traditional in nature, meaning it is their talent or skill that drives their fame, Boorstin’s 1987 work *On Celebrity and Fame* manufacturing where he described

celebrities as average individuals who in reality have not achieved anything meaningful but are publicised by the media and portrayed to be extraordinary.

The degree of manipulation in the production of celebrity affects its extent, sustainability and value (Rindova, Pollock & Hayward 2006). Whereas ‘celebrity personas’ can be entirely fabricated resulting in minor or short lived individuals with a real ability and a unique style to become ‘stars’ or ‘cultural icons’, both terms related to the definition of celebrity (Gamson, 1994; McCracken, 1989). Some researchers argue that the creation of celebrity rests on the dissemination of carefully selected information that could be either largely fabricated or well substantiated by evidence of individual achievement (Hayward et al., 2004). The provision of such information increases the attractiveness of celebrities to audiences by converting them into symbols of varied individual aspirations (McCracken, 1989) and collective myths about achievement and success (Rein et al., 2006).

The media play a central role in the process of manufacturing and fabricating celebrities by broadcasting carefully controlled information and content about celebrities that embellish both the extent of their achievements and the attractiveness of their identities (Adler & Adler, 1989; Gamson 1994). Celebrity varies in extent, and ultimately in value as an intangible asset, as a function of the levels of public attention and positive emotional responses it generates (Rindova, Pollock & Hayward, 2006). Although most researchers have recognised that the media mostly inform the public about issues and events (Chen & Meindl, 1991) they are also responsible for producing and selling cultural products (Deephouse, 2000).

The persuasiveness of celebrity reflects the growing reach and range of media outlets including television and the Internet. Gamson (1994) believes that growth in media outlets provides more space for more faces and increases both the demand for and capacity to product celebrities. Further, the creation of celebrity can be seen as an enterprise made up of

highly developed and institutionally linked professions and sub-industries (Gamson 1994). The workings of this enterprise increase celebrity-related content in the media and contribute to the convergence of information and entertainment in media accounts that cover not only the traditional domains of celebrity, such as entertainment and sports, but all aspects of social life, especially business (Gamson 1994; Rindova, Pollock & Hayward 2006). The growth of mass communication technologies is an important factor contributing to the emergence of celebrity and its spread to a variety of industries (Rindova, Pollock & Hayward 2006).

In 2016 two American high school students accidentally reached fame when their humorous Snapchat videos, using the term ‘Damn Daniel’ to emphasise a pair of shoes worn by one of the boys went viral online. The ‘Damn Daniel’ boys (as they’re known as today) are an example of an ‘anti-celebrity’ which has been defined further by Gamson (2011) as an individual who achieves fame in an online environment for unexpected reasons- the Damn Daniel boys posted their video online to share with friends and as stated on the *Ellen Degeneres show* “didn’t expect the world to see”. Along with the anti-celebrity, Gamson (2011) adds ‘self-made’ celebrities to his two-type celebrity typology. Self-Made celebrities are those who set out to purposefully manufacture themselves into a marketable product with the aim of becoming ‘famous’ (e.g. makeup artist Chloe Morello who posts makeup tutorials on her social media channels). A self-made celebrity does not need the resources that a traditional celebrity would need (e.g. a film crew, hair and makeup artist, stylists etc.) as they do these things themselves mostly due to the accelerated uptake and ease of access of social media and with the large reach that social media brings it is self-made celebrities who are reaping the same large financial benefits as traditional celebrities demand.

2.2.3. Celebrity Brands

In the past decade, the number of people who are considered celebrities has been growing. Celebrities are present in many different fields, including entertainment, sports, science, politics (McCutcheon et al., 2002) and have become central for consumers, with 75% of young adults exhibiting a strong attraction to a celebrity at some point in their lives (Boon and Lomore, 2001).

Stemming from celebrity endorsement literature is discussion and exploration based around celebrities being a brand with researchers such as Kowalczyk and Royne (2013) defining a celebrity brand as a distinct personality and reputation of a well-known or famous person who professionally labels, manages and promotes themselves to consumers or other stakeholders for the purpose of commercially leveraging their unique image.

As discussed earlier, celebrities, especially traditional celebrities, are professionally managed through the use of cultural intermediaries and researchers including Kowalczyk & Royne (2013) and Thomson (2006) support the development of celebrities as their own brands. With the celebrity industry growing significantly each day, many marketing and public relations professionals are specialising solely in celebrity image management (Thomson, 2006) highlighting the growth of this area. The sheer number of marketing and public relations practitioners who specialise in celebrity image management highlights the business relevance of this area as well as the high level of power and success a celebrity can command. In 2019, Tommy Bugg quit his career as an AFL player to start an online celebrity management company called Zooz Group. In the space of seven months, the company went from a start-up business to a multimillion dollar firm representing some of Australia's most successful digital influencers including Shani Grimmond and Brittney Saunders. While Zooz Group is a notable example of the success in which celebrity management companies can gain, there are

several other celebrity management companies worldwide all of whom are reaping the benefits of directing celebrity presence (Thomson, 2006). As a result of the management styles in which each company implement, they are able to demand high levels of financial payment with some companies requesting up to \$4,000,00 per year (Cieply & Barnes, 2011).

In recent years, researchers in the area of branding have begun to argue that the definition of a 'brand' should be broadened from relationships with products or companies to include anything that engages in emotional relationships with consumers (Luo, Chen, Han and Park, 2010). A celebrity brand in particular has been defined by researchers as a personality and reputation of a well-known and/or famous individual who labels themselves professional, manages and promotes themselves to a set of consumers for the purpose of commercially leveraging their unit image (Kowalczyk and Royne 2013).

Specifically, A-List Hollywood stars such as Brad Pitt and Jenifer Aniston represent powerful Hollywood brands to worldwide movie viewers in every movie on which they stem their names. As with traditional product brands, traditional celebrities (and their hired team of cultural intermediaries such as agents) have begun to realise the importance of enhancing and protecting their celebrity brands. For traditional celebrities, branding can mean simply identifying a career goal and implementing a game plan to achieve it. The concept of celebrification is one that is discussed periodically throughout celebrity literature.

Researchers such as Couldry (2003); Gamson (1994); Rojek (2001) and Turner (2006) refer to celebrification as the continuous production and reproduction of celebrity. Rojek (2001) suggests that the 'celebrification process' simply turns a non-media person into a media person that is recognised by fans.

Celebrities are human brands whose performances on and off stage, off and online, public or private, are all carefully constructed marketing and branding exercises. Their everyday life

choices and values are intrinsically private but performed in public and these actions create brands and branding identities. As a result of this, the human brand identities sell product brands through endorsements and persuasions by giving personality qualities to inanimate brands; and they encourage consumption through being an idealized consumer and a commodity vessel (Holmes & Redmond, 2014).

The early definition of brand identity (Aaker, 1996) describes the phenomena as a unique set of brand associations that brand strategists aspire to create or maintain. Combining human brand and identities definitions support examining celebrity's human brand identity as a multi-dimensional classification and mapping of human concepts including who they are, who they are seen to be and who they are in our lives (Jenkins, 2014). Human brand identities can take place as collective, collaborative, and performative (von Wallpach, Voyer, Kastanakis, & Mühlbacher, 2016) aspects of a social co-creation process involving multiple providers of identity (Merz, He, & Vargo, 2009).

As suggested by Thomson (2006), celebrities can most definitely be considered as human brands. Schroeder (2005) considers a celebrity such as Andy Warhol as a stunning example of 'an artist as brand' and Luo et al. (2010) view movie stars as branded components of movies. Overall, what is acknowledged is that humans, which includes celebrities, who are the subject of marketing, interpersonal, or inter-organisational communications can be referred to as human brands or person brands (Close, Moulard and Monroe, 2011).

2.2.4. Celebrity Selection

A convoluted topic that has attracted attention from many researchers (e.g. Patra & Datta, 2012) at both academic and practical levels of communication and celebrity studies is the selection of suitable celebrities for communication activities such as television commercials

and billboards. Many researchers have analysed celebrity selection in relation to the reasons for using celebrity endorsers in advertising (Ericsson & Hakansson, 2005), the criteria for selecting appropriate celebrity endorsers (Silvera & Austad, 2004) and the risk of using celebrities in advertising (Katyal, 2009).

There are many models and criteria for the selection of celebrity endorsers including Q-Ratings, the TEARS model, the No Tears approach and the FREDD principle. To assist in selecting a celebrity endorser many brands depend on Q-ratings which are determined by dividing the percentage of popularity with the percentage of familiarity when generates an answer as to how appealing the celebrity is amongst those who are aware of that particular celebrity.

The TEARS model (Shimp, 2000) consists of attributes such as trustworthiness, expertise, respect, attractiveness and similarity. Further, the No Tears approach involves not only analysing the attributes that the TEARS model comprises on but also allows for possible risks to be evaluated. The No Tears approach takes into accounts factors such as credibility of celebrities, matching of celebrities and viewers, matching of celebrities and brands, attractiveness of celebrities, cost considerations, working ease or difficulty, saturation factor and trouble factor. The FREDD principle consists of analysing attributes including familiarity, relevance, esteem, differentiation and deportment (Ericsson & Hakansson, 2005).

While the above models and criteria have been identified by researchers as appropriate celebrity selection tools, it is the *source credibility model*, the *source attractiveness model* and the *product match-up hypothesis*, that dominate majority of the literature in this area.

2.2.4.1. Source Attractiveness Model

The source attractiveness model outlines that the physical appeal of a celebrity influences the effectiveness of advertising messages (McGuire, 1985) as well as influencing the intent of consumers to buy. Early research highlights that attitudes of endorsing attractiveness influence attitudes and can be persuasive even when customers are strongly involved (Petty, Cacioppo & Schumann, 1983). When it comes to desire, memory and purchase intent, Khale and Homer (1985) found that attractive celebrities have more effect than less attractive celebrities however in contrast, researchers such as Till and Busler (2000) believe that while physical attractiveness produces positive feelings for advertising, these positive feelings do not translate into real buying intent.

Other research into the source attractiveness model has focused on whether the endorser's gender influences attitudes or not. Debevec and Kernan (1984) find that attractive female endorsers boost attitudes significantly more than attractive males. Cabalero, Lumpkin and Madden (1989) found that the intent of males to buy is greater with male endorsers and the intent of females to buy is greater with female endorsers. However, contradicting both above findings, Petroschius and Crocker (1989) find that neither attitudes nor intent to purchase are affected by the endorser's gender.

2.2.4.2. Source Credibility Model

The source credibility model suggests that consumers' perception of a celebrity endorser's expertise and trustworthiness influences the advertising message's effectiveness (Hovland & Weiss, 1951) however this result may not necessarily translate into a consumers purchase intention (Ohanian, 1991). While Ohanian (1991) argues that purchase intent may not

necessarily appear as a result of viewing a communication message, in terms of expertise, the more *expert* the celebrity endorser is, the more persuasive they (Aaker, Batra, & Myers, 1992) which can significantly increase the purchase intent (Ohanian, 1991).

Some researchers argue that the actual level of the endorsers expertise is not important but rather what is more significant is the consumers *perception* of the celebrity's level of expertise (Ohanian, 1991). To further extend the exploration into the source credibility model, some researchers suggest that if consumers have a positive predisposition toward an advertising message, a less-credible source can be more persuasive than a more credible source (Erdogan, 1999).

2.2.4.3. Product and Celebrity Match Up Hypothesis

A significant portion of research in the celebrity studies area, particularly the researcher related to marketing, examines how the fit between the celebrity's image and endorsed brand affects advertising attitudes, brand attitudes, and purchase intent (Kamins, 1990; Misra & Beatty, 1990). Past research has used many terms interchangeably to refer to the fit between celebrity and brand: congruence (Misra & Beatty, 1990), consistency (Walker, Langmeyer, & Langmeyer, 1992), match-up (Bower & Landreth, 2001), fit, and match (Kamins & Gupta, 1994).

The product match-up hypothesis suggests that the higher the perceived fit between the celebrity's image and the endorsed brand, the more persuasive the celebrity and the ad will be (Erdogan, 1999; Kamins & Gupta, 1994). The benefits of good fit also spill over to the celebrity, as it increases the celebrity's believability and attractiveness (Kamins & Gupta, 1994). The product match-up hypothesis has also been examined in specific product contexts: when products are meant to enhance attractiveness, using an attractive celebrity will be more beneficial than using a less-attractive one (Kahle & Homer, 1985).

Some research argues that using celebrity endorsers is appropriate when purchases entail high social or psychological risk or products/services are status symbols (Atkin & Block, 1983; Kamins, 1990) however it has also been suggested that when products are inexpensive, low-involvement, and undifferentiated, celebrity endorsers influence consumers (Callcott & Phillips, 1996). Interactions between type of product, endorser ethnicity, and the product's country of origin suggest that for utilitarian products, consumers have more favourable responses when the endorser's ethnicity has low fit with the product's country of origin compared to when it has high fit. With hedonic products, however, consumers have more favourable responses when the endorser's ethnicity matches their own, regardless of the product's country of origin (Ryu, Park, & Feick, 2006).

Erdogan (1999) found that when the celebrity's image does not fit with the brand's image, consumers doubt the sincerity of the celebrity's endorsement, as they appear to have been bought. Alternately, during the span of an advertising campaign, celebrities' images can change and no longer fit with the brand. Celebrities' images can change as a result of (1) a change in their physical appearance; (2) a decline in professional accomplishments; (3) immoral behaviour; or worse, (4) involvement in criminal activities. Therefore, inconsistent or negative information related to a celebrity can spill over and affect the image of the endorsed product (Till & Shimp, 1998). Finally, lack of fit can create an additional problem, in which the celebrity eclipses the brand (Evans, 1988). Eclipsing tends to occur when the celebrity evokes stronger attachments than the focal brand (Thomson, 2006); in other words, when there is a poor match between the attachment to the brand and attachment to the celebrity. In general, Mehta (1994) finds that ads featuring celebrities encourage viewers to focus on the celebrity rather than the brand, while ads without celebrities encourage viewers to focus on the brand and its features.

Many studies have examined the influence of an apparent match-up between endorser and product to determine if there is an influence on the consumer's purchase intentions (Ohanian, 1991; Tripp et al., 1994). Kanungo and Pang (1973) used traditionally gender-specific advertising (men with stereos and women with furniture) to propose that 'fittingness' or perceived congruence between characteristics, existed between the endorser in an advertisement and the type of product being advertised. Peterson and Kerin (1977) also suggested the need for product/endorser congruency within an advertisement if the purpose of the advertisement was to enhance communication.

The balance between the product and the endorser is an integral aspect of the match-up relationship. Baker and Churchill (1977) were at the forefront of the match-up phenomenon whereby they argued that the interaction between product and the characteristics of the endorser was most important in creating the most influential relationship between brand and consumer. Friedman and Friedman (1979) investigated the effects of matching endorser type and product type by examining the characteristics of endorsers of products based on the level of risk associated with the product being endorsed. Three types of endorsers (celebrity, expert, and consumer) as well as three products defined by risk (low financial, performance, and physical risk; high in financial, performance, and physical risk / low in psychological and social risk; no risk) were included in the study. While examining trustworthiness, awareness, attractiveness, and likeability, the researchers found that an effective match was not limited to the physical characteristics of a spokesperson.

Till and Busler (1990) conducted two studies to examine the importance of two match-up factors: Attractiveness and Expertise. The first study examined the influence of attractiveness on brand attitude, purchase intention, and key brand beliefs. In the second study, the authors examined the influence of expertise on the same dimensions by manipulating the product and

the type of endorser. The study found that expertise was more important than attractiveness, as perceived expertise was found to have an interaction with the endorser (e.g., athletes and energy bars versus actors and energy bars or candy bars). As a whole, results showed that expertise was a more important factor than physical attractiveness when it came to brand attitude, purchase intent, and endorser-fit with the product.

Lynch and Schuler (1994) used the schema theory to interpret the results of previous inquiries into the match-up hypothesis and designed two experiments to provide additional insight into how schema might be changed by a spokesperson/product match. The first experiment addressed the effect of match-up between a spokesperson characteristic and a product attribute on spokesperson credibility. The second considered the effect of a match-up between a spokesperson characteristic and a product attribute on the schema of the product. Both studies supported the match-up hypothesis between a spokesperson's characteristics and a product's attributes in that they could both initiate a change in the spokesperson and product schemas.

It is often assumed that an endorser's image often influences the image of the product he or she is helping to promote. Till and Shimp (1998) used an associative network model of memory to examine the influence of negative information about a celebrity on the product that they endorsed. Three studies were conducted to examine the relationship. In the first two studies, fictitious, but realistic, celebrity endorsers were used. In the third study, an actual celebrity was used. Findings showed that negative information about a celebrity resulted in a decline in attitude towards the endorsed brand only for the fictitious celebrity.

2.2.4.4. The Meaning Transfer Model

McCracken (1989) explains the effectiveness of celebrities, mainly as spokespersons who endorse brands and products, by assessing the *meanings* consumers associate with the

endorser and eventually transfer to the brand. This perspective is shared by Kambitsis et al (2002) who believes that personalities of celebrities are an important factor in influencing specific target audiences to which such personalities are easily recognisable and much admired. McCracken suggests a meaning transfer model that is comprised of subsequent stages. First, the meaning associated with the famous person moves from the endorser to the product or brand. Thus, meanings attributed to the celebrity become associated with the brand in the consumers' mind. Finally, in the consumption process, the brand's meaning is acquired by the consumers. The third stage of the model explicitly shows the importance of the consumer's role in the process of endorsing brands with celebrities.

McCracken's model is based on the concept of meanings. Celebrities contain a broad range of meanings, involving demographic categories (e.g. age, gender, status), personality and lifestyle types. For example, Madonna is perceived as a strong, intense and modern woman and is associated with the lower middle class (Walker et al. 1992). McCracken (1989) emphasises that a famous person represents not one single meaning, but expresses a number and variety of different meanings. According to Martin (1996) celebrities are useful in communication efforts such as marketing as they provide a set of characteristics that supports consumers in evaluating the brand presented to them. In contrast to anonymous endorsers, celebrities add value to the image transfer process by offering meanings of extra depth and power that is complimented by their lifestyles and personalities (McCracken, 1989).

Extensive studies demonstrate that consumers purchase products not only for what they do but also for what they symbolise (Levy, 1959). Consumers tend to create, define and retain their identities through their consumption objects; they acquire, use and display goods and services to enhance a sense of self, to present a certain image in public and to boost social

status (Richins, 1994). Based on this line of reasoning, McCracken (1989) used associative learning theory to investigate shifts in meaning resulting from the endorsement process, arguing that repeated association between a brand and a celebrity endorser creates an identity/image transfer from the endorser to the brand. McCracken (1989) proposed a three stage model to illustrate the cultural meanings conferred through the endorsement process. In the first stage, celebrity endorsers develop certain symbolic properties unrelated to the endorsement based on their status, class, lifestyles, film roles, political campaigns or athletic achievements. Next, the symbolic properties become associated with the product/brand through the endorsement process. In the last stage, symbolic meanings are transferred from the product/brand to consumers when they purchase the endorsed product/brand.

2.3. Measuring Celebrity

The literature highlights several constructs in which assist with measuring the appropriateness of celebrities in communication activities such as celebrity endorsement.

This following section will discuss:

- Source credibility
- Brand personality
- Celebrity authenticity

2.3.1. Source Credibility

Credibility refers to the extent to which the source is recognised as possessing significant knowledge or enough experience to offer an unbiased judgment (O'Mahony & Meenaghan, 1997). If information comes from a credible source, consumers' attitudes, values, opinions and behaviours can be influenced through 'internalisation' (Ohanian, 1991; Daneshvary & Schwer, 2000). Internalisation happens when consumers allow a source (e.g. someone with credibility) to influence their personal attitudes and values. As stated by Daneshvary &

Schwer (2000), an individual accepts the influence of the source not only because it offers a solution to a problem but also because of his/her credibility. Therefore, an endorsement of a product by a credible source may affect consumers' behavioural intentions.

Additionally, Friedman and Friedman (1979) proposed that through internalisation, consumers who are influenced by product endorsements are more eager to buy expensive and/or complex products compared with those who are not. Endorsement from a credible source is effective when used on consumers who have negative perceptions towards the product (Daneshvary & Schwer, 2000). For that reason, the credible source can counterbalance these perceptions and result in greater message acceptance (Bryne, Whitehead & Breen, 2003). Ultimately, celebrities who endorse many products are perceived as less credible than those who endorse a particular product (Silvera & Austad, 2004).

There are two important factors that underline the concept of source credibility: source trustworthiness and expertise (McCracken, 1989; Miller & Baseheart, 1969). According to Toncar, Reid and Anderson (2007), source trustworthiness and expertise contribute independently to source effectiveness. Trustworthiness is defined as the perceived willingness of the celebrity to make valid assertions (McCracken, 1989; Ohanian, 1991). Erdogan (1999) defined trustworthiness as a consumer's perception towards the honesty, integrity and believability of an endorser.

As O'Mahony and Meenaghan (1997) highlighted, source trustworthiness is a manifesting attribute underlying source credibility that affects attitudinal change in consumers. Without trustworthiness, the other attributes possessed by the endorser are unlikely to be effective in changing consumers' attitudes (Miller and Basehart, 1969). This is in line with Atkin and Block (1983), who emphasise that celebrities are perceived to be more trustworthy than non-celebrities.

2.3.2. Brand Personality

Celebrity personality and associated attributes is a theme looked at throughout the literature in the area of celebrity however the term ‘attributes’, even in the context of celebrities, is often linked to marketing concepts such as brand personality and traditional brand attributes to help measure the characteristics of a celebrity brand (Ambroise & Valette-Florence, 2010; Lunardo et al., 2015). A prominent researcher in the area, Aaker (1997) identified sophistication, excitement, sincerity and ruggedness as key dimensions of brand personality.

The first dimension of brand personality identified by Aaker (1997) is sophistication. A sophisticated brand is one that is glamorous, charming or romantic. Applying the brand personality to celebrities implies that a sophisticated celebrity would thus be one who is perceived as glamorous, charming or romantic. This dimension of personality including glamour, charm and romanticism may be close – although not equal – to what some call physical attractiveness, which indeed correlates almost perfectly with these notions, such as desirability to date or marry (Cunningham, Barbee & Pike, 1990).

Associations with attractiveness are predominantly positive in tone (Hamermesh & Biddle, 1994), with physical attractiveness stimulating attributions of desirable personality characteristics and likeableness. For instance, individuals attribute more socially desirable personality traits, such as friendliness and interestingness, to more attractive individuals (Dion, Berscheid, & Walster, 1972). The positive effect of beauty goes beyond mere preference judgments to influence behaviour in a public goods game (Andreoni & Pétrie, 2008) and even in real world earned incomes (Hamermesh & Biddle, 1994). This positive effect of physical attractiveness is in line with the substantial body of literature showing a positive effect of physically attractive celebrities on advertising effectiveness (Baker &

Churchill, 1977; Kahle & Homer, 1985). As a whole, the discussion outlined above suggests a positive effect of sophistication on celebrity appeal.

The second dimension of brand personality is sincerity, which represents the idea of being down-to-earth and honest. Considering sincerity as a sub-dimension of trust (Crosby, Evans, & Cowles, 1990) and trust as exerting positive effects on affect (Chaudhuri & Holbrook, 2001), individuals who perceive celebrities as sincere may be likely to develop positive affect toward them and perceive them as appealing. Along with this view of positive effects of sincerity, research in the consumer arena shows that when consumers perceive a marketing agent as insincere, with a highly accessible ulterior motive underlying his/her behaviour (e.g., a salesperson offering a compliment to a potential customer before purchase), the effects of insincerity are resisted (Campbell & Kirmani, 2000). Also of importance, research on social judgment suggests that people's judgments of others fall into two areas, namely warmth and competence (Judd, James-Hawkins, Yzerbyt & Kashima, 2005). These two emerge in varied contexts, such as liked and disliked groups (Cuddy, Fiske, & Glick, 2007) or romantic partner choices (Sinclair & Fehr, 2005). Since warmth judgments include perceptions of sincerity (Aaker, 1997; Judd et al., 2005), and warmth positively affects liking (Barger & Grandey, 2006), it may be likely that sincerity exerts positive effects on appeal. In other words, celebrities perceived as sincere may be considered more appealing than those perceived as insincere.

As people's judgments fall into the area of competence, it is no surprise that competence defines another dimension of brand personality (Aaker, 1997). Brand personality competence is captured by facets including traits of being reliable, intelligent and successful and suggests an effective capacity to get one's own way (Cuddy, Fiske, & Glick, 2007). Recent work on fundamental human needs suggests that if an object is responsive to a person's needs for

competence, intense attachment may result (Deci & Ryan, 2000). As such, brands that are perceived as competent and fulfilling consumers' needs prompt more attachment than brands perceived as incompetent (Thomson, 2006). Applied to celebrities, this may suggest that those being perceived as competent may lead to more attachment and higher appeal scores.

Brand personality also involves excitement, which connotes notions of energy and activity. Research provides consistent support for the notion that excitement is a characteristic that people value. For instance, research on mate selection suggests that excitement is one of the most desired characteristics and contributes to unique experiences and interesting interactions (Buss & Barnes, 1986). Applied to people perception, this discussion highlights that the more people attribute excitement to a celebrity, the more the celebrity will be perceived as appealing.

Finally, brand personality includes the dimension of ruggedness. Ruggedness refers to notions of toughness and strength and is also indicative of a strict personality (Mæhle and Shneur, 2009). In accordance with the original notions of a tough, strong and strict personality that were salient in the dimension of ruggedness, rudeness in the social judgment literature refers to an insensitive behaviour enacted by a person who displays a lack of regard for others (Pearson & Porath, 2005). These rude actions can be verbal or nonverbal, and may include the violation of norms of mutual respect (e.g., sexist comments, racial slurs) (Porath, Macinnis and Folkes, 2010). Examples of rude behaviours from celebrities are common. For example, Actor Mel Gibson, having separated from his girlfriend, has been accused of breaking her front teeth with a blow that glanced off her jaw and grazed the chin of their infant daughter. The fairness and justice literatures clearly suggest that people witnessing rudeness are affected when others are treated unfairly, and may punish perpetrators (Kahneman, Knetsch, and Thaler, 1986).

In an attempt to examine and understand celebrity brands, Lunardo et al. (2015) found that previous brand personality dimensions- sophistication, excitement, sincerity, ruggedness and competence- (as discovered by Aaker, 1997), all assist in the creation of a positive relationship with celebrity brand appeal. Attributes such as charisma and social intelligence help to define a celebrity and these attributes are ones that a celebrity must have in order to maintain a successful celebrity brand however these interpersonal connections come natural for some celebrities while other celebrities find it more challenging (Rein et al., 2006).

The role of authenticity has been looked at in relation to the success of building a strong celebrity brand. Moulard, Garrity, and Rice (2015) developed a scale consisting of two dimensions: rarity (talent, discretion and originality) and stability (consistency, candidness and morality) which helped to define celebrity authenticity. The results of Moulard et al's. (2015) study found that celebrity rarity is significantly more important for a younger demographic of consumers while celebrity stability is significantly more important for an older demographic of consumers.

Yue and Cheung (2000) contrasted the relational outcomes of celebrities who are perceived to be glamorous with celebrities who are perceived to encourage people's engagement in charitable causes and pro-social behaviours. The research suggests that individuals are more likely to emulate charitable celebrities but are more likely to glorify glamorous celebrities (Yue & Cheung, 2000). Further, celebrities are more likely to become role models when they are perceived as down to earth and realistic but are more likely to be worshipped when they are recognised as extraordinary and idealistic (Yue & Cheung, 2000).

2.3.3. Celebrity Authenticity

While different definitions of authenticity exist (Beverland & Farrelly, 2010), there appears to be a consensus that authenticity includes being true to one's self and being real by exhibiting behaviours that are motivated by one's actual thoughts and feelings. The concept of authenticity has been discussed for some time across several disciplines including marketing (Arnould & Price, 2000), literary criticism and art (Fine, 2003). Recent research in the area of marketing and communication also adopts and empirically examines this idea (Moulard et al., 2015), suggesting that human brands such as celebrities are perceived as authentic if they are perceived as being true to themselves.

These ideas explored in the human brand authenticity research are often investigated in relation to the self-determination theory (Deci & Ryan, 2000). The theory proposes that self-determined behaviour, or intrinsically motivated behaviour, stems from the self. This is in contrast to extrinsically motivated behaviour, which stems from external sources. Intrinsic motivation is a characteristic of participating in an activity for its inherent satisfaction and therefore involves the active engagement with tasks that people find interesting (Deci & Ryan, 2000).

Further, intrinsic motivation involves one's dedication to an activity and personal involvement in it (McReynolds, 1971). Extrinsic motivation, on the other hand, is characterised by participating in behaviours that result in a separate outcome (other than the inherent gratification of engaging in the behaviour), often a reward or a punishment (Deci & Ryan, 2008). While self-determination theory focuses on an individual's perceptions of their own authenticity (Sheldon, Ryan, Rawsthorne & Ilardi, 1997), the research on artists and celebrities extends these ideas to the perceptions of another individual's authenticity (Moulard et al., 2015).

2.4. Understanding the Desire to be a Celebrity

After looking at research which explores the history of celebrities and how the idea of celebrity has evolved over time, this literature review discussed celebrity endorsement in celebrity and communication based literature and studies looking at the ways in which celebrity effectiveness can be measured for branding purposes. It turns now to a third relevant area of research: the concept of celebrity desire.

The two bodies of research that fall into this concept of celebrity desire are

a) the desire for fans

Studies focused on the understanding of celebrity desire look in particular at the several ways in which desire can be classified as well as the negative outcomes of desiring fame such as narcissism.

b) the relationships built between celebrities and their fans

Research that falls under this banner look at the concept of a fan and highlight the various relationships which celebrities can have with their fans and audiences with a particular focus on how fascination with celebrities can lead to various types of emotional responses that consequently generate loyalty.

These two bodies of literature will be drawn on, in the exploration of the conceptual framework outlined in chapter three.

2.4.1. Desiring Celebrity

In recent years, the psychological analysis of celebrity and those who follow celebrities have increased significantly, more so than ever before (Maltby et al., 2008) with many people desiring to be famous and aspiring to emulate the lives of celebrities seen across the

entertainment industry. According to the UK's Learning and Skills Council (2006), 16 per cent of older teenagers, those aged between 16 to 19 years old, genuinely believe that they are going to become famous in the next few years and 11 percent are prepared to unenroll in their current education e.g. school or university if achieving fame was promised. The desire to achieve fame has significantly increased since the rise of reality television consumption, as discussed in chapter two of this thesis, which can be seen in the number of applications for reality television shows such as Big Brother and The Voice which at best seem to promise a little more than fleeting fame to participants (Maltby et al., 2008). The accelerated intake of social media platforms such as Instagram have also aided in the popularity of fame desire which this thesis will focus on.

Researchers across the literature have explored the desire for fame and several frameworks have been created in an attempt to assist in the understanding of this psychological behaviour that to some is seen as a very complex construct (Gountas et al., 2012; Maltby, 2010; Maltby et al., 2008). The first researchers to really conceptualise the desire for fame were Maltby et al. (2008) who explored implicit theories that address people's main motives for fame. Maltby et al. (2008) found that, when asked why they want to be famous, respondents often said that they always wanted people to notice them and want to see their photo in publications such as magazines. Gountas et al. (2012); Kasser and Ryan (1993); Maltby (2010) and Maltby et al. (2008) believe that the desire for fame is an extrinsic type of aspiration. Maltby (2010) says that the most notable intrinsic dimension which has been linked to the desire for fame is the disinterest and selfless concern for the well-being of others, commonly referred to in the literature as 'altruism'.

Regardless of this, studies in this area have found that there is often a contrast between the reason people say that want to be famous versus what they actually think. Many individuals who desire fame say that they want to be famous to help other people however Giles (2000) says that this is misleading and does not reveal their true intentions. The desire to help others can be associated with extrinsic goals due to celebrities receiving positive external feedback and social recognition for their good deeds and involvement with sustainable or social causes. Kasser and Ryan (1993) explain that extrinsic aspirations depend on the judgement of others and require external approval; while intrinsic goals are important to satisfy basic psychological desires or needs.

Another significant researcher in the literature is Gountas et al. (2012) who created a need for fame scale consisting of six items that facilitate the way in which it operates. The need for fame scale was developed based on already existing academic literature reviews and incorporates items which translate to three main benefits associated with fame: celebrity lifestyle, admiration and social power (Gountas et al., 2012). Gountas et al. (2012) explains that there are six items in their need for fame scale consisting of; one day I would like to be famous, I love the idea of becoming a famous person, I would like to be a famous celebrity because it would give me a higher social status, I would like to be famous because other people perceive me as having more power and influence, the lifestyle of famous celebrities appeals a lot to me and if I were famous I would be happier.

Kasser and Ryan (1996) believe that there are three types of extrinsic aspirations; fame, money and image and four types of intrinsic aspirations growth, relatedness, helpfulness and health. Further to their work, Maltby et al. (2008) also found thirteen individual factors that emerged as dimensions of people's motives to be famous including ambition, psychologically

vulnerable, attention seeking, conceitedness, social access, altruism, positive affect, glamour, intensity vulnerability, celebrity lifestyle, drive and perceived suitability.

The desire to find some level of fame is so strong that according to Uhls and Greenfield (2011) fame is the number one value, selected as the most important value for future goals by young individuals. Younger generations in society absorb messages in their media environment regarding fame as a future goal and their interpretations of these messages highlight the importance and value of public recognition (Uhls and Greenfield 2011). Enacting the value of fame, the majority of young people, especially preadolescent individuals use online video sharing sites (e.g. YouTube) and photographic sharing sites (e.g. Instagram) to seek an audience beyond their immediate community.

While there are many critical success factors that come from being famous, in a very social media orientated world, the desire to be famous is one that is producing negative outcomes for those who wish to secure it. A lot of researchers in their exploration of fame desire often refer to narcissism as a negative result of either desiring fame or being successful in seeking it. Davenport, Bergman, Bergman, and Ferrington (2014) explored the role of narcissism in the motives and usage of different social media platforms, including Twitter and Facebook. In their study it was found that features of Twitter make tweeting the preferred means of active usage amongst narcissists in a sample of college students, but not in an adult sample as they prefer Facebook. There are two types of usage levels on social media sites; active users and passive users (Davenport et al. 2014). Active usage refers to engaging with the platform as a creator of content, for example posting status updates, commenting, sharing photos etc. Passive usage refers to engaging with the platform solely as a consumer of content, for example, reading a status update or viewing pictures. In relation to narcissism, narcissists

would be expected to engage in more active than passive usage due to their strong need to maintain their inflated egos and garner attention from others (Davenport et al., 2014).

More recently, media publications and news outlets have been more in line with arguments that emphasise the idea that excessive and active social media use and narcissism are very closely connected to one another (Jayson, 2009; O'Dell, 2010). However the research examining the relationship between narcissism and social media use has produced modest and somewhat inconsistent findings (Bergman, Fearington, Davenport, & Bergman, 2011; Carpenter, 2012; Nadkarni & Hofmann, 2012). Other previous research has found a positive relationship between the number of friends one has and narcissism (Bergman et al., 2011) with the rationale that having a large numbers of friends would be attractive to narcissists as a measure of importance when it comes to popularity.

The process by which users gain followers on social media platforms such as Instagram is different than that of Facebook whereby Instagram does not require the users to send or accept friend requests nor does it require that users to become followers of those following them. Therefore, Facebook relationships are reciprocal while Instagram relationships are not. Given that narcissists have an inflated self-view and engage in a variety of strategies aimed at bringing attention to themselves (APA, 2013) features unique to Instagram may be more appealing to narcissists than those on platforms such as Facebook. McKinney, Kelly, and Duran (2012) found a significant connection between narcissism and the amount of content posted by a user online which could suggest that platforms such as Instagram may be the preferred social networking site for a narcissist.

Some research into narcissism suggests that young people today are significantly more narcissistic than during the 1980s and 1990s with celebrities playing a primary role in this occurrence (Twenge, 2014). Twenge's (2014) research outlines that an increase in narcissism amongst young people correlates with materialism and a greater focus on money, fame and image. Twenge (2013) sampled high school and college students in America and found that younger generations were much more likely to state 'being very financially well off' as a life goal. In the late 60s and early 70s, 45 per cent of young people at the time associated financial success with life time goals compared to 82 per cent of young people believing the same thing today (Twenge, 2013). It is evident that young people seem to think they can achieve fame a lot easier than ever before and there are likely to be a number of drivers for the rise of narcissism including celebrity culture and the growth of the Internet.

Narcissism as a concept is often seen as being quite distinct from the concept of self-esteem where somebody who has a high self-esteem values individual achievement, but they also value their relationships and caring for others (Twenge 2014). In contrast, narcissists are missing the piece about valuing, caring and their relationships and as a result they tend to lack empathy and have poor relationship skills. Lawrence (2009) indicated that the desire for young people to become famous suggests that they are not prepared to face the challenges of adulthood and this is further exemplified through the childish like behaviour that many celebrities exude to society. For instance, Justin Bieber, who is estimated to have a net worth of \$265 million, was charged with a drunk driving after drag racing his Lamborghini in America and laughing in his mug shot that was soon posted to his social media account.

In recent years there has been considerable research on the association between mass media, celebrities and the role modelling function in which they play. The ideology of looking like a

celebrity is so strong amongst young women that a recent trend in cosmetic surgery sees women requesting specific body parts of celebrities, for example Kim Kardashian's eyes and jawline (Brown & Tiggemann, 2016). Maltby, Giles, Barber, and McCutcheon (2005) found that those who worship a celebrity woman who is 'attractive' are more likely to have body dissatisfaction as they compare themselves to that celebrity. Further, the social comparison theory, whereby humans have an innate drive to compare themselves with others in order to make evaluations about their abilities and opinions, especially when objective measures do not exist (Festinger, 1954) is one that is widely looked at within this body of knowledge. When comparing their appearance with that of thin and attractive models, Brown and Tiggemann (2016) explain that most women will inevitably fall short resulting in feeling negative about themselves and their bodies.

Interestingly, Jones (2001) found that women compared more to peers for height and personality but equally to celebrities and fashion models for weight and shape. Most of the research into body image and the influence of celebrities in the media has been looked at mostly in the context of traditional forms of media such as fashion magazines and television commercials however studies by Brown and Tiggemann (2016) investigated the impact of attractive celebrity and peer images on women's body image in the context of online social media platforms, particularly Instagram.

Brown and Tiggemann (2016) found that the mood of their undergraduate female participants when exposed to celebrity and peer images was increasingly negative with other factors such as extreme body dissatisfaction also occurring. Further to this the research also explored celebrity worship whereby Brown and Tiggemann (2016) found that celebrity worship moderated an increased effect of celebrity images on body dissatisfaction leading to the

overall conclusion that exposure to attractive celebrity and peer images can be very dangerous to the body image of young women.

Research by Fardouly, Diedrichs, Vartanian, and Halliwell (2015) found that time spent on the Internet and more specifically time spent on social networking sites is positively correlated with negative mood and body dissatisfaction. Research by Tiggemann and Zaccardo (2015) found that exposure to ‘fitspiration’ images lead to increased negative mood and body dissatisfaction.

While there is a lot of negativity based around social media as a cause for initiating body dissatisfaction within women it is important to recognise that some studies show that female Instagram users are perceptively aware and prefer to follow Instagram profiles that intentionally portray positive images and provide encouraging reviews about products (Djafarova & Rushworth, 2017).

2.4.2. Fascination with Celebrities

As can be seen in the above discussion as well as the discussion in the previous chapters, society has had a strong fascination with celebrity and fame dating back to first part of the 20th century (Choi & Berger, 2009; Tanner, Maher & Fraser, 2013).

Interest in celebrities has been very well documented in research (Giles 2000; Maltby et al., 2006; McCutcheon et al., 2002). According to Giles and Maltby (2004), a normal part of adolescence is developing admiration for and fascination with celebrities. This admiration and interest can impact the way we view our favourite celebrities in that existing positive beliefs about the celebrities may persist into young adulthood and ultimately influence

behaviour (Bui, 2014). Boon and Lomore (2001) found that young adults are inspired by favourite celebrities, whom they see as idols, to pursue create activities and change their lifestyle in a way that is similar to the celebrities' interests and lifestyles.

As Dyer (1998) highlights, celebrity culture and the celebrity industry has garnered public fascination. Ferris (2007) echoes this fascination by arguing that being a celebrity simply means that these individuals have been successful in manifesting their image to the masses. Being a celebrity in this instance, refers to an individual's ability to successfully market and expose themselves and their lives to the public for mass consumption whereby the over exposure of celebrities in a celebrity obsessed culture has resulted in these individuals to become a commodity within the industry (Ferris, 2007).

Additionally, the over exposure of celebrities in the media has created a new relationship amongst the audience and their attachments to these individuals and the characters they may play in the programming in which we consume (for example Chris Hemsworth playing Thor) (Aguiar & Schneider, 2002). Anderson (1984) refers to this attachment as an imagined community where members such as the general public perceive celebrities as being their next door neighbours. An imagined community is best understood as a socially constructed community where an individual's over exposure to celebrity media has created a false sense of reality (Giles 2000; Rubin & McHugh, 1987). As Turner (2004) notes, the audience's attachment to these individuals has caused a cultural shift to take place within society. In particular, the advancements in the technological world such as the reliance on mobile phones and the accessibility of real time updates from celebrities via social media has expanded and facilitated this allude of celebrities to include their private lives and the lives of those related to them (Klapp, 1969; Turner, 2004).

Research into celebrity interest has found two discrete function of celebrity attachments; a social entertainment function, and an intense personal function (Maltby et al., 2002). This may be dependent on the role of peers in parasocial relationship development where celebrity attachments are shared with others; they may fulfil more general social functions, like an extended social network (Giles & Maltby 2016). However, they are likely to be different in nature from private attachments to celebrities, which may result from difficulties in the autonomy process (Giles & Maltby, 2016).

2.4.3. Celebrity/Fan Relationships

The relationships in which celebrities and fans share has been looked at significantly throughout the literature with much research focusing primarily on the psychological deterrents and impact that these relationships can have on self-identity. Celebrity-fan relationships have primarily been represented as fanatical in nature with researchers such as Horton and Wohl (1956) describing such relationships as para-social interactions, to be discussed later in this chapter. Other previous research has examined celebrity-fan relationships in relation to their point of difference from traditional face-to-face relationships (Banister and Cocker, 2014) where the relationship between a celebrity and fan is often imaginary in nature (Caughey, 1985).

Some scholars suggest that consumers can use fantasy orientations to either *be* or *be with* a celebrity and this lack of 'real-life' interaction is what differentiates celebrity-fan relationships to ordinary social relationships. When *being* a celebrity, consumers vicariously experience lives that are more interesting, romantic and dangerous than their own and when *being with* a celebrity, consumers can gain an increase in their own social status and can

experience intimacy without the risk of rejection (Zimmerman and Ayoob 2004). Wohlfiel and Whelan (2012) provide an example of this possible intimacy in their introspective study of a fan relationship with the actor Jena Malone, whereby fantasised romantic encounters with the actor are used to make up for an unavailing romantic life.

Celebrity-fan relationships have also been examined from a consumer behaviour perspective across marketing literature where O'Guinn (1991) refers to the 'touching greatness phenomenon' whereby fans aim to achieve closer relationships with their chosen celebrity via consumption activities such as purchasing memorabilia. Leets et al. (1995) explored attempts and motivations to develop two-sided relationships via fan letters. In more recent times, contemporary consumer-celebrity relationships are impacted by heightened (consumer-celebrity and consumer-consumer) interaction opportunities afforded by social media such as Twitter (Hamilton & Hewer, 2010).

From a branding perspective, Thomson (2006) identifies that celebrities possess brand-like properties which therefore enable them to create awareness as well as an overall image of their own in consumers' minds (Seno & Lukas 2007). Fournier's (1998) framework into consumer-brand relationships illustrates the active role brands can play as repositories of meaning in the construction of self and includes a typology of relationships ranging from best friendship to enslavement. Implicit in Fournier's (1998) consideration of consumer-brand relationships are the functions these relationships provide for consumers, a concern that is also relevant for consumer-celebrity relationships. Pimentel and Reynolds (2004) recognise the potential significance of consumer-brand relationships whereby they draw on the experience of football fans, demonstrating how these two contexts (brands and celebrities) offer potential similarities.

Prior research has explored consumers' use of celebrity meanings (McCracken 1989). Pringle (2004) believes that celebrities can represent an enhanced fantasy reflection and provide consumers with information regarding consumption products and practices that allow them to make the best of their appearance. Celebrities act as exemplary and inspirational figures to consumers (McCracken, 1989) and act as 'super consumers' with strong self-images who communicate clear meanings for advertisers and brands (Carroll, 2009).

Celebrity-fan relationships have been closely linked to the development of self-identity whereby potential associations between products, brands and consumers' identities have been made a focus (Solomon, 1983). Consumers are said to actively engage in meaning making using brands as cultural resources to construct or reinforce identity (Elliott and Wattansauwan, 1998). In relation to celebrity endorsement, Kahle and Homer (1985) suggest that successful campaigns featuring celebrities will achieve a good match up in the minds of consumers between celebrity and product image. Celebrities should also be similar to the target audience in order to encourage some kind of liking for the advertisement/brand which could demand multiple endorsers (Hsu and McDonald 2002), and individuals specifically seek out celebrities with which they share an affinity to (Boon and Lomore, 2001). Rubin et al. (1985) suggests that individuals will start imaginary social interactions with those celebrities they perceive as 'real and similar'.

Grubb and Grathwohl (1967) suggest consumers enhance their identity through the purchase of a product or brand whose image matches and complements their identity. However more recent understandings of identity consider the self to be a flexible project (Shankar, Elliott & Fitchett, 2009) whereby consumers work with the market to forge a coherent if diversified

and often fragmented sense of self (Arnould & Thompson, 2005). Some researchers believe that contemporary celebrities reflect postmodern selves, and consumers use celebrities as a testing board for their own self-identities (Rose & Wood, 2005).

2.4.3.1. Defining Fans

A celebrity's fame is produced through identification, familiarity and remembrance by the general public and when the general public are in favour of a celebrity then these people become what are called 'fans'. The concept of a fan originated in the late 1880s where the term described American Baseball enthusiasts and today has grown to include many other consumers of entertainment. The term 'fan' was an abbreviation of the word fanatic (from the Latin *fanaticus*, which means inspired by deity; frenzied, frantic) (Leets, De Becker & Giles, 1995). Today, this definition continues to be relevant as admiring celebrities has always been a normal part of identity development where being a fan plays a part in the identity formation for adolescents (Giles & Maltby, 2004).

Active fans of media such as serial television, build routines, relationships and social worlds around a fan's collective daily activities (Ferris, 2007). Through these collective activities, television fans create meaningful and vibrant social worlds. Globally, interest in celebrities is reflected in magazine sales, television shows, Internet searches and social media use (Banister & Cocker, 2014). Before the rise of social media and the increased use of the Internet, fans were *just fans* – people who simply had an interest in a celebrity/celebrities. Further, those with somewhat of an interest in entertainment were classified as a fan if they simply liked someone they saw on television such as a newsreader, however with the growth of celebrity across a global environment the definition of a fan is becoming increasingly deeper.

Research by Banister and Cocker (2014) and earlier by Rojek (2012) explain that relationships are established between one celebrity and large numbers of people. Schindler (2014) says that followers of celebrities can often express many feelings towards that celebrity including feelings of admiration, adoration and sometimes even hatred however it is the positive emotions such as admiration that act as self-development for the follower of the celebrity. McCutcheon, Lange, and Houran (2002) developed a measure that would identify celebrity worshippers using a variety of 5-point Likert-type items. The usefulness of the scale in identifying fans that have become overly absorbed or addicted to their interest in a celebrity is apparent.

Kozinets (2001) explains that consumers of celebrity are passive recipients of celebrity culture. These consumers are 'ordinary consumers' who demonstrate a fleeting interest in celebrities (Leets et al., 1995). Yet, some consumers become more involved in the consumption of celebrity which gives rise to celebrity fans and even celebrity worshippers.

Fans are more involved in celebrity and are part of an active subculture focused on attaching their personal identity to the identity of celebrities (Basil, 1996). Jenkins (2007) refers to this as fandom. This attachment has been accentuated through the popularity of reality television (Holmes, 2004) where fans are able to relate to celebrities who are seen as 'everyday people'. Rubin and McHugh (1987) say that fans grow their relationships with celebrities as they consume content featuring them (such as reality television shows). Basil (1996) thinks that fans allow celebrities to influence them. Giles and Maltby (2004) and Leets et al. (1995) explain that fans are simply passionate enthusiasts who admire celebrities.

Fan loyalty has been discussed throughout the literature with psychologists investigating what causes a person to be a loyal fan despite the rise or fall of a particular celebrity that

may be followed. There are seven attributes to which Conrad (2006) believes assists in the determination of loyalty amongst a fan including; entertainment value, authenticity, fan bonding, team history, group affiliation, fairweather fans and diehard fans.

Before social media, if one wanted to communicate with a celebrity, they needed to send a 'fan letter' or endeavour to seek a celebrity/fan encounter. Research into fan-celebrity encounters are also predominant in the literature (Ferris, 2001). While they mostly occur in public or semi-public places and share many of the features of encounters among the unacquainted (Goffman, 1971), there are various distinctions to be made. One distinction involves the element of 'trophy seeking'.

Levy (1979) explains that trophy seeking fans try to obtain a 'souvenir' from the celebrity encounter; ideally an autograph or photograph, or at least a substantial story about the encounter and these souvenirs are displayed by fans in ways that ordinary social factors in ordinary public place encounters do not. Another important distinction of fan-celebrity encounters concerns the fundamental asymmetry of knowledge between the fan and the celebrity (Ferris, 2001). The fan knows more about the identity of the celebrity than the celebrity knows about the fan. These types of encounters contain asymmetries of power as well where the celebrity is favoured rather than the fan.

Fanship has further connotations to the more general construct of group identification. Research psychologists such as Freud (1975) and Kagan (1958) argue that identification describes a process by which people include attributes or characteristics of the group as part of themselves. As a result, a notable consequence of group identification is that the individual may react to events occurring to the group as if they occurred to them (Kagan, 1958). In everyday conversations, fans tend to be described in qualitative labels (fans,

diehard fans, etc.). However, researchers in this area tend to look at fanship as more of a hierarchy than a set of categories (Kahle & Close, 2011).

Kahle and Close (2011) explain that this hierarchy commonly focuses on the variations among fans in relation to relative importance that their identity as a fan has within the pantheon of other social identities that comprise their overall sense of self. For some individuals who follow a sports team or celebrity, it is their affiliation with these groups that define their primary social identity. For example, someone may describe themselves as first and foremost a New York Yankee fan or a Britney Spears fan. However, for others, their affiliation with a sports team or celebrity is given less priority.

Members of a fandom tend to associate with one another through identification where they often engage in fan conversations through celebrity related forums, chat rooms, and most relevantly due to the rise of the Internet, social media. During these conversations, fans, of any level, share their love and criticism for a specific celebrity without any engagement from the celebrity. The congregation that occurs through fandom leads to a very extreme level of organisation and community as well as hierarchy where particular contributors are valued more highly than others. However in turn, those who are new to a particular fandom, such as those who join a discussion board are very welcomed. As well as engaging in conversations with likeminded individuals, some members of a fandom write fan fiction, create fan videos and create fan art that is shared and critiqued amongst the fandom.

Literature and popular media have placed fans consistently on the receiving end of negative stereotyping and ridicule (Wohlfeil & Whelan, 2011). Fans are conceptualised either as uneducated, gullible and vulnerable, who are easily manipulated by a dangerous and controlling mass culture (Wohlfeil & Whelan, 2011). Followers of celebrities are also

suggested to be intellectually dull (Grossberg, 1992), lonely social misfits (Horton & Wohl, 1956) and mildly unbalanced and dangerous (Hinerman, 2002).

2.4.3.2. Para-Social Interactions

A parasocial interaction, often used interchangeably with the term parasocial relationship, was first described from the perspective of media and communication studies. In 1956, Horton and Wohl explored the different interactions between mass media users and media figures and determined the existence of a parasocial relationship whereby the user acts as though they are involved in a typical social relationship (Horton & Wohl, 1956). However, a parasocial interaction existed before mass media when a person would establish a bond with political figures, gods and sometimes even spirits (Termini, 2016). Since then, the term has been adopted by psychologists in furthering their studies of the social relationships that emerge between consumers of mass media and the figures they see represented there. Initially, Horton and Wohl (1956) viewed parasocial interactions as abnormalities resulting from a lack of time spent with others. Perse and Rubin (1989) argued this view where they found that parasocial interactions occurred as a natural by-product of time spent with media figures.

Parasocial interactions have been looked at somewhat across communication literature, however its origins lie in the psychiatry field (Giles, 2002). While some attention was paid to the defining and measuring of parasocial interactions since Horton and Wohl's work in 1956, the concept itself remained quite understudied up until Giles' work in 2002 (Giles, 2002). Giles (2002) explained that following the work of Horton and Wohl (1956), there had been little significant interest in parasocial interactions until the advent of the uses and gratifications approach to mass communication research in the early 1970s (Mcquail, Blumler & Brown, 1972). A major weakness of studies into parasocial relationships is that

they rely heavily on self-report methods such as interviews and questionnaires. These methods may not reflect the true picture as participants may want to answer in a way that reflects them in better light which is commonly referred to as social desirability bias. This means that the reasons for developing parasocial relationships may be different from the ones uncovered by research, which lowers the validity of the several explanations found in the literature, making them less applicable to real life.

Despite the weaknesses found in parasocial interaction literature, parasocial interactions can still give interesting insight into how people view those in the public eye. Researchers who have analysed parasocial interactions found that television programs, along with other media content such as advertisements, are able to create the illusion of interpersonal contact when media figures speak directly out of the television and address the audience personally (Ballantine & Martin, 2005). The behaviour of a person during each interaction event (e.g. a television program) helps a viewer to form an opinion about that character which the viewer then carries into the next parasocial episode (Perse & Rubin 1989).

As with interpersonal relationships, these opinions will then influence a viewer's feeling about the person's behaviour which will then affect the parasocial relationship with that persona (Alperstein, 1991). Further, even though each encounter with a media persona will foster some degree of parasocial interaction, strong feelings about a media character will occur only after an individual has been exposed to a number of parasocial encounters (Auter, 1992). It is with these repeated encounters that a viewer will gain increased attributional confidence about the media personality. Conceptually, a parasocial relationship can be thought of as being similar to an interpersonal social interaction or relationship, although they

typically consist of a much weaker bond (Ballantine & Martin, 2010; Klimmt, Hartmann & Schramm, 2006)).

Maltby (2003) linked types of personality (extravert, psychotic and neurotic) to levels of parasocial relationships. It was found that extraverts were more likely to be at the entertainment-social level, neurotics at the intense-personal level and psychotics at the borderline-pathological level, supporting the absorption-addiction model. McCutcheon et al., (2006) examined the correlation between attachment type and celebrity worship levels using and found no link between insecure-resistant attachment and more intense levels of parasocial relationships. This contradicts the claim made by attachment theory explanations and suggests that there is no link between attachment type and parasocial relationships. However, most research into celebrity worship/parasocial relationships is correlational. This means that cause and effect cannot be clearly established, lowering the scientific explanatory power, which in part adds to the explanation as to why this area is understudied. For example, while a significant correlation was found between poor body image and intensive celebrity worship in teenage girls (Maltby et al, 2005), this does mean, however, that intense celebrity worship causes poor body image. Girls who already have poor body image tend to engage in a more intense level of parasocial relationships to enhance their self-esteem (Maltby et al, 2005; Schramm, 2008; Theran, Newberg & Gleason, 2010).

A bond of intimacy is developed with media personalities through shared experiences existing through viewing of that personality or persona over time (Horton & Wohl, 1956). Horton and Wohl (1956) explain fans 'know' a persona in somewhat the same way they know their chosen friends: through direct observation and interpretation of appearances, gestures, voice, conversation and conduct in a variety of situations.

According to the concept of a para-social interaction, the audience learns to recognise and interact with the highly stylised images presented by the mass media communicators, including entertainers, talk shows hosts, television personalities and journalists (such as newsreaders) who appear regularly on television networks (Levy, 1979). A para-social relationship is encouraged by the celebrity by speaking in conversational tones directly into the camera which is broadcasted to the fan (Levy, 1979). This is emphasised by engaging monologues which require audience reciprocity, and by interacting in a casual way with other celebrities (Ferris, 2001; Levy, 1979). Early studies of para-social relationships related significantly to television news viewing (Levy, 1979). People who watch more television news programs engage in more para-social interaction with the new celebrities. Therefore, viewers who found para-social interaction gratifying increased their exposure to television news for more contact with news personalities (Rubin & McHugh, 1987). Further, a para-social interaction is a construct different from the audience's perceptions of a newscaster's professional and physical attributes (Houlberg, 1984).

Television networks actively seek attractive television personalities so that audiences will continue to view programs week after week, ultimately forming relationships with the characters they see (Rubin & McHugh, 1987; Rosaen & Dibble, 2008). As time goes on, predictability about the celebrity is increased, the celebrity becomes reliable and the fan becomes loyal.

In more recent times, parasocial relationships are more readily formed between social media users and celebrities (Cole & Leets, 1999; Yuksel & Labrecque, 2016). On social media, celebrities build and strengthen more intimate relationships with consumers and fans. The

process of repeated exposure to an individual can gradually reduce the user's level of uncertainty which in turn increases the user's chances of liking a celebrity (Ballantine & Martin 2005). Repeated exposure to the celebrity gives users a sense of predictability in their actions, which engenders a sense of loyalty (Rubin & McHugh, 1987). Users who are immersed in celebrity-fan parasocial interactions may affirm their loyalty through various activities, including purchasing products endorsed by celebrity (Horton and Wohl, 1956). Targeted consumers (fans) have a strong desire to interact with celebrities instead of passively receiving information from them (Ballantine & Martin, 2005) and as a result purchase and support products that are endorsed by a celebrity in an attempt to build more intimate relationships with celebrities in their imagination.

2.4.3.3. Celebrity Worship

Intense fan interest is referred to as 'celebrity worship' with celebrity worshippers psychologically committed to a particular celebrity (Stever, 2011). Celebrity worship is thought to have both pathological and non-pathological forms (McCutcheon et al., 2002) and when linked to emotional states celebrity worship has become one of the most highly researched emotions elicited by celebrities across the literature (Cohen, 2014). Worshippers can come to know celebrities in the same manner as they would with a real life friend (Horton & Wohl, 1956) and therefore possibly have several functions of companionship fulfilled through that celebrity and even perhaps become obsessed with the celebrity (Giles & Maltby, 2004).

To worship a celebrity can also be described as admiring and having adoration for a celebrity with the term reverence being the most commonly referred to term across the literature (Schindler, 2014). Admiration and adoration are both positive emotions that are elicited in

response to an outstanding person or object (Schindler, 2014). Theoretically, these emotions should serve to keep a person's ideals and values accessible as guides for behaviour and also contribute to the adoption of the internalisation of ideals, values and goals (Schindler, 2014). Admiration is elicited by outstanding role models who represent specific ideals or values whereby the excellence of such models can be understood, matches and even surpassed by others (Schindler, 2014). Those who are admired can encourage people who aspire to grow by showing that it is possible to actualise ideals (Schindler, 2014). In comparison, adoration is elicited by superiority and excellence that cannot be fully understood or attained by anyone else. Rather than being just a role model, the adored person serves as a meaning maker and benefactor who is able to unite followers under their guidance (Schindler 2014). It is here that celebrity worship shares strong connotations to the worshipping of religious preachers (Matlby et al., 2002; Schindler, 2014).

As time went on and television became bigger than ever, fandom became more intense and celebrity worshippers became predominant. The literature has also focused on the pathological end of the fan spectrum with fan interest being referred to as celebrity worship (Stever, 2009). Some research has dealt with the unhealthy end of the spectrum of fan behaviour, discussing fandom as a pathological disorder (Giles & Maltby, 2004). The first level of celebrity worship begins when the fan seeks out social interaction with other fans, with the other two levels presuming escalating levels of loss of touch with reality (Ferris, 2001).

Fans construct their own idealised internal representations of the object, and become attached to this persona (Stever, 2009). While often being intelligent, well-educated and very successful at work or in school, these consumers feel lonely, stigmatised and rejected in their

private lives especially by those others, who may be less intelligent and creative, but are much more privileged in terms of social skills, status and physical attractiveness (Cusack, Jack, & Kavanagh, 2003). Therefore, fandom provides them with a means of compensation and social interaction with similarly isolated individuals (Wohlfeil & Whelan, 2011).

The dynamics of the motivational forces driving this absorption might, in turn, take on an addictive component, leading to more extreme, almost delusional, behaviours that sustain the individual's satisfaction creating a para-social relationship (Giles & Maltby, 2004). As mentioned, celebrity worship shares a negative association with some aspects of religiosity (Maltby, et al., 2002) where some studies have discussed these two terms as if they were interchangeable (Giles & Maltby, 2004; Haspel, 2006). Here, theory about behaviour and fan communities have placed celebrity worship within mental health theory.

For some adults, celebrity worship can become a significant behavioural phenomenon that dominates their lives (Giles, 2000). Consumers of a celebrity come to know and relate to that personality in relatively the same manner as they would with a real life friend (Horton & Wohl, 1956) and therefore possibly have several functions of companionship fulfilled through that celebrity. It is here where individuals can become virtually obsessed with the celebrity (Giles & Maltby, 2004). This level of commitment is determined through personality traits determined by the Absorption-Addiction Model (also known as the Celebrity Attitude Scale) (McCutcheon et al., 2002). Celebrity worshippers are a type of level of fan at the high or obsessive end of the Celebrity Attitude Scale where the obsession a fan has for the celebrity is almost bordering on pathological personality attributes (Stever, 2009).

However, it needs to be noted that many very committed fans, whose commitment to a celebrity could be perceived as celebrity worship, also carry on normal relationships and

normal, healthy and satisfying lives (Stever, 2009). McCutcheon et al. (2002) proposed the 'absorption-addiction' model to explain particular cases of celebrity worship. According to the model, a compromised identity structure in some individuals facilitates psychological absorption with a celebrity in an attempt to establish an identity and a sense of fulfilment (Giles & Maltby, 2004). The dynamics of the motivational forces driving this absorption might, in turn, take on an addictive component, leading to more extreme, almost delusional, behaviours to sustain the individual's satisfaction with the para-social relationship (Giles & Maltby, 2004).

Low levels of celebrity worship have entertainment-social value and reflect social aspects where fans are attracted to a favourite celebrity because of their perceived ability to entertain and capture our attention. Intermediate levels of celebrity worship are characterised by more intense-personal feelings that reflects individual's intensive, compulsive and obsessive feelings about the celebrity. The most extreme expression of celebrity worship is borderline-pathological reflecting an individuals' social-pathological attitude and behaviours that are held as a result of worshipping a celebrity, almost like a religion. Researchers have examined the relationship between celebrity worship and models of self-reported mental health and personality.

Evidence was found suggesting that celebrity worship is significantly related to poorer psychological well-being (Giles & Maltby, 2004). The Entertainment-Social subscale of the Absorption-Attitude Model accounted for unique variance in social dysfunction and depressive symptoms, whereas the Intense-Personal subscale accounted for unique variance in depression and anxiety scores. McCutcheon (2003) found evidence that the three dimensions of celebrity worship may parallel the three dimension of Eysenckian's personality theory (Eysenck, Eysenck, & Barrett, 1985): extraversion, neuroticism and

psychoticism. The entertainment-social factor of the Model reflects some of the extraversion personality traits (sociable, lively, active, venturesome). The intense-personal factor of the model reflects some of the neuroticism traits (tense, emotional, moody). The borderline-pathological factor of the model reflects the psychoticism traits (impulsive, anti-social, ego-centric).

Through the attachment to a celebrity, fans attach their personal identity to the identity of the celebrity with the hope of rising as the celebrity rises (Basil, 1996). This forms a one-way relationship where fans grow these relationships by consuming content featuring celebrities (Rubin & McHugh, 1987) and by allowing these celebrities to influence them (Basil, 1996). Here, the distinction between a fan and worshipper comes into play. The conceptual definitions for a fan and celebrity worshipper have resulted in confusion between the two and how these two explanations might be related to one another (Stever, 2009). Most people tend to have a fleeting interest in a celebrity and enjoy the exchange of gossip with other like-minded individuals (Turner, 2010). However some consumers experience a more intense level of interest and admiration for a particular celebrity and, subsequently, become what are commonly known as fans (Leets et al., 1995) or celebrity worshippers (McCutcheon, 2003). A fan, being a passionate enthusiast who admires a celebrity (Giles & Maltby, 2004; Leets et al., 1995) differs from a celebrity worshipper who is committed to a particular celebrity psychologically (Stever, 2009).

2.5. Chapter Conclusion

From the findings in this chapter it is evident that celebrity as a concept dates back to the early 20th century, but the idea of it has changed from the traditional celebrity (high profile individuals with a specific talent or skill such as sports stars or entertainers) to digital influencers. In celebrity and communication based literature, studies have looked at the

notion of celebrity endorsement and the ways in which celebrity effectiveness can be measured for branding purposes. Finally, the research indicates that celebrities have held, and still do hold, a high level of power and influence over those who follow them highlighting that celebrity influence, particularly in a social media context, is a new and important phenomenon. This phenomenon is deserving of research in more depth particularly with the rise of new media industries stemming from the introduction of the Internet. The popularity of celebrities that is growing year by year due to the rise of media consumption has important implications for communication, because consumers develop a variety of loyalty based relationships with influential and well-known individuals. Because celebrities have gained a significantly higher level of influential power than ever before, there is an opportunity to further explore a more detailed understanding of how this influence occurs.

Chapter Three: The Influencer and Follower Relationship Matrix-A Proposed Conceptual Framework

In the review of the literature outlined in chapter two of this thesis the concept of celebrity was presented where it is evident that celebrities play a large role in culture where the trend of being a celebrity is progressing upwards and at a rapid rate (Rojek, 2001; Gundle 2008; Inglis, 2010). The creation of celebrity has been seen as a manufacturing process where cultural intermediaries work together with a celebrity to help enhance and ‘manufacture’ the

profile of that individual to develop celebrity status. Due to this increasing progression, those in the public eye- celebrities- no matter what level of fame intensity they possess need to have a clear strategy in place that allows them to interact with fans and build their following in an efficient way, particularly as the rate of celebrities is increasing rapidly. The element that makes this strategy efficient is the impact and implementation of social media. Because of this, this chapter will introduce a conceptual framework in a systematic manner that outlines several phases that a celebrity must move through in order to build, enhance and maintain fame in a social media context that will create fanship and loyalty between a followers and a celebrity, particularly on Instagram.

Research into social media platforms outlines that social media has been largely manifested into almost every part of most individuals lives (Boyd & Ellison, 2008) where these individuals are regularly on social media several times a day (Hart, Hendricks and Bond, 2013). Social media is relied upon for a lot of everyday activities including keeping up to date with current affairs, watching entertainment programs and even online dating (Foux, 2006). This technology is making individuals more productive and it is where individuals are going to get the bulk of their daily information from, for example information based around news worthy events, compared to previous times where traditional forms of media such as newspapers and the local news telecasts were relied upon to access this important information.

Further to this, while individuals are integrating social media into their lives to help them tackle everyday tasks and inform themselves, social media also allows individuals to access information that relates to their hobbies and interests and more commonly, information about celebrities (Tuten, 2008). Taking this rise in social media use into account, it could be said

that celebrities need to be active on social media so that a following can really grow. Looking at current brands and celebrities who have active social media platforms, it could also be said that it is somewhat easy to set up social media accounts however what is unknown is how celebrities use social media as a strategy to gain followers and maintain the loyalty of these followers.

3.1. Understanding Loyalty

Initially, loyalty was investigated in terms of brand loyalty in the context of tangible goods (Day, 1969; Tucker; 1964; Cunningham, 1956). Brand loyalty was defined by Cunningham (1956) as the number of purchases a household allocated to a brand over a period of time. The conceptualisation and measurement of the loyalty concept has become more and more complex (Jones and Taylor, 2007). The vast majority of researchers in this field view loyalty as a multi-dimensional concept, however there is debate as to how many dimensions. For example Reichheld (2003) maintains that for many of the service organisations he investigated the results showed that loyalty can be measured by utilising only one indicator which is a customer's willingness to recommend. As a result, his results conveyed a one-dimensional conceptualisation of loyalty focused on that one outcome. A further perspective of customer loyalty is that of Chitty, Ward and Chua (2007) who argue that loyalty can be conceptualised by two dimensions, that is firstly behavioural loyalty, activated by repeat purchase behaviour, and secondly attitudinal behaviour, referring to the inherent affective and cognitive facets of loyalty. Zins' (2001) study of the airport sector brought this a step further, identifying three distinctive approaches to measure loyalty behavioural measurements, attitudinal measurements and composite measurements.

In the early days of loyalty being discussed as a concept, majority of the literature focused on the behavioural aspect of loyalty and ignored other customer factors (Tranberg and Hansen, 1986; Jacoby, 1971; Tucker, 1964). The behavioural approach involves the individual altering their behaviour where they could show strong intentions to repurchase from one product brand or service provider over similar yet alternative offerings. Both marketing and psychology literature that is focused on loyalty indicates that behavioural loyalty is measured by re-purchasing intentions, switching intentions and exclusively, purchasing intentions (Jones and Taylor, 2007). However, several researchers in the field have criticised behavioural definitions for being somewhat vague, ambiguous and limited. Dick and Basu (1994) argue that behavioural measures when referring to loyalty are unable to explain the reasons or factors that may influence a consumer's purchase decision-making process as purchase frequency is the only measurement. They also criticise the behavioural approach due to the lack of conceptualisation and for having too much of an emphasis on outcomes rather than process.

Reichheld (1994) states that much of the behavioural loyalty research has substituted loyalty with consumer retention, as customer retention has a precise and calculable net present, while TePeci, (1999) argues that repeat purchase is not always the result of a deep psychological commitment; for example, a customer may purchase a product due to the experience they have using that product before however they will switch to an alternative brand in the same category which offers a cheaper price the next time they are shopping instore. Therefore, it can be seen that repeat purchase does not always necessarily mean commitment or loyalty to a brand.

The attitudinal approach to loyalty considers both the emotional and psychological aspects that are related to loyalty. The attitudinal perspective focuses on three components; loyalty,

engagement and allegiance. For example, an individual may have a favourable attitude towards a product and may even recommend it to others, however they will not purchase that product because it is too expensive for them personally. Researchers argue that building attitudinal loyalty towards a brand, product or service takes more than just implementing a basic marketing strategy that is focused on a transaction and increase of sales as sales do not justify whether someone is loyal or not. Positive attitudes towards the brand, product or service must be developed over a longer period of time and short-term marketing efforts may not achieve this (Kumar and Shah, 2004).

The level of commitment in which someone has to a brand also plays a significant role in the literature when attitudinal loyalty is discussed with some researchers believing that commitment reflects the customers' self-evaluation of the consumption context and the active decision to engage in a long-term relationship with the brand (Evanschitzky & Armstrong, 2007). Affective commitment, throughout the literature, is often referred to as a loyalty process that involves the desire to maintain a relationship that the customer perceives to value (Morgan and Hunt, 1994). Affective commitment is the underlying psychological attachment that reflects the emotional nature of the relationship between the consumer and service provider or brand (Fullerton, 2003; Kumar et al., 1995). Because of this, the emotional or psychological attachment that evolves therefore translates into strong attitudinal loyalty (Dick and Basu, 1994). Further, affective commitment results in the customer being loyal because he or she wants to be loyal, they are not forced to do so which some marketing efforts are often seen as doing. Past research overall highlights that the strength of consumers' attitudes toward a product or service is a very good indicator of their behavioural loyalty (Evanschitzky et al., 2007).

Attitudinal loyalty falls under an alternative measure for loyalty, namely cognitive loyalty. The cognitive approach entails an individual completely reforming what he/she believes about the relationship with his/her service provider. It is based on the conscious evaluation of attributes or the conscious evaluation of the rewards and benefits offered by a brand (Lee and Cunningham, 2001). The cognitive measures include top of mind (Dwyer, Schurr & Oh, 1987), first choice (Ostrowsk, O'Brien & Gordon, 1993), price tolerance (Anderson, 1996), exclusive consideration (Gremler & Brown, 1996), identification with the brand (e.g. someone referring to a perfume as "my perfume") (Butcher, Sparks & O'Callaghan, 2001) and willingness to pay more (Bloemer, De Ruyter & Wetzels, 1999).

The overall measurement of loyalty is a combination of the first two dimensions, behavioural intentions and attitudinal. Loyalty is often measured utilising customers' product preferences, tendency to switch brands, frequency of purchase and total amount of purchase (Hunter, 1998; Pritchard & Howard, 1997). Pritchard and Howard, (1997) argue that operationalising both attitude and behaviour in the measurement of loyalty significantly enhances probability of building loyalty (Pritchard & Howard, 1997).

The marketing literature in particular proposes that loyalty is a tri-dimensional (behavioural, attitudinal and cognitive) construct (Jones & Taylor, 2007) and in the interpersonal more psychology-based literature loyalty is two-dimensional with a focus on only behavioural and cognitive measures. More recent research into loyalty investigated the dimensions of loyalty and Jones and Taylor (2007) found that the two-dimensional representation of loyalty was the most consistent for majority of brands. Therefore, loyalty captures in essence, what Oliver (1999) referred to as 'what the person does' (behavioural loyalty) and the psychological meaning of the relationship (attitudinal/cognitive loyalty). This outcome and point of view set

by Oliver (1999) is the approach in which assisted with the creation of the conceptual framework to be discussed further in this chapter.

3.1.1. Determinates of Loyalty

While the above discussion outlines concepts of loyalty in which have served the research needs of the business community and marketing profession for the past fifty years as well as producing valuable insights into the process of building customer loyalty, they nevertheless, have been criticised to a great extent (Smith & Wheeler, 2002; Cronin & Taylor, 1992). The criticism relates mainly to the general acceptance amongst most loyalty researchers that the variables of quality, value, and satisfaction are sufficient to building loyalty with the exclusion of any new variables.

One critical variable that seems to have been excluded from consideration amongst the discussion of loyalty is the experience of the customer or user of the brand. This reflects what Smith and Wheeler (2002), as well as other researchers in this field argue, especially considering that society is now living in the age of experiences, particularly with the introduction of social media that is brining customers closer to brands. Some researchers say that it is integral for brands to deliver a branded customer experience to customers in order to reach success (Smith & Wheeler 2002). Both customer relationship management and marketing literature alike indicate that loyalty building is found in the customer's experience with the product or service and therefore a major key to building customer loyalty is the successful management of each customer's experience.

Further it has been proposed by some researchers that the critical determinants of loyalty (that is, quality, value and satisfaction) should be further investigated to identify and comprehend the customers decision to continue purchasing a product (otherwise known as

repeat purchase) and/or to spread positive word of mouth referrals for that product which are both seen by several researchers as fundamental measures of customer loyalty (Petrick, 2004; Getty and Thompson, 1994). Although research efforts have advanced the understanding of the quality, value and satisfaction variables in a branding context there continues to be a need to enhance and improve the relevant theories and methodologies by introducing new variables and/or modified frameworks to increase the power of these models (Oh & Parks, 1997) and what certainly hasn't been explored in enough detail is the way in which human brands (e.g. celebrities) can use loyalty processes to help their own brands succeed in the same way traditional brands do. Most loyalty based research models across the literature have placed an emphasis on service quality as one of the sole antecedents to customer satisfaction, while other variables such as perceived value have been empirically tested as a second antecedent variable to satisfaction (Petrick, 2004).

For Donnelly et al., (2008) the following arguments can be directed against some of the literature on customer loyalty. Firstly, the interrelationships between the variables of value, quality and satisfaction in building customer loyalty remain relatively unresolved and contradictory in the literature (Cronin, Brady & Hult, 2000). This perceived lack of knowledge has implications for both practitioners and researchers. Without a clearer understanding by academics of how customer loyalty is built, the existing gap between what academics are prescribing and what practitioners are implementing in real life will remain. Building customer loyalty without an understanding of how brands can achieve it can lead to a misapprehension of the importance of variables or even their omission from this process.

According to Cronin et al., (2002), there is a need to move away from the traditional quality, that being the value to satisfaction to loyalty model to a new and more dynamic model for building customer loyalty, which incorporates new variables in order to enrich academic and

practitioner understanding and bring a more holistic perspective to building customer loyalty. As previously indicated, one such variable which has been identified in the customer relationship management literature is customer experiences. This variable has received limited research attention as a determinant of customer loyalty. Indeed, it is perceived that customer experience is a highly relevant component involved in both customer relationship management and in building customer loyalty. With the exception of Wall and Berry, (2007), Dube and Renaghan, (2000) and Pine and Gilmore, (2000), little research exists in this area which examines this relationship and therefore a considerable gap exists in academic knowledge. Donnelly et al. (2008) suggests an alternative approach for the conceptualisation of building customer loyalty as one that recognises the customer experience as a critical component in building customer loyalty.

3.1.2. Value and Loyalty

Throughout the academic literature the term 'value' has appeared in several different contexts from management strategy to economics, finance, information systems (Wikstrom & Normann, 1994), marketing, consumer behaviour, and pricing (De Chertnatony et al., 2010). Customer value is a strategic weapon in attracting and retaining customers and has become one of the most significant factors in the success of both manufacturing businesses and service providers (Woodruff, 1997; Parasuraman, 1997; Gale, 1994). Due to customers becoming more demanding, increased competition and the constant evolution of technology such as the adoption of social media, many brands have placed emphasis on creating and delivering superior customer value (Woodruff, 1997; Gale, 1994; Day, 1994); with many researchers suggesting that brands should reorient their operations towards the creation and delivery of superior customer value if they are to build and sustain competitive advantage by driving customer relationship management (Jensen, 2001; Slater, 1997; Day, 1994). Although

much research exists on the value concept, it still remains multifaceted and complex in nature.

Customer value may be viewed from a few aspects: (1) the value of customers to an organisation concerns the direct benefits that an organisation experiences as a result of customers' loyalty and continued patronage; (2) customer values reflect the personal values of individual consumers; and (3) the customer perceived-value approach centres upon the utility a customer receives after purchasing a product (Huber & Hermann, 2001). The growing body of knowledge about customer value is fragmented and even the most relevant of studies have yet to yield any ambiguous interpretations of the key dimensions of value or even a widely accepted definition despite its recognised importance (Lapierre, 2000; Woodruff, 1997).

In the past, customer value has been understood in terms of quality and price, however other ways of orchestrating and creating superior value are now being developed. For example, Sheth, Jagdish, Rajendra, Sisodia & Sharma (2000) proposes that value is composed of five dimensions based on the customers' perspective - social, emotional, functional, epistemic, and conditional. Sweeney and Soutar (2001) divide value into two elements of functional value – quality and price – and this was labelled the “PERVAL” model. In this model, epistemic value (referring to the surprise or novelty facet of a product) and conditional value (which refers to the conditional effects of a specific situation on value perceptions) were eliminated, as they were considered to be of lesser importance when examining the purchase of a durable good, which was the focus of their study.

Researchers such as Woodruff (1997) have recognised the complexities involved in defining customer value. These complexities originate from the subjectivity and the vagueness of value compounded by the belief that customer value is a dynamic concept that constantly changes and evolves (Naumann, 1995). An increasing viewpoint among business managers is

that creating and delivering superior customer value to high value customers will increase the value of an organisation (Slywotsky, 1996). The foregoing discussion considers value from an organisation stance, conversely, an alternative approach on customer value is from the perspective of the customer, that is, considering the customer's needs, wants and beliefs on purchasing and using or consuming the seller's products. For example, for Webster (1994) value is determined by the customer and not by the supplier or, as Doyle (1989) believes that value is not what the producer puts in, but what the customer gets out.

Kaufman (2011) dissects value into the following three categories - esteem value or want, exchange value or 'worth' and utility value or 'need'. Kaufman contends that the consumer's purchasing decisions will involve one or a mixture of all three categories of value. Kaufman (2011) defines these categories of value as follows: Esteem value or want invokes the buyers desire to own for the sake of ownership. Exchange value or worth explains why the product interests the buyer and how and when the buyer will use the product. Utility value or need is the primary value which describes the performance and physical characteristics of the product. Kano, Seraku and Takashi (1984) also developed a model of perceived value which divides value into a number of components and it is centred on the disconfirmation model that is predominant in the consumer behaviour literature (Oliver, 1997). It includes three components of value - dissatisfiers (must be), satisfiers (more or better), and delighters (exciters) (Thompson, 1998).

Dissatisfiers are the basic attributes or features that the consumer would expect from a good or service and are taken for granted. The presence of the expected good or service is indicated by the neutral stage and their absence results in customer irritation. Satisfiers are the attributes that are expected and clearly demanded by the customer. They generally meet performance-related needs. Delighters are new, unique or novel attributes or features that are

unexpected by the customers. These are new or innovative features or characteristics that customers do not expect and are surprised by their presence. They solve a hidden need for the customer in an innovative way. Huber & Herrmann (2001) propose that to assess the perceived customer value of a product or service, the costs of obtaining the perceived benefits are usually the main issue for the consumer; this perspective is based on Zeithaml's (1988) theory of costs-benefits.

Zeithaml (1988) defines perceived value as the consumers' overall assessment of the utility of a product based on perception of what is received for what is given. Though what is received varies across consumers (e.g. some may want volume, others high quality, still others convenience) and what is given varies (e.g. some are concerned only with money expended, others with time and effort), value represents a trade-off of the salient give and get components. This definition is based on the consumers' evaluations of service exchanges. Huber et al. (2001) base their model of perceived value on this definition and they propose that the significant purchase costs that a consumer considers include the following - monetary costs, time costs, search costs, learning costs, emotional costs and cognitive and physical effort, coupled with financial, social and psychological risks.

Similarly, McDougall and Leveque (2000) define perceived value of a service as the benefits customers believe they receive in relation to costs or sacrifices of obtaining and consuming the service. Also, Zeithaml and Bitner (2000) argue that it is an overall evaluation of a service's usefulness, relative to the customers' perceptions of what they received at the cost they obtained it. Although the literature indicates that research in this area is fragmented, there is one general consensus in the literature which is that customer value should be defined by customers' perception and not by suppliers' assumptions or intentions (Woodruff and Gardial, 1996; Zeithaml, 1988).

3.1.3. The Role of Value in Building Loyalty

Loyalty behaviours such as relationship continuance, increased market share and recommendation (word-of-mouth), results from customers' beliefs that the quantity of value received from one supplier is greater than that available from other suppliers (Hallowell, 1996). Indeed, many marketing strategists and industrial organisational economists have stressed that the creation of customer value is one of the crucial variables involved in determining customer loyalty and ultimately ensuring a company's success (Reichheld, 1996). However, the relationship between customer value and loyalty still remains ambiguous within the literature. For example, Sirdeshmukh, Singh & Sabol (2002) found that value had a direct relationship with customer loyalty, while Cronin et al. (2000) in their study of assessing the effects of quality, value, and customer satisfaction on consumer behavioural intentions in service environments, found both direct and indirect effects of service value on behavioural intentions. These authors perceive that considering only value as an explanation for loyalty is likely to give an incomplete assessment as to the basis of loyalty. For Patterson and Spreng (1997), the positive relationship between value and loyalty is interceded by satisfaction, further indicating that value does not on its own fully explain the loyalty concept. In addition to the foregoing, convergent evidence suggests that service quality is a critical determinant of perceived value (Cronin et al., 2000), which, in turn, impacts on satisfaction (Patterson & Spreng, 1997; Woodruff, 1997) in determining behavioural intentions and loyalty (Cronin et al., 2000).

Due to the foregoing argument, the value variable in this study is positioned as having both a direct and indirect effect on loyalty, with the indirect relationship being interceded by the satisfaction variable. In addition to its mediating role in the service quality/loyalty relationship and, as indicated above, several studies show that a relationship also exists

between value and satisfaction. Satisfaction is perceived as being both an evaluative and emotional based response to the service encounter (Oliver, 1997) and is the result of a customer's perception of the value received in a transaction or relationship – where value equals perceived service quality relative to price and customer acquisition costs (Heskett et al., 1990) – relative to the value expected from transactions or relationships with competing vendors (Zeithaml et al., 1990). Woodruff's (1997) customer value hierarchy model, the three levels of satisfaction parallel the three stages of the value hierarchy, implying that each value stage leads to a stage of satisfaction. His model depicts the value concepts as antecedents and customer satisfaction as the dependent (endogenous) variable. The following now looks at the third critical variable in explaining loyalty which is the customer satisfaction variable.

3.1.4. Satisfaction and Loyalty

Customer satisfaction has received considerable attention due to its importance in the customer relationship management literature and indeed its impact on customer loyalty (Cronin et al., 2000; Cronin and Taylor, 1992; Oliver 1980). As far back as 1983, Bearden and Teel argued that it is generally assumed to be a significant determinant of repeat sales, positive word of mouth and consumer loyalty. LaBarbera and Mazursky's (1983) research on brand loyalty indicated that customers were less likely to switch products/services if their levels of satisfaction were high. Other significant research conducted by Cronin and Taylor (1992) in four service sectors found that customer satisfaction had a significant effect on purchase intentions in all four sectors.

In addition to this Kandampully and Sahartanto (2000) research on loyalty in the hotel industry found that customer satisfaction with reception, housekeeping, food and beverage, and price are all important factors in determining whether a customer will repurchase/recommend and display loyalty. Several studies have also discovered that a

minimal change in the level of satisfaction can lead to a significant change in loyalty increment (Bowen and Chen, 2001). Much of the literature on the influence of customer satisfaction on building customer loyalty has been positive and generally implies that satisfaction is one of the determinants of customer loyalty (Cronin et al., 2000; Cronin and Taylor 1992; Zeithaml et al. 1990; Oliver 1980).

Based on this, it would be the researcher's contention that satisfaction has a direct and powerful impact on customer loyalty. However, other studies have found that satisfaction has less of a significant impact on customer loyalty than is traditionally perceived in the literature (Bowen and Chen, 2001). Reichheld (1996) argues that although satisfaction is one of the necessary components for building loyalty, it does not necessarily guarantee loyalty. Bennet and Rhundle-Thieles' (2004) analysis of almost 300 businesses found that high satisfaction does not necessarily result in high loyalty which further illustrates that although loyal customers need to be satisfied, satisfied customers are not necessarily loyal.

Oliver (1996) defines satisfaction as an emotional post-consumption response that may occur as the result of comparing expected and actual performance (disconfirmation). Likewise, Hunt (1991) describes satisfaction as an evaluation of an emotion, implying that it reflects the level to which a consumer believes that the possession and/or consumption of a service induces positive feelings (Rust and Oliver, 1994) which is an evaluation as well as an emotion response to a service. Oliver (1989) developed five models of satisfaction and its antecedents; three are evaluative models based on the disconfirmation of expectations, and two are evaluative models which are the result of non-rational processes. Several studies seem to conclude that satisfaction is an effective variable as opposed to a cognitive variable (Oliver, 1997). A further definition of customer loyalty is as a multi-dimensional construct based on the relationship between the buyer and seller, and a prerequisite for relationship

quality. It has three distinct levels - satisfactory interaction with the personnel, satisfaction with the core service, satisfaction with the organisation Crosby and Stevens (1987); with all three levels impacting the overall customer satisfaction with the service provider.

More recently, Cronin et al. (2000) developed a similar conceptualisation based on multi-attributes of satisfaction, identifying such factors as interest, enjoyment, surprise and anger in creating satisfaction; however their earlier 1987 work implies a link between satisfaction and the human interaction with personnel, functional (core service) and mechanic (organisation) clues of the total customer experience.

In order to successfully orchestrate a satisfactory experience, business (hotel in the case of this research) managers need to recognise what customers want and how to measure the (business) hotel service quality. Oluruniwo, Hsu & Udo's (2006) study on the services sector, specifically the hotel industry, found that while service quality is a fundamental factor that impacts behavioural intentions such as loyalty, its indirect effect which is mediated by customer satisfaction is significantly greater than its direct effect with regard to producing positive behavioural outcomes. Since businesses could increase profitability by 100 percent by retaining just 5 percent more of their customers (Reichheld & Sasser, 1990), it is important for brands to understand the relevant quality dimensions in their industry that could strengthen positive customer satisfaction evaluations.

3.2. Conceptual Model Development

In chapter two, the literature review suggested that previous research, which has focused on examining celebrity within a mostly offline environment, is perhaps outdated due to the increasing influence of social media where the literature has considered the concepts of loyalty and social media separately. To date the study of loyalty has dominated

communication literature with Oliver’s (1999) table of loyalty highlighted in the literature as shown in the figure below.

Oliver’s Brand Loyalty Table of Loyalty Phases with Corresponding Vulnerabilities

Stage	Identifying Marker	Vulnerabilities
Cognitive	Loyalty to information such as price, features, and so forth.	Actual or imagined better competitive features or price through communication (e.g. advertising) and vicarious or personal experience. Deterioration in brand features or price. Variety seeking and voluntary trial.
Affective	Loyalty to a liking: “I buy it because I like it.”	Cognitive induced dissatisfaction. Enhanced liking for competitive brands, perhaps conveyed through imagery and association. Variety seeking and voluntary trial. Deteriorating performance.
Conative	Loyalty to an intention: “I’m committed to buying it.”	Persuasive counter argumentative competitive messages. Induced trial (e.g., coupons, sampling, point of purchase promotions). Deteriorating performance.
Action	Loyalty to action inertia, coupled with the overcoming of obstacles.	Induced unavailability (e.g. stock lifts- purchasing the entire inventory of a competitors product from a merchant). Increased obstacles generally. Deteriorating performance.

Source: Oliver (1999)

The objective of the table has been to develop an understanding of the cognition-affect-conation pattern where it is argued that consumers can become ‘loyal’ at each attitudinal phase relating to difference elements of the attitude development structure. Specifically, consumers are theorised to become loyal in a cognitive sense first, then later in an affect sense, still later in a conative manner, and finally in a behavioural manner, which is described as “action inertia”. It is noted that attitudinal loyalty has taken centre stage in the discussion of loyalty (Jacoby & Chestnut 1978); Oliver 1997, 1999). With various social media platforms being incorporated into many companies marketing strategies, despite their lack of knowledge of how to best utilise these platforms, there is a need to understand the relationship between attitudinal loyalty characteristics and social media basing this conceptualisation in the context of celebrities who do utilise these platforms in a successful way.

Oliver's conceptualisation of brand loyalty provides a framework for understanding loyalty within the context of celebrity across the ordinary consumer, fan and worshipper of celebrity categories. Oliver (1997) argues that loyalty is sequentially developed through three phases: the cognitive, affective and conative phases. When consumers find a brand more preferable than alternatives, consumers are in a cognitive loyalty phase when they use brand attribute information available to them for decision-making (Oliver, 1997, 1999). As brand loyalty is a biased behavioural response and a function of decision-making processes (Jacoby & Chestnut, 1978), cognitive loyalty is centered around brand belief that is based on prior or vicarious knowledge about a recent consumer experience (Oliver, 1997).

Nevertheless, limited studies have considered the role of attitudinal loyalty with variables that have been found to be important in building loyalty within an online environment. Specifically, the effects of social media in growing an attitude- in the context of celebrity- has not been address in the literature. Therefore, this thesis is an attempt to fill the gap by taking into account these omitted, but important variables and relationships within a single framework.

3.3. Proposed Influencer and Follower Social Media Relationship Matrix

Taking the above loyalty related discussion into consideration as well as the in-depth literature review outlined in this thesis regarding celebrity growth and fame desire the following matrix was created in an attempt to understand how followers show loyalty to digital influencers based on the content in which they are exposed to. The following chapters outline the methodological approach of this thesis and will state the hypotheses that have been created as a result of the below matrix. The data analysis chapters of this thesis will

attempt to address the hypotheses and add confirmation and solidarity to the matrix created below.

		Celebrity Loyalty		
Focus on Information	Level of Fandom	Cognitive (Knowledge-based)	Affective (Emotions-based)	Conative (Behaviourally-based)
Public	Ordinary Consumer	View appearance, text and images	-/+ Low e.g. 'interest', 'aversion',	Observe text and images e.g. looking at a photo, reading a caption.

Private			'curiosity', 'alarm'	
	Fan	View appearance, text and images e.g. Products used.	++ Moderate emotions e.g. 'admiration', 'disappointment', 'desire', 'frustration'	Interact with Text and Images e.g. 'liking', 'sharing'.
	Worshipper	View biographical text and images e.g. family member names/family photos	+++ Intense emotions e.g. 'love', 'devastation', 'infatuation', 'outrage'	Advocate/Endorse/Defend using text and images e.g. 'commenting', 'sharing' with comment.

Table: Proposed Influencer and Follower Social Media Relationship Matrix

In the case of digital influence consumption and follower loyalty in an online environment, in the cognitive phase of loyalty *ordinary consumers* of digital influencers gain information about digital influencers in a passive manner. Ordinary consumers of digital influencer, for example, might enjoy the exchange of gossip with other like-minded individuals (Leets et al., 1995). With the adoption of social media, ordinary consumers of digital influencer can do this this by sharing the post with their friends through Instagram's direct messaging feature, and focussing on simple information about digital influencers, such as their appearance,

rather than information that is more complex or difficult to obtain by mining down within or across social media platforms. Through social media, digital influencers can use this platform to share their private self with fans more readily than what traditional celebrities have shared.

In comparison, *fans* of digital influencers will likely focus on information that allows them to see brands and products used by a digital influencer, such as clothing brands worn, or the type of car driven by a digital influencer shown in photos posted on social media. This thesis suggests that fans will be predisposed to spending time on Instagram to gain this type of information and share their information about the celebrities with other fans. *Worshippers*, however, will be likely to be interested in detailed information about digital influencers. They will likely be interested in biographical information presented on, for example, an Instagram photo of where they lived as child, who influenced them, their family members' names displayed through 'tagging' on social media or perhaps their plans for their next holiday that the digital influencers shares on Instagram. In addition, worshippers will be more likely to display their intimate knowledge of the digital influencer and show dedication to that digital influencer which could possibly lead to recognition by the digital influencer themselves.

Once satisfaction has been developed during the cognitive phase, consumers move to the affective phase of loyalty (Oliver, 1999) where they have low, moderate or strong levels of emotions towards a digital influencer. This phase of loyalty has a strong focus on the pleasure dimension of satisfaction (Oliver, 1999). In the case of digital influencer consumption, ordinary consumers of digital influencers are likely to show interest in a digital influencer leading them to 'follow' or 'like' them on social media; they may also show negative emotions such as aversion or alarm. This may lead them to, for example, 'unfollow' celebrities or post something to communicate their support for them. In the affective phase of

loyalty to digital influencers, fans may show admiration for digital influencers (Turner, 2004) perhaps with a 'share' on Instagram. Negative emotions may include disappointment or frustration. Worshippers, however, are more likely to feel adoration of digital influencers with levels of infatuation. They may also feel devastation or outrage. During this stage worshippers may express these emotions through comments or direct messages.

The final stage of loyalty is conative loyalty when the influence of repeated episodes of positive affect towards a brand implies a strong commitment to repurchase. In the conative phase of loyalty, ordinary consumers of digital influencer might simply observe what is being said from and about digital influencers on social media while fans might interact with this information by 'liking' or 'sharing for example. Worshippers, however, might advocate on the behalf of digital influencers. Digital influencer worshippers may even defend digital influencers through comments to not only the influencer themselves, but to other social media users who may say negative comments about that influencer. For example, in 2007, a Britney Spears' fan uploaded a video to YouTube where he defended his 'idol' by repetitively screaming 'leave Britney alone'.

The table shown above integrates Oliver's three phases of loyalty and the three levels of the consumption of celebrity. As can be seen in the table, the making of a digital influencer within the context of social media is a function of dynamic interactions and engagement (Brodie, Ilic, Juric, & Hollebeek, 2013) that can progress consumers of the digital influencer through the sequences of loyalty. As discussed, the table demonstrates the making of an digital influence in a social media context, however, in order to create, maintain and enhance follower loyalty, digital influencers must communicate with ordinary consumers, fans and worshippers providing them with the level of information, increasingly about their private

selves, they require and evoke emotions in them. It is only then that ordinary consumers, fans and worshippers can progress to the conative stage of loyalty. For digital influencers, in a social media context, followers seem to have become the new found cultural intermediaries, who play a vital role in co-creating fan loyalty.

3.4. Celebrity Type Defined

Throughout literature based around celebrity it is evident that there are several different types of celebrities that an individual can fit into. As discussed in the literature review it is the level of skill and/or talent that an individual possesses that defines the type of celebrity that that individual may be. When looking at the type of celebrity the literature has shown that a celebrity can be ‘traditional’ in the sense that they have a particular talent or skill that creates and drives their fame (Friedman & Friedman, 1979) or a celebrity can be more focused on the amateur side of celebrity where their fame is really driven by the non-professional skills that they may have (Rojek, 2011; Turner, 2004; Marshall, 1997), for example, but not limited to, they have been found through a reality television program or social media platform such as Instagram. In regards to the conceptual framework it is important to define the type of celebrity that an individual may be as this definition will impact the way in which communication is formed between a follower and a celebrity.

3.4.1. Communication with Fans

Once the type of celebrity has been defined, the way in which that celebrity communicates with fans becomes a focus. According to the literature, it is evident that cultural intermediaries are the key focus when it comes to building a traditional celebrity’s fame. Cultural intermediaries as discussed in the literature review are those who manufacture a

celebrity into something that the public desires (Rojek, 2001; Kerrigan et al. 2011) being that of a hair or makeup artist or stylist. Cultural intermediaries play a significant role in building a traditional celebrity's brand where the main reason for this is because a traditional celebrity is mostly focused on their particular talent or skill that they embody meaning they do not necessarily have time to focus on fan communication and implementing a consistent social media strategy. For example, tennis player Rafael Nadal trains for tennis tournaments and this is his main focus-as a cultural intermediary such as a social media manager may be employed to post photos to social media platforms such as Instagram. What is evident from the literature on traditional celebrities and cultural intermediaries is that most of a celebrities daily activity, both online (e.g. posting to social media) and offline (attending events), is very carefully monitored by the cultural intermediaries in order to stage-manage the presence of the celebrity and create a desirable individual in the eyes of the general public (Breese, 2010).

The case, however, is somewhat different for digital influencers who may not necessarily possess a particular talent or skill. With almost any individual being able to find fame, providing they have the opportunity to do so (e.g. applying for a reality television show and being selected) the chances of that individual already having an active social media platform in place is quite high. When finding fame through amateur skills, such as a reality television program where charisma outplays skill, the fame that is found generally only lasts for a short period of time. This fame can be disposable due to the fact that reality television programs run for three months before being replaced by another season with new 'celebrities' being cast and made the focus of promotional material.

Further to this, the reality television platform and other similar platforms that dominate the online world such as Instagram are extremely cluttered and there are many individuals

competing for their time in the spotlight (Couldry 2003). Because of this, digital influencers may not necessarily have the resources (such as financial means) to employ a team of cultural intermediaries to stage manage their persona in the public eye. Therefore, digital influencers becomes the cultural intermediary. What is proposed in this conceptual framework is that the digital influencer as the cultural intermediary may tend to work quite well in building the level of fame due to the fact that this celebrity type does not have to focus on maintaining their talent or skill as this is not the focus.

3.4.2. Portrayal of Self

Once the level of celebrity has been defined and the role of the cultural intermediary has been employed, the next phase in the conceptual framework that needs to be employed by a celebrity in order to build fame and remain relevant in the public eye is the portrayal of self. The portrayal of self is very specifically focused on the type of content that is being posted on social media. What has been found throughout the literature is the concept of the public and private self and it is this concept that will shows similarities to the celebrity persona on social media. The public self is one that is 'public' to a group of people with extraverted tendencies meaning that the way in which an individual may act and behave in front of other individuals may consist of a different persona compared to that of the way in which an individual may conduct themselves away from the public where this state of self is focused more on being an introvert (Jung, 1933). Contrary to this, the literature discusses the private self as just that, meaning that when an individual is *away* from the public and in their own comfort zones they conduct themselves in a different way and that is their 'private' self.

While the concept of the self has proven to be particularly relevant across psychology literature (Duval and Wicklund 1972; Gergen 1991), what makes it relevant in the context of

celebrity is that celebrities in a modern world may perhaps need to make their *private* selves, *public*. In the context of celebrity, it may be worthwhile for an amateur celebrity to conduct themselves in a professional way in some circumstances, for example when giving an interview with a media outlet, the argument in this conceptual framework is that when utilising social media, followers want to see a celebrity's private life. For example, it could be photos of families, pets, belongings, home décor, fashion, favourite items, food, etc. that are all elements of a celebrity's everyday private life that followers want to see and the concept of showing ones private self could help amateur celebrities to really remain relevant.

The conceptual framework suggests that what typically tends to happen within the context of celebrity is that traditional celebrities remain public in the sense that an individual can see that celebrity in a particular way when they are in interviews or movies for example, however the public do not know much about their 'private' lives as this is never really publicised to in the media. It could be assumed that the main reason for this is mainly because a traditional celebrity wants the focus to be on their particular talent or skill. A traditional celebrity wants to be remembered for this talent or skill, they don't want to be remembered for a photo of their breakfast or of what type of car they drive. However, as a digital influencer does not necessarily have a particular talent or skill that has driven their fame, but rather it is their charisma that has pushed them into fame, the only real thing that a digital influencer has to show on social media is their private life.

Psychology literature has shown that individuals are very interested, and in some instances 'obsessed' with knowing about the activities that happen in other individuals' lives. The reason for this stems from many different elements but the most relevant element for this 'obsession' is individuals comparing themselves to others. In the context of celebrity culture,

the concept of the tall poppy syndrome is briefly explored where there is a perceived tendency to discredit those who have achieved notable wealth of prominence in public life. An amateur celebrity could possibly get the attention of individuals by doing just that and giving us what we want to see, which in turn gets us to follow them on social media by showing us their private self.

3.4.3. Level of Consumption

The level of follower consumption comes into play in the conceptual framework where three levels of fanship are broken down to fit into the celebrity type. As can be seen from the literature, the level of fanship can really grow and diminish depending on several factors. Starting from the lowest level of fanship, most individuals who consume ‘celebrity’ fit into the ordinary consumer level of fame where this level of fame is purely just a fleeting interest that one may have with a celebrity (Leets et al., 1995). For example an individual may see a celebrity in a magazine or on a gossip website and make a comment to a friend or colleague at work about that celebrity, however this is where the discussion about that celebrity ends.

This conceptual framework suggests that both traditional celebrities and digital influencers can have followers from each of the three levels of fame, however what is relevant in the case of amateur celebrities is that through showing their private selves the level of fanship can really increase at a more dramatic rate. From an ordinary consumer level, it will be suggested that an individual may become a fan and this is the middle level of fan loyalty where the individual shows quite an intense interest in a celebrity (Basil, 1996) of either type and regularly keeps up with what that celebrity is doing (Jenkins, 2007). It is here than the fan shows similar signs to that of a consumer. For example, a fan might be interested in pop singer Justin Bieber and will purchase an album that has been released or go to a concert.

From here, the most intense level of fanship is introduced where one may become a worshipper (McCutcheon et al., 2003).

Celebrity worshippers show intense signs of fanship where they idolise a celebrity and will include this celebrity in every part of their life (Giles & Maltby, 2004; Leets et al., 1995). In recent times this has occurred with Justin Bieber's 'worshippers' where the term 'Bieber Fever' was created to identify mostly young teenage girls who attended concerts, bought albums and merchandise and even stand outside concert arena car parks to get a glimpse at the pop star. Celebrity worship is very much linked to gaining a connection with a celebrity where human contact is desired. As mentioned, this extreme level of fanship can link to psychotic tendencies such as para-social relationships where individuals may stalk a celebrity or believe that a celebrity is really part of their lives (Giles, 2002).

3.4.4. Phases of Loyalty

The next step in the conceptual framework focuses on loyalty and the phase of loyalty that an individual may gain from fans. Similar to the levels of consumption discussed in the previous step, the phase of loyalty can shift depending on the level of fanship. Oliver (1997; 1997) classified loyalty into three different phases, cognitive, affective and conative. While Oliver's theory has not been linked to that of celebrity culture in detail, especially in relation to the level of fan consumption, the literature on both of these concepts, loyalty and fanship, show very similar links.

Ordinary consumers of fame, who have the lowest level of fanship, show that their loyalty is based on cognition where what tends to happen during the cognitive phase of loyalty is that an ordinary consumer is simply aware and has a baseline level of knowledge that is related to

a particular celebrity. As long as an individual is aware of a celebrity then loyalty starts to be created. From here, the affective phase of loyalty comes into play where the middle level of fanship is closely linked. The affective phase of loyalty is closely related to emotion where individuals start to go beyond simply knowing about a celebrity to becoming emotionally invested in that celebrity. From here, when looking at celebrity worshippers who show signs of the most intense level of fanship, the conative phase of loyalty is the focus when behaviour of the individual, not the celebrity is enhanced.

The proposed conceptual model builds on the findings of brand and attitudinal loyalty in the previous research while considering the way in which relationships can be made via emotional bonds as discussed in the literature review of this thesis. The proposed model in this study should be regarded as a starting point toward a fuller integration of social media involving attitudinal loyalty factors within followers of celebrities and for future research this proposed model could also be applicable to other celebrity types, including traditional celebrities themselves. Researchers have shown that loyalty is created based on several attitudinal factors (Oliver, 1997, 1999), but the accelerated increase of social media has been ignored as an important factor in building loyalty. An important feature of this study is that it tests the growth of loyalty within a social media environment based on existing loyalty models. The purpose of the present conceptual model in this study is to investigate the strength of attitudinal loyalty within an online environment in an attempt to update current models.

3.4.5. Celebrity Status

Lastly, in the conceptual framework it can be seen that celebrity status is the final stage in which makes up the social media strategy to build loyalty within a group of people. Celebrity

status needs to be created, it needs to be maintained, enhanced and then redefined. Celebrity status is created by carefully going through each previous step of the strategy that makes up the conceptual framework. Once celebrity status has been created, the key is to maintain this status which can be done through the content and timing of which and when things are posted to followers. This status then needs to be enhanced meaning that not only a clear strategy needs to be put in place but most importantly a consistent strategy needs to be a focus. This means that to enhance celebrity status you need to really look at what your followers want and show them various elements of your private self that have not been made public before. This will keep followers interested as the content that is being posted is something that is new and exciting.

The proposed conceptual model builds on the findings of brand and attitudinal loyalty in the previous research while considering the way in which relationships can be made via emotional bonds as discussed in the literature review of this thesis. The proposed model in this study should be regarded as a starting point toward a fuller integration of social media involving attitudinal loyalty factors within followers of celebrities and for future research this proposed model could also be applicable to other celebrity types, including traditional celebrities themselves. Researchers have shown that loyalty is created based on several attitudinal factors (Oliver, 1997, 1999), but the accelerated increase of social media has been ignored as an important factor in building loyalty. An important feature of this study is that it tests the growth of loyalty within a social media environment based on existing loyalty models. The purpose of the present conceptual model in this study is to investigate the strength of attitudinal loyalty within an online environment in an attempt to update current models.

3.5. Chapter Conclusion

This chapter reviewed the findings on constructs of celebrity, fans, and loyalty (both offline and online); and outlined the expected relationships in a research model depicted in the table. The conceptual framework has been proposed for understanding the relationships between these three constructs and sheds insights into the role of social media in building loyalty. In the present study, examining the role of social media in creating customer loyalty may lead to the development of an updated loyalty process that not only contributes to our knowledge of loyalty but also provides direction to researchers and marketers in gaining loyalty within an online environment. The study will provide a theoretical and practical contribution to the understanding of customer loyalty within an online environment and within the context of celebrities. This study will then enable communication academics and professionals to better understand how to improve loyalty by maximising the impact of key attitudinal behaviours.

The first three chapters of this thesis have laid out the foundation for the research framework to be explored in this study. The methodology for the empirical analysis is presented in the following chapter and will assist in the creation of research propositions and hypotheses' that have come from the construction of the proposed framework outlined in this chapter.

Chapter Four: Methodology

This chapter discusses the data methodology of this thesis where the main objective of this chapter is to explain the research methodology implemented. Firstly, a theoretical perspective from which is undertaken is explained in an attempt to justify the choice of the methodological approaches that have been selected. Secondly, the key elements of the

research design are discussed followed by the techniques used to collect and analyse data.

The final section of this chapter addresses the ethical considerations of the research process.

The choice of research methodology reflects both the research questions and the theoretical framework outlined in chapter one and chapter five. Much empirical research undertaken in the public relations and communications fields has historically been undertaken from a more positivist perspective, although there have been many calls for an extension in the range of theoretical frameworks and methodological approaches.

4.1. Overview of the Research Approach

The purpose of this research is to identify what type of content is posted on Instagram by digital influencers in order to achieve particular levels of follower loyalty as a result of the content that followers are exposed to. This research adopts a critical approach to the investigation guided by the advice of Motion and Weaver (2005) who suggest that the key to understanding how communication represents and promotes selected positions of truth and power is by the examination of the discourse strategies deployed by practitioners. Public relations and communication discourses are normally deployed for a purpose which has social, political or economic implications, which may reinforce or reconstitute existing power relations which is relevant to this study.

Some public relations and communication discourses examine information by focusing on outcome rather than process which consequently can provide a number of methodical challenges. Firstly, it can be difficult to obtain complete information about communication strategies and related information as so much of this information is invisible, fabricated or not credible and direct effect is therefore difficult to determine. Moreover, there has been little

work that focuses on the social outcome of public relations' and communications engagement in the public sphere- especially in the context of social media platforms which is so heavily consumed and controlled by the public. This gap in the literature, identified in earlier chapters, has informed the gap of research design. This thesis adopts a critical perspective and the overall research design incorporates a content analysis of social media discourse, following the idea that discourse analysis does not refer to a single methodology but to a range of styles and analytical techniques.

This research will use content analysis in conjunction with critical discourse analysis to assist in answering the research questions. Content analysis is defined as a systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding (Krippendorff, 1980) with a benefit of content analysis being that researchers are able to sift through large volumes of data with relative ease in a systematic fashion (Webber, 1990).

In this research, firstly, content analysis will be used as the tool to retrieve meaningful information from the digital influencers Instagram feed. Secondly, critical discourse analysis will be used to make meaning and understand the information retrieved during the content analysis in order to represent how the audience (followers) interprets the information (Instagram content). As this research collects public content available on the Internet and all digital influencers were made anonymous during the coding and analysis phase of the research, this thesis did not need to obtain approval from a research ethics.

One of the methodological challenges in research of this kind is dealing with the complexities of the context of practice, which in the case of research is social media, and linking

communications work to wider outcomes due to the ambiguity of the communication itself. Studies that have addressed this issue include an examination of the role between public relations and political communication information (Larsson 2007), which involved interviewing practitioners and journalists for their views, and Weaver and Motion's (2002) work in attempting to provide a more comprehensive analysis of discourse practice, in which analysis of the political economic context of a communications strategy was combined with discourse analysis of the campaign texts including the views and comments of the public.

A study of discourse strategies by Vaara, Tienari and Laurila (2006) critically examined communication discourse to identify strategies used to legitimate contemporary organisational occurrence. The complex reality of public discourse exemplified by the content examined in this thesis requires both intensive and extensive information to enable the researcher to comprehend the communication discourse analysed. This, together with the fact that, ultimately, the data set assembled comprises a range of data sources, suggests that a mix methodology is most appropriate (Greene & Caracelli, 1997).

A qualitative only approach, which explores the specifics of information collected in depth, but gives no sense of the whole, is not necessarily appropriate to complex situations.

Conversely, reducing large amounts of text to *quantitative* data does not provide a complete picture (Shoemaker & Reese, 1996). This is particularly relevant to the analysis of communication texts providing a strong argument for the incorporation of qualitative approaches to communication text analysis (Macnamara, 2005). Furthermore, as Newbold, Boyd-Barrett and van den Bulk (2002) argue the problem with quantitative analysis is the extent to which the quantitative indicators are interpreted as intensity of meaning, social impact and the like. There is no absolute relationship between media texts and their impact,

and it would be too simplistic to base decisions in this regard on mere figure obtained from a statistical content analysis. According to these authors, quantitative content analysis alone cannot capture the context within which a communication text becomes meaningful (Newbold et al., 2002). While an integrated, mixed method approach is methodologically challenging, there is much to be gained by examining the area where communication practice meets the public sphere and exploring the tensions this creates and the possible responses those involved might make.

The overall research questions posed earlier were i. what are digital influencers posting on Instagram to increase loyalty amongst followers?; and ii. how do followers respond to content posted by digital influencers to show loyalty? To answer these questions, the forthcoming chapters provide a detailed content analysis of a set of digital influencer's Instagram feeds. The results of this analysis including key elements, voices and discourse strategies, are then applied to the proposed conceptual framework identified previously. The conclusion of this current chapter will outline a set of hypotheses that will be aim to be met as a result of the data collection and analysis.

4.2. Critical Discourse Analysis

While content analysis was used as a methodology approach it was the reliance on critical discourse analysis (CDA) that really assisted in answering the research questions due to the deep level of understanding of information that needed to be established and as a result of this CDA is frequently construed as both a discipline and a method. Van Dijk (2009) prefers the term Critical Discourse Studies to describe critical discourse approaches, arguing that this offers a mean of overcoming any misconception that a critical approach is a method of discourse analysis. In his view, this more general term conveys the ideas that a critical

approach not only involves critical analysis, but also critical theory, as well as critical applications. Van Dijk (2009) defines critical discourse studies as a critical perspective, position or attitude within the discipline of multidisciplinary discourse studies and argues that researchers and academics working in this field are distinguished more by a commitment to social equity issues than by a particular methodology.

CDA is problem oriented rather than discipline oriented, and it is concerned with complex social issues. It addresses the broad agenda of discourse in context, working from the assumption that discourse is socially constitutive as well as socially conditioned. As Carvalho (2008) explains, each discursive event is dialectically tying to society insofar as it both constitutes and is constituted by social phenomena. One of the central notions of CDA, drawing on Foucault's work, is that discourse is an integral aspect of power and control, and examines how discourse constructs objects and how the objects support certain institutions, ideologies and power relations.

Wodak (2001) argues, CDA aims to investigate critically social inequality as it is expressed, signalled, constituted, legitimised and so on by language use (or in discourse). In her view, most critical discourse analysts would agree with Habermas' claim that language is a medium of domination and social force, serving to legitimise organised power relations. More than purely a research methodology, CDA sees itself as politically involved research with an emancipatory requirement (Titscher, Meyer, Wodak & Vetter, 2003), revealing the social dimensions of language used and use exposing power abuse, and mobilising people to remedy social wrongs (Blommaert and Bulcaen 2000). Bloor and Bloor (2007) take the view that it can help raise awareness and point people in the direction of change. Overall, CDA

aims to make visible and transparent the power that is inherent in discourse in modern societies and proves to be relevant for social media based information.

As a cross disciplinary approach, CDA shares interests and methods with disciplines such as anthropology, sociology, ethnography and ethnomethodology, and cognitive and social psychology; it also draws on literary theory and the philosophy of language and communication (Bloor & Bloor, 2007). Fairclough's (1992) distinctive approach to CDA views language in terms of meaning production, meaning circulation and socio-cultural context and interpretation. A distinguishing feature of discourse analysis is its combination of approaches that focus only on the text plus a critical approach which takes a wider view, theorising and describing the social processes and structures that give rise to the text and within which individuals consume texts (Wodak & Meyer, 2001). Some of the methods used by CDA include content analysis, observational techniques, participant observations and the use of informants. Carvalho (2008) maintains that CDA is the single most authoritative line of research regarding the study of media discourse, and identifies van Dijk, Fairclough and Wodak as the most prominent proponents of this approach to discourse analysis.

For public relations and communications scholars and practitioners, critical discourse analysis provides an ability to conceptualise public relations within the context of culture as a symbolic system where that system is itself a site for the enactment of power relations (Motion & Weaver, 2005). These authors argue that the task for public relations researchers is to investigate how public relations uses particular discursive strategies to promote special interests, and to examine how these interests seek to gain public consent for their organisational goals.

The methodology adopted in this thesis draws on elements of the critical discourse approach developed by Fairclough (2001) and the work of researchers using this methodology in public relations research (Motion & Weaver 2005). Fairclough's (2001) schema is to clarify the problem and identify for whom it is a problem for. In this research, the problem is the lack of understanding of celebrity/follower relationships. In the cases explored in this thesis it is a problem for digital influencers themselves as understanding their followers needs can be problematic, and it is also a problem for the professional aspirations of public relations practitioners.

Underlying issues include concerns regarding a cluttered and competitive environment, the reliance and shift of popularity to other social media platforms and economically centred issues. Once the problem has been identified the second step in Fairclough's scheme is to analyse the discourse and its social context to identify obstacles to tackling the problem. The third stage of Fairclough's overall analytical approach is to ask whether the social order "needs" the problem in order to sustain itself. For example, could digital influencers maintain high levels of success on Instagram if their followers did not demonstrate loyalty towards them? The fourth stage investigates the possibilities for change in the way things are, and possible gaps in the research. In the fifth stage, the analysis turns back on itself, asking how effective the critique has been, and how it may have been compromised. To assist in the data analysis process, Fairclough outlines a three-dimensional framework for conceiving of and analysing discourse (Blommaert & Bulcaen, 2000; Jacobs, 2004) whereby every discursive event is simultaneously text (description), interaction (interpretation) and context (explanation).

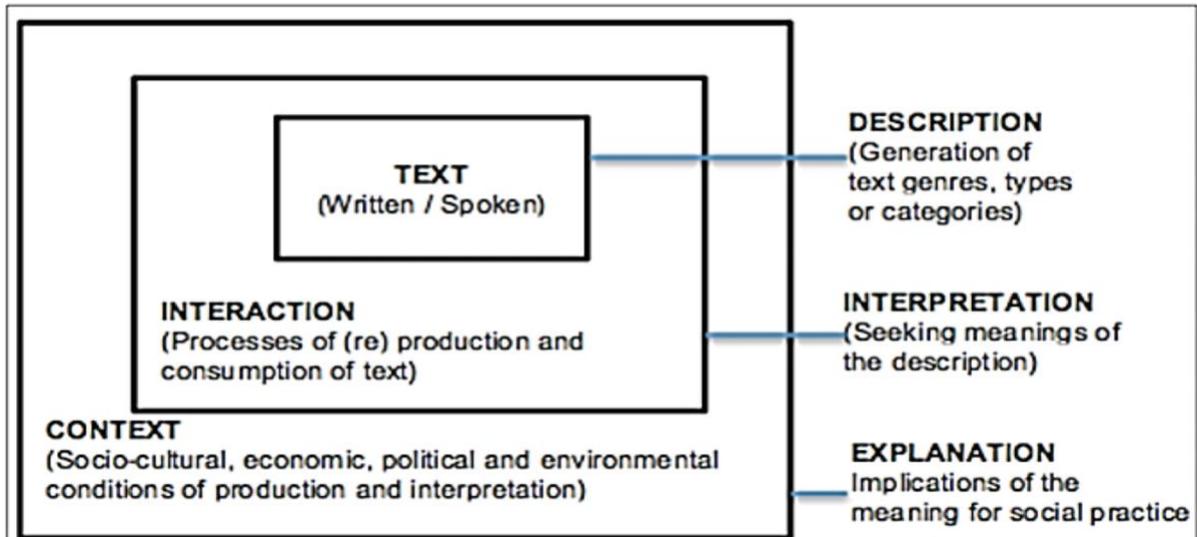


Image: Fairclough's (1995) Critical Discourse Framework

The first dimension is *text* which involves the description of content and form. The analysis of texts includes linguistic analysis in terms of grammar, semantics, the sound system and cohesion organisation (Fairclough, 1995). In a text there are linguistic features and organisation of concrete instances of discourse. In determining discourse of a text, description, which is the first step in textual analysis focuses on the linguistic features of the material including verbal or visual materials. Because Fairclough emphasises the importance of linguistic analysis including textual cohesion, vocabulary and the structure of text this research will use this step to examine follower comments as this is the discourse that is primarily textual based. It is important to note that Fairclough's first dimension will also be associated to visual content where the elements of cohesion and structure will be made a focus. Both textual and visual discourse requires a systematic analysis of choices and patterns in cohesions and structure (Blommaert & Bulcaen 2000). For Fairclough, textual analysis should mean analysis of the texture of texts, their form and organisation, and not just commentaries on the 'content' of texts which ignore texture which can also be related to the analysis of visual discourse.

The second dimension, which Fairclough describes as *interaction*, is the link between text and social practice. This includes not only an explanation of how participants in an interaction interpret and produce texts, but also consider interdiscursivity, defined as the constitution of a text from diverse discourses and genres (Fairclough 1993) simply put this dimension seeks the means and descriptions of the discourse.

According to Fairclough (1995), the discourse practice dimension has two facets: the institutional process (editorial procedures) and the discourse processes (changes the text go through during production and consumption). Fairclough says that discourse practice straddles the division between society and culture on the one hand and discourse language and text on the other. At the discourse practice level, Fairclough (1995) calls the present linguistic analysis 'intertextual analysis'. Intertextual analysis focuses on the borderline between text and discourse practice in the analytical framework. Intertextual analysis is looking at the text from the perspective of discourse practice and looks at the traces of discourse practice in the text (Fairclough, 1995).

To approach discourse as discursive practice means that, in addition to the analysis of linguistic features, there should be consideration of speech acts, coherence and intertextuality. Fairclough (2001) uses interaction broadly: a newspaper article can be considered an interaction even though the participants are remote. The interactional analysis has two aspects. The first is interdiscursive analysis, which investigates how particular types of interaction articulate together different genres, discourse and styles the assumption being that texts are hybrids and this form of analysis can unpick them (Fairclough, 1992). The second is intertextuality. Texts rarely reflect a single speaker or writer where they show

traces of differing discourse, contending and struggling for dominance (Kress, 1989).

Fairclough (1992) defines intertextuality as the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo and so forth.

Fairclough distinguishes between *manifest intertextuality* where another text is overtly referred to, and *interdiscursivity* where texts are made up of heterogeneous elements such as particular generic conventions or discourse types. All facts are open to a process of creation or recreation in the text, according to changing cultural and historical contexts (Bloor & Bloor, 2007) and this process of reiteration and recreation of texts Fairclough (2003) calls chains of texts; where these chains link across different media and contexts, networks of texts develop.

The third dimension is *context* whereby explanation into the implications of the meaning for social practice are established. CDA assumes that there is a dialectical relationship between particular discursive events and the situations and social structures that design it, that is between language and other elements of social life. CDA aims at critically investigating social inequality as it is expressed constituted, legitimised, and so on by language used. Most critical discourse analysts would endorse claims made by Habermas (1967) who suggests that language is a medium of dominance and social force. It serves to legitimise relations of organised power. Insofar as the legitimisation of power relations, are not articulated, language is also ideological (Habermas, 1967).

Social practices networked in a particular way become orders of discourse and one aspect of ordering is dominance. Some ways of making meaning are dominant or mainstream and

others are marginal (Fairclough, 2001). Fairclough (2001) utilises the concept of leadership to analyse orders to discourse, where “a particular social structuring of semiotic difference may become hegemonic, become part of the legitimising common sense which sustains relations of domination, but hegemony will always be contested to a greater or lesser extent, in hegemonic struggle. The way in which discourse is represented illuminates the emergence of new orders of discourse, struggled over normativity, attempts at control and resistance against regimes of power (Blommaert & Bulcaen, 2000).

The relevance of Fairclough’s approach for this thesis is the emphasis he places on examining specific discourse practises in the context of their effects. His approach highlights how certain discursive strategies legitimate arguments and establishes the parameters for the effects of communication. Such a discourse-based approach has relevance for enhancing understanding of follower loyalty within digital influence. It can be noted however that much of Fairclough’s work and CDA conceptual framework is focused primarily on textual elements of discourse. This research will aim to extend Fairclough’s framework by linking the dimensions of the framework to visual discourse as well as textual.

4.3. Limitations of Critical Discourse Analysis

While CDA can assist in providing fruitful research outcomes, the methodological approach has been criticised on a number of levels. There is a vagueness in some of the concepts used, a blurring of distinctions between concepts, disciplines and methodologies, argues Widdowson (1998), who also argues that CDA interprets discourse under the guise of critical analysis despite theoretical claims to the opposite. In his view CDA ignores the many ways a text can be interpreted and the circumstances under which it is produced and consumed. This emphasis on interpretation raises questions about representation, selectivity, partiality and

prejudice; selective texts do not necessarily represent the true situation and can make some texts seem too significant (Widdowson, 1998).

Blommaert and Bulcaen (2000) find that the biggest methodological issue facing CDA is the treating of context. Much of the use of context in some CDA work qualifies only as narrative and backgrounding, and the uncritical acceptance of particular representations of history and social reality as background facts in analysis (Blommaert & Bulcaen, 2000) is problematic. They note the danger of important material being neglected or too much significance made of specific words in texts or components in images. There is criticism that CDA pays little attention to matters of distribution and the means by which communicative resources become available or accessible. Goodchild and Cole (2001) argue that given the diversity of words discourse analysis risks degenerating into a confusing series of episodic narratives that cannot be put together.

The research design presented in this chapter seeks to address these concerns. Criteria for assessing quality are presented later in this chapter. With respect to the issue of context, detailed analysis of the content is collected from multiple data sources- Instagram and a social media analytical software database both of which attempts to provide a rigorous analysis of the context for the campaign. To further highlight the quality of data collected, quantitative content analysis is used to locate specific information texts (both visual and textual) within a wide discourse framework. Content posted by digital influencers and the comment-based information have been obtained from Instagram and analytical information has been obtained from the Anilsa.io database. These steps are designed to ensure that the social context of the data is presented in a balance manner. It is also necessary to make clear the process of content selection, and to locate the significance of the types of content

collected in the structure of the discourse. The total sample is described and quantified later in this section to illustrate the significance of the selected texts to the whole and to address the concerns about selectivity raised earlier.

4.4. Analysis of Critical Discourse Analysis

This research collected three main sets of data and were each analysed using Fairclough's (1995) critical discourse framework. The first set of data included visual discourse (images) posted by digital influencers. The second set of data included textual discourse (comments) posted by followers of digital influencers. The third set of data included analytical content of the visual and textual discourse including time posted etc.

- The first dimension of Fairclough's critical discourse framework is *text* whereby a description of the text genres and/or types/categories are described. This research will extend the framework by adding a 'visual' component to the text dimension and will focus on describing the genres and types/categories of images that digital influencers post on Instagram.
- The second dimension of Fairclough's framework is interaction where the researcher seeks meanings of the description outlined in dimension one. This research will use data related to follower comments in order to seek meaning beyond just description of the images posted to Instagram by digital influencers.
- The third dimension of Fairclough's framework is context where implications of the meaning for social practice is explained. This research will combine the data found from dimensions one and two with the analytical data collected in order to describe these implications.

Taking into consideration the views of Fairclough, the below framework outlines the process in which this thesis will follow in an attempt to collect and analyse data. Each stage of

Fairclough’s framework as well as the content collected in each stage has been described in the framework below.

Text (Visual/Written)	<i>Digital Influencer Posts</i>	Describing (Generalisation of text genres, types of categories)	<i>Content Categories</i>
Interaction (Processes of production)	<i>Structure of Digital Influencer Posts</i>	Interpretation (Seeking meaning of description)	<i>Why have they used that structure?</i>
Interaction (Consumption of text)	<i>Structure of Follower Comments</i>	Interpretation (Seeking meaning of description)	<i>Why have they used that structure?</i>
Context (Implications of Meaning)	<i>Interpretation of loyalty level</i>	Explanation (Implications of the meaning for social practice)	<i>How can loyalty be increased?</i>

4.5. Criteria for Assessing Quality

While it is now generally agreed that qualitative research needs to apply concepts and criteria to assess the quality of its findings, there is also acceptance that the quantitative concepts of validity and reliability need to be modified when applied to qualitative research (Wodak & Meyer, 2005). As an essentially qualitative research design, this research does not claim strict objectivity, which according to Wodak and Meyer (2005), cannot be achieved through discourse analysis as the beliefs and ideologies of the analyst will always be a source of potential bias. This research design has, through a formalised quantitative component (the analytical data), attempted to counter some of the elements of potential bias.

In discussing the question of criteria for assessing quality in discourse analysis, Jager (2009) suggests representativeness, reliability and validity and beyond this *completeness*.

Representativeness has been considered in the description of how the sample in this study was constructed. Triangulation procedures are suggested to ensure validity (Wodak & Meyer, 2005) whether the approach is qualitative or quantitative. The approach adopted in this thesis is based on the concept of context, reinforced by methodological triangulation using multi

method designs and background information. Internal validity is maintained by constant reference to the research questions and the theoretical framework which informs the thesis.

External validity refers to the extent to which results can be generalised. As this is a single case study, the observations are limited to the texts selected for the study. Quantitative analysis in this thesis serves to describe the impact of public relations on media discourse and does not enable projection of the results. However, details based on the sources and analysis of texts enable the findings to be transferred and compared by another researcher.

Reliability is a critical matter in both qualitative and quantitative research. External replicability refers to the extent to which another researcher, using the same analytical methods, could obtain similar results. In order to ensure external reliability, sample texts and coding frames are provided in the appendices, and categories of analysis are explained in the methodology section.

On the question of completeness, Jager (2009) highlights that an analysis is complete when it reveals no further contents and formally new findings. This research does not necessarily require a large sample, but quantitative aspects do play a part in that it is relevant to measure the frequency with which particular arguments emerge. This matter was addressed when designing the research: themes and sub-themes identified in an initial scan of the data were refined and explored in depth until there no new ideas emerged. Jager (2005) does make the point however that often the number of ideas in any discourse can be surprisingly straightforward; that was the case in this study.

4.6. Limitations of the Research

The research is limited in that it focuses on digital influencers using Instagram without interpretation from the individuals, the digital influencers, involved. It can also not be

assumed that an intended meaning is understood by receivers of a message. However, the test of effect in this thesis was ultimately that the analytical and engagement data supported the qualitative understanding and interpretation.

Another limitation is the lack of perspectives from public relations professionals; however, the underlying purpose of the study is to let the evidence speak for itself. While the digital influencer data can be accessed by the public, the deep meaning of loyalty has not been directly acknowledged and was unlikely to be commented on by practitioners to the extent in which this thesis does.

Conversations amongst followers and content shared by digital influencer that were taking place on Instagram were open to a number of interpretations since all archived communication involved written or visual content. Garrison et al. (2010) discussed that transcript analysis, which is used in CDA, does not reveal all the complex variables of context, personality, discipline and timing that make up unique transactions. For example one limitation was the use of quotes or emojis in participant's posts. Different participants may use and or interpret quotes and emojis in varying ways. Therefore, this study is limited by the interpretation of how quotes and emojis were used to share thoughts and ideas and are not generalisable to different used of these elements in an online environment.

One apparent limitation was that the convenience sample of participants only included digital influencers who engaged in the use of Instagram in a public setting- there were many digital influencers who had their profiles set on private meaning their content is not available to the public, unless approved. It is also important to note here that the information provided by digital influencers who do have public profiles is dependent upon their honest disclosure.

These participants were already established members of the Instagram environment who seemed to embrace online activity and were apparently comfortable with their contributions being public and transparent. It is unknown how participants' perception of Instagram as a safe venue for public conversations influenced their contributions to their Instagram feeds. Therefore, findings from this investigation cannot be generalised to all social media platforms or online collaborative environments.

Another consideration related to the participants is the fact that we cannot be sure that the participants were who they said they were in their online profiles. For example, a digital influencer might state that they are a 'health and fitness expert' and pose to be a certain identity in an Instagram environment and participate in sharing content to persuade their followers.

This research produced results bound by the interactions and activity that took place across 100 individual Instagram feeds. Therefore, findings were neither generalisable to face to face influence. Another limitation presented in this study is that of differing account activation dates of each digital influencer. The fact that some participants started their account before other participants may or may not have been a factor in the level of engagement rates achieved such as follower count. Despite the limitations, this research addressed gaps in the research literature and made several significant contributions to both theory and practice for communication practitioners by advancing understanding of online environments. This research offered valuable insight into the application and use of Instagram as a medium to create increase and generate loyalty amongst a group of people.

4.7. Chapter Conclusion

In this chapter, the research design and methods of analysis have been presented along with the establishing of a rationale for the research methodology, together with the research questions which guide the research. The combination of qualitative and quantitative methodologies will enable the thesis to explore and delve deep into the analysis of the data collected in order to address issues of validity and reliability. The next three chapters present the analysis of the data collection and the resultant discourse collected, showing their relevance to the research issues, questions and proposed conceptual framework.

Chapter Five: Findings – Description of Texts

As part of this project's research design, 2700 images were collected from the feeds of 100 digital influencers who have a high engagement rate on the social media platform Instagram. In order to select 100 digital influencers, digital influencer management agency websites (e.g. Zooz Group), media commentary and general word of mouth were used to randomly select the most talked about and in demand digital influencers in Australia. This chapter will present the findings from an analysis of these images divided into three parts:

- The first part of this chapter will *describe* the analytical information that assists in determining the activity behaviour of digital influencers on Instagram.
- The second part of this chapter will *describe* the types of content which digital influencers are posting to Instagram.
- The third part of this chapter will *describe* the types of comments that followers of digital influencers post in response to content posted by digital influencers.

Research question one, which the introductory chapter of this thesis set out, will guide this analysis.

RQ1: **What** are digital influencers posting on Instagram to increase loyalty amongst followers?

In addition, the knowledge displayed through the earlier chapters will help to further assist the analysis. Furthermore, existing literature will be examined alongside the images collected in order to answer the aspects of the research question which deal with the way in which loyalty amongst followers is shown to digital influencers on Instagram.

The findings will be categorised thematically highlighting some of the general information and statistics surrounding the data collection process, is in line with the first dimension of Fairclough's critical discourse analysis framework of *text*. This dimension includes *describing* the texts and generalising the genres, types and categories of the texts themselves in order to distinguish the text available that can help to create conclusions and outcomes that address the research problem.

5.1. Part One: Influencer Behaviour- Analytical Description

In line with the first dimension of Fairclough's critical discourse analysis framework, the first part of this chapter focuses on the activity of digital influencers on Instagram. This analysis is

an attempt to determine and understand the strategies which have been implemented by digital influencers which therefore helps to distinguish a digital influencer's level of success based on loyalty. This section will firstly *describe* the analytical data with the following findings chapter *interpreting* the data found. In total, 100 digital influencers were used as sources of data in this research and their highest engaged, liked and commented images were collected for analysis. This resulted in a sample of 2700 images across all 100 digital influencers. These categories (engagement, likes and comments) were selected due to these being the three determinants of success on Instagram. Many marketers and communication professionals view engagement, like and comment rates as important metrics to monitor because they underline how frequently a following interacts with content which helps to determine the digital influencer's most suited to a brand strategy (Roach, 2020). Secondly this chapter will describe the image content with the third part of this chapter describing the follower content; all three parts are split into categories for description purposes.

In the view of Ganta (2019) social media analytics are powerful due to the way in which they can identify how often people are interacting with posts, viewing profiles and many other key factors that could influence the success of overall strategies. Ganta (2019) argues that to understand how to maintain and grow success one needs to know not only about how content performs but also what competitors are implementing in an attempt to create a powerful brand image that grabs attention and sets them apart from the rest, particularly in the cluttered online environment in which Instagram provides. Therefore, understanding the analytical data that underpins each digital influencer's profile has significant implications.

Data (ie. the bank of images) was collected with the assistance of an online analytical website named Analisa.io which is an online software program designed to collect and store statistics from social media platforms such as Instagram. Once the analytical data had been collected via the online software platform it was sorted, categorised and stored in a Microsoft Excel spreadsheet for analysis purposes (see appendix 1).

As a result of the data collected, categories were able to be derived. The analytical data was able to be split into three main categories with each category consisting of sub-categories that attempt to describe the behaviour of digital influencers on Instagram which gives insight into how loyalty is initially created. As per the table shown below, the three overarching categories found were; *influencer activity*, *timing* and *engagement*.

Category	Sub-Category
Influencer Activity	Time active on Instagram Total Number of Posts Total Number of Followers Total Number of Following
Engagement	Engagement Rate Like Rate Comment Rate Average Engagement per Post Average Likes per Post Average Comments per Post Average Engagement Rate (Weekly) Average Number of Likes and Comments Per Post (Weekly)
Timing	Average Posts Per Day Average Posts Per Week Average Posts Per Month Total Number of Posts Per Day Highest Posting Time Per Day Highest Engagement Rate Time Per Day

Table: Digital Influencer Analytical Categories

5.1.1. Influencer Activity

The category of *influencer activity* was analysed first, due to the sub-categories relating to the initial set up of a digital influencers Instagram page. *Influencer activity* focuses primarily on the initial composition of the digital influencers Instagram feed and four sub-categories were generated as components of this category: ‘*time active on Instagram*’, ‘*total number of posts*’, ‘*total number of followers*’ and ‘*total number of following*’. The following discussion will describe the data collected that makes up each of the aforementioned sub-categories in this overall category.

5.1.1.1. *Time active on Instagram*

The first sub-category to be described in this thesis is *time active on Instagram*. At the time of data collection, since its launch in October 2010, Instagram had attracted more than 150 million active users with an average of 55 million photos uploaded by users per day, and more than 16 billion photos shared so far (Instagram, 2018). As the table below shows, almost half of the digital influencers under analysis in this thesis had been active on Instagram since the platform rose to popularity in late 2010. Most digital influencer’s set up their Instagram account in the fairly early days of Instagram being mentioned in the media and rising to popularity amongst the general public.

Forty-two per cent of influencers had been active on Instagram for 2000-2500 individual days equalling a total of between 6-7 years. Twenty five per cent of influencers had been active for between 1500-2000 days with the smallest percentage of influencers being active for a time exceeding 2500 days or lower than 1000 days.

An interesting insight is that only one digital influencer had only been active for less than 6 months- a total of between 100-200 days- which is a substantially smaller amount of time compared to the other digital influencers. Given the obscurity of this digital influencer activity a more in-depth investigation found that this particular digital influencer fell victim to a cyber hack which led to her Instagram account being closed. As a result, within less than 24 hours the digital influencer was able to create an Instagram account that pushed her back into the top 100 influencer category which highlights the power that digital influencers can obtain in only a short amount of time.

Percentage of Influencers	Amount of Days Active on Instagram
1%	100-200 days
4%	800-1000 days
17%	1000-1500 days
25%	1500-2000 days
42%	2000-2500 days
5%	2500-3000 days

Table: Days Active on Instagram

Despite 1% of digital influencers being active for less than a year, the conclusion drawn from this data set is that most digital influencers have invested a significant amount of time into their Instagram account and as the other sub-categories in this section will emphasise, the growth of followers for all digital influencers under analysis in this study is not something that happened in a short amount of time. In fact, the content shown in the early images posted on Instagram show that many of the digital influencers used their Instagram account as a personal documentation of their life for consumption by their immediate family and friends

(much like the general public do). While this data set is an important analytical statistic that adds some level of depth to the answer of the research question there was no solid evidence to support the notion that the amount of time a digital influencer is active on Instagram determines the level of success found, or the amount of loyalty given by a follower. This links back to the concept of ‘overnight fame’ discussed in the literature review of this thesis whereby the Internet is a large provider in allowing everyday individuals to find a high level of fame in a short amount of time.

The highest number of days in which a digital influencer had been active was 2461 in comparison to the lowest number of days totalling 803 (this does not take into account the digital influencer described above who was only active for 108 days due to unique circumstances with the hacking of a previous account). While the digital influencers who have been active for the longest time on Instagram would seem to have higher analytics figures with regard to followers and following, this was in fact not the case. What is important to note here is that the amount of time one has been active on Instagram does not necessarily equate to high levels of analytical data in other sub-categories. Understanding the time a digital influencer has been active on Instagram is purely an interesting component to the data analysis and an insightful point of interest but does not contribute significantly to the understanding of how loyalty is created. Despite this however, this facet of the data helps to pave the way for the following discussion that does show significant input into how loyalty may be created on Instagram.

5.1.1.2. Total Number of Posts

The total number of content posts which a digital influencer publishes to Instagram provided some significant insights. On average the majority of the digital influencers had posted a total

of between 1000 to 2000 images on their Instagram feed at the time of data collection. The 37% of digital influencers who fell into this category seemed to attract a higher engagement rate which may suggest that the more active one is on Instagram the more engagement occurs.

The evidence in support of this argument includes the following findings.

- Over half of the digital influencers who posted within the 1000-2000 images were able to achieve some of the highest engagement rates across the total number of digital influencers analysed.
- Only 16% of the digital influencers had posted 500 images or less with 3 percent of them posting under 200 images.
- Thirty three per cent of the digital influencers posted over 2000 images to their feed with only three percent posting over 6000 images.

The table below highlights the data collected in this sub-category.

Percentage of Influencers	Total Number of Posts
1%	60-70
2%	100-200
3%	200-300
4%	300-400
2%	400-500
4%	500-600
4%	600-700
4%	700-800
2%	800-900
4%	900-1000
37%	1000-2000
18%	2000-3000
3%	3000-4000
5%	4000-5000
4%	5000-6000
3%	6000-7000

Table: Total Number of Posts

5.1.1.3. Total Number of Followers and Following

While digital influencers rely heavily on gaining a large number of followers it is evident that they also treat Instagram as a platform to keep up to date with their friends, family and other digital influencers that they may be interested in. Upon analysing the data collected in this study it was seen that 30% of influencers follow between 1000 and 2000 other Instagram users with this being the highest percentage. 11% of digital influencers follow between 800 and 900 Instagram users, 3% of influencers follow under 200 users with the rest of the participant group following between 200 and 1000. Only one influencer was following between 3000 and 4000 users. 34% of digital influencers have between 100,000 and 200,000 Instagram followers with 17% of participants having between 200,000 and 300,000 followers and a total of 11% of digital influencers having over 1000000 followers. From the analysis a total of 70% of digital influencers have between 100,000 and 500,000 followers showing that this bracket is the most common number of followers amongst the digital influencers under analysis.

Percentage of Influencers	Number of Following	Percentage of Influencers	Number of Followers
1%	50-60	34%	100000 and 200000
2%	100-200	17%	200000 and 300000
9%	200-300	10%	300000 and 400000
9%	300-400	9%	400000 and 500000
6%	400-500	8%	500000 and 600000
4%	500-600	4%	600000 and 700000
9%	600-700	1%	700000 and 800000
7%	700-800	5%	800000 and 900000
11%	800-900	1%	900000 and 1000000
9%	900-1000	7%	1000000 and 2000000
30%	1000-2000	2%	2000000 and 3000000
1%	3000-4000	1%	3000000 and 4000000

Table: Total Number of Following versus Followers

5.1.2. Engagement

The category of *engagement* focuses on the combination as well as the individualisation of the likes and comments, meaning the overall attraction, that each digital influencer obtains on the content they publish. There were nine subcategories found in relation to engagement;

engagement rate, like rate, comment, average engagement per post, average likes per post, average comments per post, average engagement rate (weekly), average number of likes and comments (weekly).

5.1.2.1. Engagement Rate

The engagement rate in this study measures the level of likes and comments an Instagram profile gets from followers and their audience. It is important to note here that when describing those who like and comment on Instagram, these *users* may not necessarily be a true *follower* of the digital influencer – meaning that someone can view an image as well as like or comment (ie. engage) without literally *following* the digital influencer. A higher engagement rate means the followers and overall audience of the digital influencer are more active and therefore like and comment more often. Marketing companies often explain that engagement rates above 1%-3% are generally considered good for larger Instagram profiles with many followers.

Percentage of Influencers	Engagement Rate
21%	0%-1%
41%	1%-2%
20%	2%-3%
10%	3%-4%
5%	4%-5%
1%	5%-6%
1%	6%-7%
1%	9%-10%

Table: Engagement Rate

From the analysis it was seen that 41% of digital influencers have an engagement rate of between 1% and 2%. This engagement rate looks at the amount of likes and comments collectively for each digital influencer and gives an average rate based on the number of followers that each digital influencer has. Given the large number of followers that most digital influencers have it is surprising that majority of these digital influencers have such a low engagement rate. This is highlighted by 21% of digital influencers having under 1% engagement and 20% having between 2% and 3%. The highest engagement rate scored by just 1% of digital influencers was a rate of between 9% and 10%.

While the overall engagement rate for each digital influencer gives an initial indication of the influencers and which uploaded Instagram content scores the highest and lowest in terms of audience engagement, to put these findings in context it is important to see engagement rates broken down into specific days of the week in order to help establish a clear strategy. As will be discussed further in this section of this chapter, the highest numbers that can be seen when analysing this day by day engagement rate show that there is a higher percentage of influencers each day who achieve a 1-2% engagement rate. Almost half of the influencers under analysis maintain a steady 1-2% engagement rate followed closely by a 2-3% engagement rate. The highest engagement rate achieved is between 10-11% which is only achieved by 1% of influencers on a Monday, Thursday and Friday. While the daily engagement rate is quite low (only 1-2% of followers and audiences liking and commenting on content) the engagement rate remains steady each day, with a slight increase during the weekend period which could show an element of loyalty from a set group of followers.

5.1.2.2. Like Rate

On average, almost half of the digital influencers attract a like rate of between 1-2% meaning that on average, digital influencers are receiving between 3000-4000 likes per post.

Percentage of Influencers	Like Rate	Percentage of Influencers	Average Number of Likes per post
1%	0-0.50%	2	900-1000
20%	0.50%-1%	13	1000-2000
43%	1%-2%	12	2000-3000
20%	2%-3%	19	3000-4000
8%	3%-4%	9	4000-5000
5%	4%-5%	4	5000-6000
1%	5%-6%	6	6000-7000
1%	6%-7%	5	7000-8000
1%	9%-10%	5	8000-9000
		1	9000-10000
		9	10000-15000
		3	15000-20000
		6	20000-30000
		1	50000-60000
		1	100000-110000
		1	280000-290000

Table: Like Rates

5.1.2.3. Comment Rate

31% of influencers have comment rates of 0.02% followed closely by 27% of influencers who have a comment rate of 0.01%. The comment rate looks at the average percentage of an audience that comment on a digital influencers post. High comment rates of 0.05% and 0.06% were achieved by 5% of influencers while 2% of influencers achieved a comment rate of 0.07%. Meanwhile, 27 influencers achieved the lower comment rates.

Percentage of Influencers	Comment Rate	Percentage of Influencers	Average Number of Comments
27	0.01%	4%	0-20
31	0.02%	8%	20-30
12	0.03%	11%	30-40
15	0.04%	5%	40-50
5	0.05%	7%	50-60
5	0.06%	13%	60-70
2	0.07%	9%	70-80
		3%	80-90
		15%	100-150
		7%	150-200
		8%	200-300
		1%	300-400
		2%	400-500
		2%	500-600
		1%	1900+

Table: Comment Rates

5.1.2.4. Averages Per Post (engagement, likes, comments)

On average the highest percentage of influencers received between 3000-4000 likes and comments per post. 13% of the influencers received 1000-2000 likes and comments with the highest number of likes and comments being 1,000,000 plus being achieved by only 2% of influencers. The lowest average number of likes and comments was 0-300 with this being achieved by only 1% of influencers.

Percentage of Influencers	Average Number of Likes and Comments
1	0-300
2	300-1000
13	1000-2000
10	2000-3000
19	3000-4000
10	4000-5000
4	5000-6000
6	6000-7000
4	7000-8000
5	8000-9000
2	9000-10000
9	10000-15000
4	15000-20000
6	20000-30000
2	30000-40000
1	40000-70000
2	1000000+

Table: Average Likes and Comments

5.1.3. Timing

The category of *timing* focuses on the frequency and selection of frequency of posts on Instagram. There were six key sub-categories that made up this overall category including

average posts per day, average posts per week, total number of posts per day, highest posting time per day and highest engagement rate time per day.

5.1.3.1. Average Posts per Day, Week, Month

In total, 46% of digital influencers post at least one piece of content per day with 6% posting 3 times and 18% posting twice a day. None of the digital influencers under analysis in this study were shown to **not** post at least once a day however this data describes the *average* which does not specifically mean that a given digital influencer has never posted on a given day. On average, the majority of digital influencers post five times a week with 31% of digital influencers posting more than 20 times a month.

Percentage of Influencers	Average per Day	Percentage of Influencers	Average per Week	Percentage of Influencers	Average per Month
30%	0	3	0	0	0
46%	1	8	1	0	1
18%	2	13	2	0	2
6%	3	12	3	1	3
		14	4	5	4
		19	5	2	5
		7	6	2	6
		5	7	1	7
		4	8	3	8
		3	9	2	9
		8	10-15	14	10-15
		4	15+	14	16-+
				31	21+
				12	31+
				3	41
				4	50
				3	60
				2	70
				1	80

Table: Average Posts per Day, Week, Month

5.1.3.2. Total Number of Posts Per Day

The seven day week was seen to be used strategically by digital influencers in an attempt to increase follower loyalty. Mondays and Tuesdays showed to be the days in which digital influencers post the majority of their content on Instagram.

Amount of times posted	Percentage of Influencers						
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
0-20	1	1	1	3	2	4	3
20-50	12	11	8	7	10	8	5
50-100	11	12	16	12	18	17	11
100-200	25	23	26	28	25	27	31
200-300	26	29	25	24	24	23	25
300-400	10	9	10	11	7	9	11
400-500	6	5	4	5	5	2	2
500-600	3	2	3	3	2	6	6
600-700	4	6	3	4	4	3	6
700-800	2	2	4	2	3	1	
800-900				1			

Table: Total Number of Posts Per Day

5.1.3.3. Highest Posting Time Per Day

Across a seven day weekly period there is a clear trend of posting times across all influencers' Instagram activity. From the data collected it can be seen that a higher percentage of influencers each day post between the hours of 6pm and 8pm with 8pm being the more dominant time. The less dominant times fell in the early hours of the morning and towards lunch time with mid morning showing a slight increase in posting activity. The first half of the week saw limited to no posting activity between 2pm and 4pm with the later part of the week showing an increase in posting activity.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
4am					1		
5am				1		1	1
6am	1	1	1	1	1		
7am	5	8	6	9	7	6	
8am	6	4	6	1	9	8	2
9am	1	1			3	6	3
10am		1	1	2	2	4	3
11am	1	1	3	1		7	2
12pm	1	3	2	1	3	3	5
1pm	2	1	2		1	4	1
2pm				1	2	4	3
3pm	1	2			3	2	
4pm	3	2	3	4	4	4	1
5pm	7	7	7	11	8	8	13
6pm	13	13	11	15	16	13	16
7pm	16	21	17	12	16	12	14
8pm	30	20	25	24	14	13	20
9pm	11	12	10	11	9	4	14
10pm	2	3	4	3	1		1
11pm	1		2	3			1
12am							
1am						1	
2am							

Table: Highest Posting Time Per Day

5.1.3.4. Highest Engagement Rate Time Per Day

In terms of engagement, digital influencers were attracting higher engagement rates towards the early evening time period of between 6pm-8pm with 8pm proving to collect the highest

engagement rates which is in line with the time in which digital influencers choose to post their content as highlighted in the above sub-category and aforementioned table. Early morning time periods including 7am and 8am also showed somewhat significant engagement rates behind the evening times.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
4am	1						
5am	1	1		2	2	2	2
6am		3	1		2		
7am	8	7	10	7	9	4	
8am	4	3	6	4	8	7	2
9am		1			4	7	4
10am		1	1	1	1	6	3
11am		2	2	1		7	1
12pm	2	3	2	3	1	2	2
1pm		1	1		1	5	
2pm	1	1	1	1	2	3	2
3pm	2	1		1	3		
4pm	5	2	4	2	4	7	2
5pm	5	8	5	13	12	6	10
6pm	14	17	11	11	12	16	15
7pm	15	17	18	18	13	8	14
8pm	28	16	23	22	14	11	22
9pm	8	11	12	9	10	7	13
10pm	4	3	2	2			5
11pm	2	2	1	3	1	1	2
12am							
1am					1	1	

Table: Highest Engagement Time Per Day

5.2. Part Two: Influencer Behaviour- Content/Visual Description

In line with the first dimension of Fairclough’s critical discourse analysis framework, the following discussion will be divided into the main categories/themes found amongst the discourse collected. The order of the categories/themes will be: *them, others, thoughts, perspective, branded* and lastly, *miscellaneous*. All of the aforementioned categories have been identified in order to attempt to answer the first research question related to *what are digital influencers posting on Instagram*. All the categories will be analysed both

quantitatively and qualitatively, however in those categories which produced less images more detail will be given on specific visual depictions. This is merely because such a task is possible to undertake in a smaller category, but also because the larger categories to an extent depict such similar things that specific analysis of each photo would be not be particularly fruitful. This is especially true for the *them* and *others* categories.

The data collection process highlighted the inconsistency in the number of posts attached to each category. The table below demonstrates this inconsistency. It is important to note that not all of the posts attached to each category achieved a significantly high engagement rate and one must be careful not to overestimate the importance given to such information.

However, it is also important to understand how varied the number of posts attached to each category is. The largest number of posts appeared in the *them* category, with 1,216 image posts, and the smallest was the *miscellaneous* category with only 55 images attached to it however while a low number of images was achieved this does not imply that the engagement rate was insignificant. The variation in posts also naturally influenced the engagement rate of the images collected. The aforementioned smallest image set, *miscellaneous*, also produced the lowest engagement rates with some digital influencers achieving an engagement rate of only 0.01% whilst digital influencers who posted other categories of images achieving an engagement rate of over 4.00%. Furthermore, for this analysis it is interesting to note that the smallest category of images are those in which no human actor/focal type appears in them compared to images that do focus on a humanised focal type. Although it seems logical that images that include a focal type would create more posts than non-focal type images, it is interesting in this case because women make up the majority of users of several social media sites including 68% of the users of Instagram

(Smith, 2014). In addition, women tend to post, comment and share more than their male counterparts (Murray, 2015). In light of this, in this thesis, all of the images collected were from female digital influencer accounts.

Category	Sub-Category	Number of Sub-Category Pieces
Them	Destination (in image)	122
	Self (figure focused)	421
	Self (not figure focused)	673
Others	Friends	71
	Family	166
	Famous Individuals	85
	Partner	278
Thoughts	Childhood	2
	Achievement	138
	Feelings	95
	Transformational	27
Perspective	Destination (not in image)	62
	Landscape	121
Branded	Tutorial	28
	Event Attendance	44
	Competition	276
Miscellaneous	Food/Beverage	19
	Animal	36

Table: Content Categories and Sub-Categories

5.2.1. Them

The first category found and explored in this analysis is a not so surprising category. The category of ‘them’ consists of three sub-categories that include ‘*destination (in image)*, *self (figure focused)* and *self (not figure focused)*. Essentially, this category is centred around the concept of a *selfie* which is the act of taking a photo of oneself either by facing a mirror or using the front face camera on an electronic device such as a mobile phone or a tablet. Selfies have become a very popular photographic type amongst many Instagram users with the explosion of the selfie being described as an epidemic of narcissism (Twenge & Campbell, 2009), an empowering new self-presentation medium (Lee, 2005) and a carefully curated and produced advertisement for the self (Marwick, 2018). Even one’s basic use of Instagram can see the dominance of a selfie when scrolling through the application and even more so when collecting data in this study.

Out of the 2700 images collected, as highlighted in earlier paragraphs, as many as 1216 images consisted of selfies where the digital influencer themselves were the main focus of the image. Although the categories in this analysis are not rigid and some images fit into more than one category, for the sake of this category the focus was exclusively on selfies where the digital influencer was the main focus of the image. Furthermore, it is important to note that while a selfie is typically defined as an image that one has taken of oneself, that many of the images collected are easily identified as taken by someone else and an argument can be made that such images to an extent serve the same purpose of a selfie due to the amount of self-representation in the image (Murray, 2015). The 1216 images referred to in this paragraph constitute 45.04% of the total images collected which is the largest amount in any of the categories analysed. As figure one above illustrates the sub-category with the largest amount

of images was the *self (not figure focused)* sub-category, closely followed by 421 images in the *self (figure focused)* sub-category and then 122 *destination (in image)* images.

The *self (not figure focused)* is the closest representation to a *selfie* due to the main focus of these images being on the digital influencers upper half of their body, predominantly their face. Out of the 2700 images collected, this category achieved the highest number of images collected with a total of 673. It is noteworthy that the digital influencer may show some part of their body beyond their upper torso and face however the focus of the image is on their face with the common denominator here being the fact that the digital influencer has taken the image themselves using the front camera on their smartphone device. One digital influencer in this study achieved 27,716 likes on an image that showed only her face compared to an image on an inanimate object that achieved a comparatively low 3,233 likes.

The *self (figure focused)* has strong similarities to the above category described however the main difference is that this category highlights the digital influencers entire body, rather than just their face, and it becomes evident that the image was taken by someone other than the digital influencer. Therefore, the main element that is unique to this sub-category is that it is the figure (e.g. the body) of the influencer that is the focus rather than just their face. The influencer in this category will ‘show off’ their figure with this part of their body being the main focus in an attempt to achieve high engagement rates. One image showed a digital influencer swimming underwater wearing a bathing suit. This image attracted 25,976 likes compared to an image of a chocolate Easter Bunny that attracted 7,368 likes.

The ‘*destination (in image)*’ sub-category consisted of 122 images that were taken at a remote location that did not frequently, if at all, appear on the digital influencers Instagram

feed, for example, an overseas setting. While these images were taken from a unique location which provide an attractive visual setting it was the digital influencer themselves who was made a focus on the image rather than the scenery. For example, one digital influencer posed in front of the clear water in Mykonos, Greece, whereby the water was blurred and she was in complete focus. This image received 24,080 likes, 11,179 comments and reached 720,229 people which is an increase of 87% in engagement compared to a destination image whereby the digital influence does not appear, as will be discussed later on in this chapter.

Arguably one could draw the conclusion that due to majority of the images collected being centred around the digital influencer themselves, it is closeness or relatability to the digital influencer that followers may be attracted to which will be explored in the forthcoming chapters of this thesis. For digital influencers, Instagram is seemingly allowing them to control their own identity and showcase a version of themselves that they want the world to see. The act of pretending to be someone other than oneself has been occurring for hundreds of years however the Internet and the rise of social media platforms such as Instagram just makes it easier for individuals to assume different identities, or influence the image of themselves they portray to the world (Seife, 2014). One does need to be wary however of drawing conclusions about identity purely based on the collection of images however the significant number of images in this category, as opposed to others, does highlight the dominance of portraying one's self. As mentioned, self-based images have been critiqued in the literature and have been the object of considerable debate often written about in major news outlets such as The Guardian and The New York Times whereby women using Instagram to upload photographic images of themselves is often decried as apparent narcissism which demonstrates a regressive personality trait (Murray, 2015). Murray (2015) argues that the act of self-expression and representation is not meant for the male gaze, but as

a celebration of body positivity as well as a rejection of unhealthy beauty standards which are heavily promoted by the media.

However, while there is much debate about the portrayal of the self in an Instagram image, particularly in relation to women, the incredibly high engagement rates in which digital influencers are attracting is showing perhaps the real intention of the posting of self based photos. Therefore, if one views the self based images collected as a result of this research in the framework in which Murray (2015) sets out, one could argue that the images are not posted from a self-centred and narcissistic motivation, but rather as a way for female digital influencers to regain some of the control and re-define how they are portrayed in a public domain rather than relying on traditional forms of communication such as the paparazzi and magazines. Although it would be quite challenging to examine the motivation for each of the digital influencers analysed, one could argue that whether or not the motivation is overt or not does not ultimately influence the impact of such images. This is due to the extensive amount of images shared on Instagram in the category described above. Arguably, the sheer volume of such images would ultimately take on a life of itself and potentially influence other individuals in a way which differs from the initial motivation of the creator. The fact that these self-based images demonstrate an incredibly high level of engagement is an example of this and the impact that such images can have is extensive.

5.2.2. Others

The second category found during the collection of the 2700 images was '*others*'. This category consists of four sub-categories; '*friends*', '*family*', '*famous individuals*' and '*partner*'. The category of '*others*' has a primary focus on human figures whom consist of those other than the digital influencer themselves, which, as the aforementioned sub-

categories names state, are based around the family and friends of the digital influencers. It is important to note here that the digital influencers in most cases may very well appear in the image however the image itself is centred around the other person/people. As the literature review in this thesis explains, our obsession with celebrities is not a new phenomenon. Human beings have been enthralled by fame and celebrities from the earliest times. When asked why heroes risk their lives, Achilles replied “for fame”. Alexander the Great ostentatiously and knowingly imitated Achilles and when later, in Rome, Julius Caesar mourned that he had not achieve the fame of Alexander the Great, the historian Tacitus wrote “love of fame is the last thing even learned men can bear to be parted from”. Rojek (2001) stated in his research that some celebrities have *ascribed* fame through lineage whereby they are famous due to their association, mostly heredity linkage, to another already well known celebrity. While 515 images showed individuals who are not known to the public it is their association to the digital influencer, whether that be by blood or not, that allows them to command a small level of ascribed fame.

While Rojek’s research suggests that fame can be found when an individual is linked to another already famous individual, his research implies that once ascribed fame has been found then an individual will have fame indefinitely. The data found in this research suggests that while the individuals associated to a digital influencer may appear in an image the intention of including them in an image is not necessarily to gain fame for that specific individual, but rather it is to increase the interest and engagement of the post for the digital influencer and in most cases the non-famous individual does not achieve even a low level of fame overall. With this in mind, besides Rojek’s explanation into ascribed celebrity status, there has been limited to no significant research into the interest followers have in those close to digital influencers however the data found in this study could have strong links to the

social comparison theory developed by Leon Festinger in 1954. In everyday life people constantly evaluate themselves in comparison to others in domains including attractiveness, wealth, intelligence and suggest.

As much as 10 percent of one's thoughts involve comparisons of some kind whereby the social comparison theory centres around the idea that individuals determine their own social and personal worth based on how they rank themselves against other individuals (Festinger 1954). There are many disadvantages to comparing oneself to others including experiences feelings of deep dissatisfaction within oneself, guilt, remorse, or even engaging in destructive behaviour such as lying however many benefits come with the theory as well. When individuals compare themselves to others as a way of measuring their personal development or to motivate themselves to improve, and, in the process, develop a more positive self-image, comparisons can be beneficial. Besides the social comparison theory, which has no direct link to celebrity, and some media based articles centred around celebrity fascination the data found in this research provides a unique contribution to knowledge whereby it could be said that there could be a level of interest in these humanised figures who are associated to celebrities but not celebrities themselves.

As the name of this sub-category suggests, *'friends'* focuses on images that contain an individual or individuals who have a bond of mutual affection with the digital influencer, in other words, one who is a *friend* of the digital influencer. Out of the 2700 images analysed only 71 images fell into this sub-category however this low number should not deter from the fact that these 71 images all achieved a significantly high engagement rate. One digital influencer in this study posted an image of her and her "*best friend*" sitting at a table at a

restaurant. This image achieved 25,555 likes which is significantly higher than an image of a bunch of flowers in a flower store that achieved a mere 1,275 likes.

Similar to the above sub-category, the *'family'* sub-category has a distinct focus on family members related to the digital influencer. There were more images of the digital influencer's family members posted to Instagram compared to the *'friends'* sub-category with 166 family orientated images collected out of the 2700. Primarily the individuals shown in these images were siblings, parents, grandparents or children with the minority of images in this sub-category showcasing extended family such as cousins. One digital influencer posted an image of her with her grandma which attracted 28,362 likes in comparison to an image of a new mobile phone that the influencer purchased that achieved 723 likes. Another digital influencer posted an image of her young child which attracted 28,589 likes which is significantly higher than 20,979 likes that an image of herself achieved.

The *'famous friends'* sub-category is similar again to the first sub-category of *'friends'* however the distinct difference is that the *friend* shown in the image already has a significant level of their own fame. In most cases these individuals are digital influencers themselves however out of the 85 images collected in this sub-category there were 2 images that showed a traditional celebrity. Out of the 9 highest engaged posts collected for one digital influencer, 7 of the images this digital influencer posted fell into the *'famous friends'* sub-category. These images on average attracted over 25,000 likes with the highest engaged post that included a *famous friend* attracting 28,314 likes.

The highest used sub-category by digital influencers in this study was the *'partner'* sub-category where 278 images were posted that showed the digital influencers partner. The

partners included either girlfriends, boyfriends, husbands or wives – people who had a romantic link to the digital influencer. A digital influencer who posted an image of her and her boyfriend having dinner achieved 30,289 likes in contrast to an image of herself in her pyjamas which achieved 12,210 likes.

Sharing personal photos from family events and images with friends and those close to the digital influencers are attracting incredibly high like numbers which is assisting with the increase of engagement. It is evident that digital influencers know that likes can be increased when an insight into their personal relationships is shared in one way, shape or form. The more personal the relationship is, for example the relationship between a romantic partner versus a sister, the higher the likes achieved.

5.2.3. Thoughts

The third category in this study was *thoughts* in which consisted of three sub-categories; *transformational*, *childhood*, *achievements* and *feelings*. In total 262 images out of the 2700 images collected were posted from this category with the achievement sub-category being the most used in the overall category. The commonality between the sub-categories which describes the essence of the main category is that they all have a direct focus on sharing personal thoughts, insights and milestones happening throughout the digital influencer's life. Sharing one's feelings on Instagram and the consequences it can have of psychological wellbeing is a topic in which several social media and psychology researchers are looked at throughout the literature with much research in the area focusing on the social comparison theory discussed above. People can often benefit from disclosing negative emotions or stigmatised facets of their identities in a social media environment and many psychology researchers have noted that imagery can be an effective medium for expressing difficult

emotions (Andalibi, Ozturk & Forte, 2017). Social networking sites such as Instagram offer unprecedented opportunities for image-based sharing where people often use the platform to engage in social exchange and storytelling about difficult experiences (Andalibi, Ozturk & Forte, 2017). Sharing negative emotions is not a common phenomenon in most social networking sites. Positivity bias refers to the notion that social networking sites often favour positive expressions over negative ones (Reinecke 2013).

In total, 138 images were posted in the *achievement* sub-category making this sub-category the most used out of the four mentioned above. The *achievement* sub-category is focused on influencers sharing a variety of accomplishments that they achieve no matter how large or miniscule they may be. Examples used by digital influences often included milestone birthdays such as turning 18, 21 or 30, moving to a new house, pregnancy announcements, brand deals (e.g. writing a book, releasing a clothing line) as well as social media milestones (e.g. reaching 500,000 followers). One digital influencer gained 25,800 likes for sharing that she passed her driver's license test on her eighteenth birthday. Compared to other categories discussed thus far in this thesis, when an achievement is shared it is the number of likes *and* comments that increase rather than just one over the other. This digital influencer achieved 290 comments on the same image described above in comparison to the average of 30 comments that she normally receives. Another digital influencer posted images from her wedding day and achieved almost 50,000 likes per image which is an incredibly significant increase from her usual like rate.

The *feelings* sub-category involves the influencer expressing their views and opinions on a particular topic that is most likely relatable to their followers (e.g. relationship breakdowns, body image etc.). In total there were 95 images posted in this sub-category. As well as expressing their views on topical discourse they also share light-hearted discourse that they

may see on the Internet such as a meme or an inspirational quote. A meme in particular, despite the digital influencer not appearing in the image at all seemingly attracts a high level of comments over likes. It is important to note that this type of image, a meme, does not distinguish between real life photographs that depict actual individuals from cartoons, illustrations and even memes so long as they in some shape or form align with the overarching theme described. To clarify, a meme is a virtually transmitted cultural symbol or social idea (Gil, 2017). According to Gil (2017) a meme is often a captioned photo intended to be funny or to ridicule human behaviour (2017). Despite this some memes deal with more philosophical content and are heavier (Gil, 2017). Four out of the nine highest commented images from one digital influencer in this study consisted of quotes/memes that were of a humorous nature. For this digital influencer, she obtained an average of 20 comments per image however when a quote/meme was used the comments reached up to 400. While there is a significant comment increase for this type of post, the likes do also score quite highly.

The *transformational* sub-category is centred around a before and after based image or set of images (often split view) whereby the left side of the post shows 'before' the transformation while the right-side shows 'after' the transformation. The topics for transformational content can vary between weight loss, a change in hair style or young versus old content (e.g. a photo of the influencer in their childhood and a photo of them as an adult). While only 27 images were posted in the *transformational* sub-category the high levels of engagement attracted here are significantly noticeable. A notable digital influencer in this sub-category who rose to 'fame' on Instagram due to her weight loss journey posted an image of this weight loss. The side by side transformational image achieved both a high comment and like rate with 2,274 comments being achieved and 44,314 likes in comparison to 18,464 likes on an image of her makeup collection.

One of the smallest sub-categories out of not only this category but all of the categories mentioned in this section is the *childhood* category which only collected a mere 2 images. The childhood sub-category is focused on sharing images of the digital influencer from when they were younger including old photos such as them at school or at a birthday party. One digital influencer shared an image of herself as a child which achieved a like rate of 30,395 compared to an image of an outfit she wore to an event that achieved 10,815 likes.

5.2.4. Perspective

The *perspective* category gives an outlook of the digital influencer's current physical point of view and includes two main sub-categories including *destination (not in image)* and *landscape*. In total, 182 images out of the 2700 collected in this analysis were categorised into the *perspective* category.

Often referred to as a 'flatlay' a landscape content post is at a birds eye view of the influencer and is typically taken from above. For example, an influencer may be showing the outfit they are wearing for the day and will lay all the clothing items and accessories on the ground and will take a photo from above. For one digital influencer, 7 out of her 9 most engaged images fell into the *landscape* category where she commonly posted images of her outfits for the day. On average these images attracted up to 17,000 likes compared to 6,817 likes that an image of her at a swimming pool achieved.

The *destination (not in image)* contains content taken away from the digital influencers home town most likely overseas. These posts contain the views seen by an influencer (e.g. a photo of the Eiffel Tower) and are usually quite beach focused. The influencer is *not* shown in the

content but rather than content gives quite a postcard effect. For one influencer, 11,373 likes was achieved on an image of the ocean compared to 7,921 likes on an image of a birthday cake she was given. While the likes are quite high for these images the comments do not play a notable role in the increasement of engagement.

5.2.5. Branded

The *branded* category contains *tutorial*, *event attendance* and *competition* sub-categories. The uniqueness of this category is that all the sub-categories were most likely affiliated with a brand whereby both the digital influencer and the brand will benefit from the image posted most likely financially and not just in terms of engagement. In total 348 images were posted to this category with the sub-category of *competitions* producing an incredibly high number of comments in comparison to any other category or sub-category in the aforementioned discussion.

The tutorial sub-category usually takes the form of a short video rather than a photo on Instagram whereby the influencer will post a fast-moving video of how to do a particular task. There were 28 images out of the 100 in which were posted in this category. This category is quite exclusive to beauty influencer (who show a makeup routine) and fitness influencers (who show a workout). A digital influencer who focused primarily on makeup and beauty products reaches an average of 30,000 likes when they share how to copy what they are doing. A fitness based digital influencer who posted their morning workout received 18,744 likes on a workout video compared to 6,359 likes on an image of them holding a coffee cup.

Digital influencers in this event attendance sub-category post content of them attending a formal event often held by a brand or media outlet. 44 images in total belong to this sub-category whereby the content posted here will highlight the digital influencers outfit (usually sponsored by a brand) and the influencer also highlights the event they are attending which can be seen through branding elements such as a media wall. These images do not attract a high comment rate but do achieve higher likes than other sub-categories most likely due to the formal attire in which they are wearing. An image of a digital influencer at an Australian fashion show received 12,184 likes in comparison to an image of her posing next to her dog which achieved 1,992 likes.

Competitions are often in conjunction with a brand or a series of a brands. Influencers will post a series of prizes that a follower can win if they enter via the comments section of the post. The prizes shown in these content posts are often extravagant such as expensive clothing items and accessories, skin care products or technology. Digital influencers posted a total of 276 images in this category and as mentioned above competitions are unique in that they attract a significantly higher comment rate than any other category or sub-category. While it may not seem substantial, 8 digital influencers out of the 100 analysed had mostly competition based images appear in their highest engaged posts. One digital influencer achieved over 100,000 comments on a competition image which from the discussion above is significantly higher than any other type of post could achieve.

5.2.6. Miscellaneous

The *miscellaneous* category contains food/beverage and animal with the distinct focus here being on the fact that the focal types in the image are not humanised.

Animals are used by digital influencers as a focus of a particular type of content with 36 images out of the 100 images analysed falling into this category. Often the animal used is a new pet of the digital influencer (usually small puppies are purchased) and shown almost like an accessory. One digital influencer posted an image of the new dog in which she adopted which attracted a like rate of 4,572 for this digital influencer who normally only achieves on average 2500 likes.

This food/beverage sub-category focuses on posting content based around food and/or beverages that the digital influencers either ordered at a café/restaurant or, while not the most common option, have made themselves. Only 19 of the 2700 images analysed fell into this category. The food and/or beverage is typically very styled with the colours of the food enhanced. One digital influencer posted an image of a batch of cupcakes which achieved over 10,281 likes, an almost 5,000 increase compared to a selfie of herself.

5.3. Part Three: Follower Comments- Response Description

The comments analysed were those found on the highest engaged, liked and commented posts from a sample of the 100 digital influencers. Due the high number of comments that each digital influencer attracted it was not possible for this research to analyse all comments as the data would have been too complex for the nature of this thesis. Therefore, a random sample of 20 digital influencers were analysed and in total, 122741 comments collectively were analysed and categorised. Four main comment type categories were found 1- creation; 2- exploration; 3- integration and 4- application which will be discussed further on in this chapter. The table below outlines the number of comments analysed per influencer. In total the nine highest commented photos posted by twenty digital influencers were analysed.

Images that received more than 1000 comments were capped at this amount.

1	2	3	4	5	6	7	8	9	Total
710	643	608	507	449	422	412	409	406	4566
324	309	253	252	222	210	207	206	204	2187
1000	1000	733	395	254	130	128	124	119	3883
530	467	466	372	321	292	286	282	280	3296
1000	1000	867	758	707	627	408	316	303	5986
985	642	612	566	511	511	485	432	425	5169
1000	994	444	437	436	435	434	421	420	5021
1000	1000	1000	1000	981	816	755	741	651	7944
1000	1000	1000	1000	901	691	670	532	483	7277
1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
1000	1000	1000	827	824	782	746	661	630	7470
1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
1000	1000	374	348	309	289	255	253	252	4080
1000	1000	1000	1000	1000	1000	1000	970	950	8920
1000	1000	1000	1000	1000	1000	878	834	795	8507
1000	815	665	397	363	341	325	312	305	4523
1000	1000	490	396	353	333	294	278	252	4396
590	457	406	388	366	344	325	324	316	3516
									122741

Table: Comment Breakdown

To assist in analysing the meaning behind the comment based data collected in this study the overall number of comments were categorised into feeling; consisting of positive, negative and unknown, type; consisting of textual, tag or visual, and length; consisting of short, medium and long.

Comment feeling describes the direction of the comment in terms of how it is worded.

Comments were either very clearly positively or negatively skewed with some being unknown. Out of the high number of comments analysed in this study, 120964 comments were positive in nature with only 49 showing clear evidence of negativity. 828 comments

were not able to be given a specific positive or negative association due to the very vague and general nature of the comment.

Positive	Negative	Unknown
120964	49	828

Table: Comment Feeling

Comment type consisted of three sub-categories. A textual comment focuses primarily on using words to express a feeling. A tag comment focuses on a follower ‘tagging’ someone else (a close connection to them such as a friend or family member) in an effort to share the content they have seen with another person. There is a limited textual component to this sub-category whereby the comment does not specifically share a sense of feeling. A visual comment consists of an emoji focus whereby an emoji found on an electronic device keypad is used to represent a feeling (for example a fire emoji may indicate a feeling of ‘hot’ which is a positive feeling). As can be seen in the below table, the majority of the comments (51046) collected and analysed were textual in nature showing that followers do make an effort to express their feelings to digital influencers and other followers which as will be discussed in further paragraphs showcases a positive level of loyalty.

Textual	Tag	Visual
51046	45911	24884

Table: Comment Type

Comment length consisted of the length of the comment itself in terms of word count.

Comments under five words were considered short, comments under 10 words were considered medium and comments above 10 words were considered long. 99404 of the

comments collected fell into the *short* sub-category whereby followers would project their thoughts in only a few words, if that. When a tag or visual (emoji) was used the comment would only be one word (or image) in nature. As will be discussed in the below paragraphs, while loyalty can be achieved across all comment lengths it seems to be the longer the comment the more loyalty that is given to the digital influencer.

Short	Medium	Long
99404	20470	1967

Table: Comment Length

5.4. Chapter Conclusion

As can be seen from the discussion above, within each category of content there are several sub-categories that digital influencers use as a way to communicate with their followers with these sub-categories being key determinants in attracting certain levels of engagement such as likes and comments. In terms of the creation of content using the content types mentioned above, images containing people, particularly bodies rather than just faces appear to generate the most likes and comments. The most common types of images posted to Instagram that attracts the highest engagement includes the influencer themselves in full body form as well as in what is popularly known as the ‘selfie’, a form of self-portrait taken with the front camera of a smartphone or similar (Hu, 2014). These forms of self-focused images have become an extensive everyday art form for ordinary people (Luders , 2010) and it is evident that digital influencers are no different in this regard. Out of 2700 of the highest engaged images analysed, 673 images fell into the selfie category followed by 421 images being of the figure focused influencer. These images belonging to both sub-categories achieved a high number of both comments and likes from followers.

Digital influencers seem to be undertaking the strategic formation of translating their lives into measurable and beneficial data that informs the development of increasingly calculative media platforms. This activity is similar to the Instafamous practices described by Marwick (2015). ‘Instafame’ is primarily organised around efforts to garner attention via self-presentation. Instagram’s attention economy reinforces already existing hierarchies of taste and judgement, especially those relating to the body, gender and cultural consumption (Marwick, 2015). This reinforcement is underpinned by the practices of digital influencers who acquire attention by performing already established norms, and by the platforms devices that recognise attention being given and gained in the form of engagement metrics. To gain high levels of attention which equate to high levels of engagement, digital influencers commonly produce images of their bodies as discussed above. Marwick (2015) and Banet-Weiser (2012) explain that these rituals of creating and circulating images of one’s own body reproduces gender as a key in generating social relationships.

While the labour of digital influencers is primarily focused on increasing the engagement levels for themselves, there are also opportunities, which expand beyond this thesis, but will be mentioned in somewhat of a small capacity in this chapter, that focuses on the benefits for brands. The labour of digital influencers can also relate to performance frameworks that are useful to brands. The table below highlights the total number of images from each content type in which digital influencers achieved their highest engagement rates from. As mentioned above, images pertaining to the influencer themselves, primarily of their bodies and their face (known as a selfie) achieved the highest engagement levels. Images relating to those close to the digital influencer, primarily their partner saw high levels of engagement followed closely by branded competition posts. Branded competitions posts, out of all of the sub-categories highlighted in the tables seen throughout this chapter thus far, are the only types of posts that

are clearly marketing based efforts. Competition images require followers to specifically like and comment on the image in order to participate in the competition. This is a rarity in comparison to the other content sub-categories in the sense that no other image is as blatant in asking for engagement as this type. Competitions are a strategic and clever way of quickly boosting up engagement levels.

Instagram accounts created by digital influencers also seem to blur the boundaries between the public and the private of celebrity appearance whereby the content that is shared by celebrities turns once private information, such as getting dressed in your own bedroom, into public information. To emphasise this, a digital influencer can wake up in the morning, get dressed and in the privacy of their own bedroom take a selfie of themselves and post it to Instagram. Their bedroom and themselves as a feature of the photo becomes an influential apparatus in a somewhat ordinary setting. Digital influencers are choosing to showcase a more relatable level of authenticity to followers compared to what traditional celebrities seem to have been showing in the past whereby their public persona and private personas were kept very separate. Showing a more relatable version of reality on Instagram enables relationships to be formed between digital influencers and followers through the production and circulation of images focused on everyday life and personal spaces. The next chapter will use Fairclough's second dimension of critical discourse analysis to *interpret* the 2700 images found and described in this chapter to respond to the research questions in terms of analysing the data.

Chapter Six: Findings – Processes of Production and Consumption of Text

This chapter continues with the presentation of the data analysis stage of this thesis with a more in-depth and analytical discussion of the data *described* in the previous chapter. The focus of this chapter is on the findings that relate to the second dimension of Fairclough's critical discourse analysis framework of *interaction*. This dimension involves interpreting and seeking meaning of the text described in dimension one. Further, this dimension analyses the processes of production or re-production and consumption of the texts initially described.

This chapter will be split into two parts. Part one will aim to interpret the meanings of the discourse produced by digital influencers, being the photographic images and content that was outlined in the previous chapter that they, the digital influencers, have posted to Instagram. It will look at various ways in which digital influencers are seemingly producing and strategically structuring content to best promote a higher engagement rate from their followers which allows them to in turn generate high levels of loyalty. Part two will present the way in which comments made by followers of digital influencers on the photographic content that digital influencers post is structured in an effort to interpret the different ways in which loyalty can be built.

6.1. Influencer Discourse: Processes of Production

Chapter five outlined eighteen sub-types of content split across six main categories from analysis of 2700 individual pieces of content uploaded by digital influencers. Chapter seven described this content which made up the main set of discourse that this study analysed in an attempt to answer the research questions and formulate the conceptual framework. Once the

main discourse had been described, in line with Fairclough's critical discourse analysis framework the next stage of data analysis required a discussion of the interaction, relying heavily on the interpretation of production and consumption of the discourse itself.

From the literature review, as well as the current media landscape, it is clear that Instagram has become the dominant social media platform for the everyday person to find fame, communicate with other people (followers), share content and build their overall brand which can ultimately turn someone into a digital influencer. Whilst a fairly new area of research, scholars such as Marshall (2010) explain that celebrities establish presences and keep connected through the successive documentation of their extraordinary everyday lives through the use of Instagram content in which they post. Further, Jerslev and Mortensen (2016) say that social media platforms such as Instagram often turn the ordinary into the extraordinary. After describing the discourse in the first phase of this research study it was able to be seen that digital influencers are in fact showcasing their extraordinary lives via Instagram, however what could be added to Marshall's (2010) and Jerslev and Mortensen's (2016) research is that digital influencers in fact have quite *ordinary* lives and are however using Instagram production processes to broadcast them as *extraordinary* which is allowing them to achieve high engagement rates. This chapter will discuss these production processes and the impact on loyalty growth.

As well as exploring the link between ordinary and extraordinary, while not specifically looking at digital influencers but rather celebrities in general, researchers such as those mentioned above emphasise that celebrity Instagram accounts often are very good at blurring the boundaries between the public and the private of celebrity appearance whereby the content that is shared by celebrities turns once private information into public information.

This intertwining of the public and private self is one that became very evident during the description phase of this research. It became clear that the types of Instagram posts that digital influencers decided to share with their followers was allowing them to create a more relatable level of authenticity to their followers via Instagram compared to what celebrities have been able to show in the past which in turn showed a high level of loyalty amongst followers, particularly through the comments in which were made on Instagram posts. Across the 2700 individual Instagram posts that were analysed and described in the previous chapter it was becoming very clear that digital influencers on Instagram are implementing the following two characteristics into their posting behaviour:

- 1- Digital influencers use Instagram to turn their ordinary lives into extraordinary ones.
- 2- Digital influencers use Instagram to blur the boundaries between their private self and their public self.

Analysing digital influencer discourse certainly showed that digital influencers are showing the private parts of their lives in order to achieve a high level of engagement from audiences and this is where, as Marshall (2010) and Jerslev and Mortensen (2016) discussed, a blur between the private and the public self is created. For example, as will be discussed in the following parts of this chapter, digital influencers are posting content based around their personal lives such as family members, an in-depth look into their intimate relationships with partners and even insight into their every-day routine. For traditional celebrities this type of content was commonly hidden from audiences in an attempt to keep the focus of their fame on their talent or skill such as acting or sports which was highlighted in the literature chapter of this thesis. In addition for traditional celebrities their private selves were kept very much 'behind closed doors' while their public selves were exposed around the world with public selves not necessarily being a true representation of who they are. For digital influencers their private selves are purposely exposed to the public which therefore shifts the focus of their

fame onto their public selves and it is here that the boundaries between private and public selves are blurred. From the collection of data in this thesis, the below table was able to be created in an attempt to outline the two authenticity types that digital influencers in this study used to produce engaging content which lead to the creating, building and maintaining of loyalty amongst followers.

Authenticity Type	Definition	Example
Ordinary becomes Extradordinary	When an ordinary activity appears to look extraordinary through the use of Instagram filters, camera angles and backgrounds.	An image of their dinner.
Private becomes Public	When the private parts of an influencers life is posted on Instagram making it public.	An image of their family.

Table: Authenticity Type Defined

From the above discussion, showcasing an extraordinary life and blurring the boundaries between a private and public self online is not the subject of new research, in fact the topic has been studied greatly by Marshall (2010) and Jerslev and Mortensen (2016). What has not been investigated however is the way in which an extraordinary life can be created and showcased on Instagram and how a private self can be broadcasted as a public self. The interpretation of the production processes of the discourse described in the previous chapter of this thesis highlighted the way in which these two characteristics could be achieved.

Firstly, in relation to public to private, digital influencers used three main types of what this

research refers to as *intimacy*, defined as a closeness of observation or knowledge of a subject (the subject being the digital influencer). Secondly, in order to turn an ordinary life into an extraordinary one, digital influencers used a combination of seven different components to produce an extraordinary image that without the implementation of these components could be seen as quite ordinary. The following discussion will further outline the above and explain the specific data found in this research in an attempt to interpret the discourse described in the previous chapter.

6.1.1. Private to Public

The Instagram accounts created by the digital influencers in this study are blurring the boundaries between the public and the private of ‘celebrity’ appearance whereby the content that is shared by these digital influencers is turning once private information, such as getting dressed in your own bedroom, into public information. To emphasise this, a digital influencer can wake up in the morning, get dressed and in the privacy of their own bedroom take a selfie of themselves and post it to Instagram. Their bedroom and themselves as a focal type feature of the photo becomes an influential apparatus in a somewhat ordinary setting. The digital influencers that were analysed were choosing to showcase a more relatable level of authenticity to their followers compared to what traditional celebrities seemed to have been showing in the past whereby their public personas and private personas were kept very separate. It seems that showing a more relatable version of reality on Instagram enables relationships to be formed between digital influencers and followers through the production and circulation of images focused on everyday life and personal spaces.

Out of the 2700 images that were analysed in this study, 1405 of the images were characterised as ones that broadcasted a level of authenticity and intimacy to an audience and

therefore falls into the category of private to public. It became evident that when digital influencers attempted to showcase a more private version of themselves in a public domain that follower curiosity was spiked through the use of comments, followers attempted to understand and organise the concept or idea that was being shared, the dilemma, problem or situation being shared was one that followers could easily relate to, framing the issues or eliciting questions based around a problem or situation that followers have experienced was shown and assessing the state of the followers knowledge and generating an unintended but constructive discussion of ideas was highlighted. Further insight into these follower responses will be discussed in the second half of this chapter.

This section of the chapter however will focus on how the above follower responses were created through the use of the production of the private to public category. Within the private to public category, there were *three* characteristics that were found.

Firstly, 324 images fell into the characteristic of *basic private insight*. Basic private insight was where the digital influencer appealed to fans through the presentation of light-hearted personal content that showed relatability to the digital influencer themselves. This research determined that basic private insight consisted of two sub-characteristics; flashback and current content. Flashback was where the digital influencer shared content of themselves from the past, this could include an image such as an early childhood photo. Current content was where a digital influence shared recent and/or current content of themselves such as a photo of them at an event such as a birthday party.

The second characteristic found, whereby 260 images fell into, was *vulnerable intimacy*. Vulnerable intimacy was where the digital influence presented content associated with

sharing personal thoughts and feelings that advances the relatability to themselves as an influencer. The sub-categories in this overarching category include current life milestone, previous life milestone, serious sharing, light-hearted sharing and before and after. Current life milestone was where the digital influencer shared details about a milestone that they have currently accomplished such as getting married, having a baby, graduating high school or university or getting their drivers license. Previous life milestone focused on sharing details about a milestone in which the digital influencer had previously accomplished such as a wedding anniversary or overcoming an illness. Serious sharing focused on the digital influencer sharing their opinion, thoughts and/or feelings about a serious topic that may be affecting society. Examples of serious sharing include opinions about environmental issues, self-confidence issues or bullying. Light-hearted sharing was where the digital influencer would share their opinion, thoughts and/or feelings about a non-serious topic such as a reality television program they are watching, a fictional book they are reading or even debating what to eat for dinner. The final sub-characteristics found was before and after whereby digital influencers would compare an element of their life previously with their life now. Many digital influencers focused primarily on comparing weight loss or gain, skin problems or living situations.

The third characteristic found was intimate insight. This characteristic produced the largest number of images uploaded to Instagram with 1821 of the 2700 images analysed falling into this characteristic category. Digital influencers used intimate insight to present very intimate content that would normally be shared between one or two people. This content significantly enhances interest amongst followers and includes three sub characteristics, these being relationships intimacy, basic intimacy and individual intimacy. Relationship intimacy was where digital influencers shared details about a relationship they are or once were in with

either a partner, family member or close friend. Basic intimacy focused on the digital influence sharing details of their own experiences, for example showing a photo of themselves on a holiday. Individual intimacy was where the digital influencer would share details about their own physical appearance. An example of individual intimacy could be a photo of a digital influencer in their underwear.

6.1.2. Ordinary to Extraordinary

In the previous section of this chapter it was identified that digital influencers are blurring the boundaries between their private and public selves are using three main types of intimacy to create relatability and a sense of authenticity towards their followers. Further to this, digital influencers are seemingly turning ordinary elements of their lives into what appears to be extraordinary ones in an attempt to increase engagement and generate high levels of loyalty amongst their followers. As mentioned in the previous chapter of this thesis, during the description phase of this research that is in line with Fairclough's critical discourse framework 2700 images were looked at in total which consisted of three individual sets of data. One of these data sets consisted of the highest engaged posts which contained a total number of 900 individual images. These highest engaged posts were analysed further during the current stage two phase of Fairclough's suggested critical discourse framework.

Upon analysing the 900 images it became evident that in order to turn an ordinary image into an extraordinary one the image components themselves need to be carefully calculated and strategised in order to ensure that a large impact is made. However, the creation of Instagram images that are extraordinary does come with some restrictions both textual and visual. Focusing on the visual restraints put in place by Instagram the dimensions of each image uploaded to the platform are limited to a square cropped frame and therefore the images

uploaded by digital influencers were all in line with this requirement with all 900 of the images utilising the full square frame in comparison to making the images smaller which may affect the square shape. The digital influencers under analysis in this study all showed that the square cropped frame is used in a four-component quadrant style. It appeared that utilising some quadrants to display content more so than other quadrants produced higher levels of engagement. As the table below shows, each quadrant was determined by the left, right, top and bottom location of the quarter.

Element	Value
Quarter Identification	Top Left
	Bottom Left
	Top Right
	Bottom Right

Table: Quarter Identification

Each quadrant was analysed in relation to how small or large the main figure in that part of the image was. Ultimately, it was discovered that digital influencers use two main approaches when creating their Instagram photos; an *even spread approach* and a *bottom-heavy approach*, each of which come with different levels of engagement from followers.

It is important to note that while these two approaches were often used, they were not exclusively used meaning that other layouts of the quadrant were utilised, however not enough engagement impact was attracted compared to the two main approaches about to be discussed.

Firstly, an *even spread approach* is utilised whereby the influencer will utilise each quadrant in an even way- all quadrants can use a *small* focus, *medium* or *large* focus, providing that each quadrant utilises the exact same focus. The most commonly used focus size was *medium* whereby out of 900 images for each quadrant 356 images in the top left, 344 in the bottom left, 361 in the top right and 246 in the bottom right utilised a *medium* size focus. For example, the images which showed a *small* focus across all four quadrants were mainly focused towards the middle of the image, a *medium* focus was again shifted towards the inner facets of the quadrants and a *large* focus utilised each quadrant in its entirety. Images that fell into the *self (figure focused)* sub-category and the sub-categories linked to the *others* category typically utilised a small-medium focus where the single individual (e.g. the self) or a group of people (e.g. a family or the digital influencer and their partner). Images that fell into the *self (not figure focused)* category typically utilised a medium to large focus whereby the face of the digital influencer took up majority, if not all, of the quadrant space. This *even spread approach* provides a visually appealing image to be created.

Secondly, a *bottom-heavy approach* was utilised by digital influencers whereby the lower two quadrants (bottom left and bottom right) showed the main focal point of the image. The *bottom-heavy approach* seemed relevant and was used primarily by digital influencers who posted images of them sitting down. For example if a digital influencer was out for dinner then the table, as well as the individuals in the image, would take up the lower half of the four quadrants.

Approach	Location	Total
Quarter Identification	Top Left	
	Small	339
	Medium	356
	Large	205
	Bottom Left	
	Small	273
	Medium	344
	Large	283
	Top Right	
	Small	328
	Medium	361
	Large	211
	Bottom Right	
	Small	276
	Medium	246
	Large	278

Table: Quarter Identification Extended

As highlighted earlier, presenting and judging images across various types of content are ritualised on Instagram by digital influencers via a series of visual appeals, devices and associated actions including posing, framing, expressing and gazing which lead to followers demonstrating different types of loyalty levels including liking and commenting. It became

evident that today's standard for social media profiles on Instagram are becoming more and more competitive and are largely focused on building and maintaining a loyal following of followers primarily due to the creating and displaying of a visually appealing aesthetic that uses the appeals, devices and actions mentioned above. The data collected in this study found that digital influencers were using the aesthetic of their images to help increase the engagement rates they attract.

It is clear that Instagram has the highest potential for displaying an aesthetic due to the visual emphasis the platform has, and this seems to be why digital influencers are finding success through this platform. An advantage of using Instagram to build and maintain a level of fame is that you don't have to be a photographer to run a successful and popular Instagram account that attracts a high number of loyal followers. Although Instagram has always appealing to the masses of people, it is no longer a place for amateur photos. Instagram has developed a way for people to brand their accounts into creative platforms with incredibly strong aesthetics.

In photography, image appeal is often characterised by the interest that a picture generates when viewed by an observer, other than the photographer and it is this body of literature that really proves to be relevant when analysing how visual appeal is used to increase engagement rates on Instagram. The American Heritage Dictionary (2005) defines the adjective "appealing" as being attractive or beautiful. In traditional photography achieving this 'appeal' is often difficult to achieve with just the use of a camera, however Instagram is allowing for 'appeal' to be created instantly.

The evaluation of image quality is a topic that has been discussed and researched for decades and as mentioned it is the image quality of digital influencer's content that is enhancing

engagement rates rapidly. When teaching photography many researchers suggest that it is very easy to speak to students about the technical merits or qualities of a photograph. Some image quality measures that have been identified are sharpness, tonal range, contrast, and noise. These are typically used in practice to evaluate the quality of imaging systems, and are all objective observations of the quality of the photographic image (Katajamaki & Saarelma, 1998). While these measures have not been stated specifically in table 1 above the elements and variables listed definitely refer to them. Literature into photography appeal explains that creating a visually appealing image encompasses much more than equipment, technical data, and objective criteria. The appeal of a photograph is not typically defined objectively, but, rather, is generally felt by the viewer and appeal can be felt by different viewers. Some element or elements in an image give the observer an emotional stimulation that is perceived by the viewer as “beauty.”

Instagram is a social photography application designed to run on a smartphone through which the social media user can make visual and textural meanings and the ambient viewer can interact with those meanings. Instagram afford a number of semiotic modes to the user, such as visual and written modalities, as well as imposing a number of semiotic constraints on the dimensions of the image and the length of the caption. The service may be thought of as ‘neo-netro’ (Chesler, 2012) in the way that is nostalgically positions itself in relation to past photographic practices such as Polaroid photography. Instagram itself in 2014 stated in its promotional material that when adults were younger they loved playing around with cameras. The founders of Instagram explained that “People loved how different types of old cameras marketed themselves as ‘instant’ - something we take for granted today. People also felt that the snapshots being taken were kind of like telegrams in that they got sent over the wire to others- so, Instagram figured, why not combine the two?” (Instagram, 2014).

This description of the design principle underlying Instagram suggests the important role that temporality plays in the value of these images. Despite the potential for ‘instant’ image publication, it is not the case that most Instagram images are simply rough ‘point and shoot’ style photos with little regard to design. Instagram images usually make use of a set of post-processing techniques such as filtering, cropping, blurring etc.- image manipulation functionality that is made available inside the Instagram application. They can be seen to involve a complex interplay of what Bakhtin (1981) refers to as ‘artistic’ genres, that work in the service of aesthetic function, and ‘extra-artistic’ genres, that are grounded in particular, often domestic and banal, contexts.

Instagram may be classed as a social networking service since it allows users to create a personal profile and following relationships with other users. These relationships are typically asymmetrical as users are not required to reciprocate. Most social networking services have in common a number of basic functions; profile creation, the ability to generate a list of affiliated users, privacy customisation, and a mechanism for viewing the activities of affiliated users (Boyd, 2010). These affiliated users are often referred to as ‘friends’ (e.g. Facebook friends) or ‘Followers’. Boyd (2010) suggests that social networking services have a number of characteristic attributes; persistence (capture and archiving of content), replicability (duplication of content), scalability (broad visibility of content) and searchability (access to content via search). As a social networking service, Instagram is a vehicle for photo distribution and Instagram images are an example of Jenkins et al’s (2013) concept of spreadable media, that is, media which is shared by audiences for their own purposes within participatory cultures.

The images collected in this research found that there were seven characteristic attributes that digital influencers use in order create a high level of visual appeal in their images and turn an image that was once ordinary into an image that is extraordinary. These seven characteristic attributes include; *actor type, number of focal types, background/foreground contrast, angle of focal type, focal type expression, focal type distance from camera and focal type gaze.*

Visual Focus	Actor Type
	Number of Focal Types
	Background/Foreground Contrast
	Angle of Focal Type
	Focal Type Expression
	Focal Type Distance from Camera
	Focal Type Gaze

Table: Visual Focus

The characteristic attribute of *actor type* describes the type of focus the image has. The term *actor* has been used to categorise and determine the type of focus in the image as in some cases the focus was not on a human individual. Unsurprisingly out of the 900 images analysed 731 of them contained a humanised actor and 169 images contained an inanimate actor or object such as an animal, a cartoon or even text which could be seen in a meme-based image for example.

Actor Type	
Actor	731
Inanimate	169

Table: Visual Focus (Actor Type)

In total 731 of the 900 images contained just one focal type with majority of these being of the digital influencer themselves. 154 images showed two focal types, 14 images showed three, 7 images showed four and 12 images showed five focal types or more.

Number of Focal Types	
1	713
2	154
3	14
4	7
5+	12

Table: Visual Focus (Number of Focal Types)

A very low contrast between background and foreground was used by digital influencers with 612 images out of the 900 analysed showing this significantly low juxtaposition. There were however 246 images that showed an evident contrast between the background and foreground with only 42 images seemingly having a significant different between the two.

Background/Foreground Contrast	
None/Limited	612
Evident	246
Significant	42

Table: Visual Focus (Background/Foreground Contrast)

Out of the images analysed 542 showed the focal type in the image facing directly towards the middle on a very straight angle. 292 images showed the focal types facing towards the left or right. 65 images showed multiple angles which was only relevant to images that had more than one focal type and only one individual image showed a digital influencer facing upwards.

Angle of Focal Type	
Left/Right	292
Middle	542
Multiple	65
Upwards	1

Table: Visual Focus (Angle of Focal Type)

The majority of the focal types in the images had a neutral expression on their face with 472 images falling into this category. A further 234 images did not show any expression due to the focal types face not being able to be seen for a multitude of reasons such as the focal type

was facing with their back to the camera or the focal type did not have a face (e.g. the image was of a meme). Another 161 images showed the focal type expressing a positive expression, with only 3 images showcasing a negative one. In addition, 30 images had mixed expressions shown in the image due to these images having more than one digital influencer across the four quadrants.

Focal Type Expression	
Positive	161
Neutral	472
Negative	3
Mixed	30
N/A	234

Table: Visual Focus (Focal Type Expression)

The distance from the camera was also an evident characteristic attribute that was found during the analysis of the data. 594 images out of the 900 analysed during this phase were within a medium distance of the camera. 162 images were close up and 144 were very distant.

Focal Type Distance from Camera	
Close Up	162
Medium	594
Distant	144

Table: Visual Focus (Focal Type Distance)

In total, 451 images showed the focal type staring directly into the camera and 239 images showed the focal types eye gaze to either the left or the right of the camera, slightly off centre. 123 images had multiple eye gaze shown primarily due to the fact that more than one actor was involved in the image and the eye gaze of 87 images were not able to be distinguished due to the actor types gaze not able to be seen in the image.

Focal Type Gaze	
Straight	451
Left/Right	239
Multiple	123
N/A	87

Table: Visual Focus (Focal Type Gaze)

This section has outlined the way in which digital influencers strategically use production processes to create images that attract attention and in turn increase engagement.

6.2. Follower Discourse: Consumption of Text

In the first part of this chapter the meanings of the discourse collected were interpreted to try to determine the strategies in which digital influencers are implementing on Instagram to increase follower loyalty. This next section of this chapter will analyse the responses of followers to the critical discourse analysed above in an attempt to solidify the level of loyalty in which each of the strategies attract.

According to Wessel (2011), recent digital transformations have altered the role of the public online from passive users to active ones. The data collected in this research was in line with this argument whereby followers of digital influencers are seemingly attracting high levels of comments whereby followers are being quite expressive and therefore allow them to be seen as an active user in which a digital influencer is relying on to assist with the increase of engagement rates. An active user is one who can give compliments or negative feedback publicly to a large audience in real time while a passive user is one who tends to take the role of an observer online. Seeing the way in which followers interact with digital influencers on Instagram showed the similarities between followers and traditional customers of products- essentially, a follower is consuming the content produced by digital influencers in the same way a customer may consume information about a brand. Traditional customer relationship management was designed to build and maintain profitable customer relationships by providing higher customer value and satisfaction (Sen & Sinha 2011) however social media platforms have changed the ways brands build and maintain relationships with their customers which is also the case for digital influencers.

It seems that social media platforms such as Instagram are enabling followers to spread their thoughts and feelings to a digital influencer, as well as other users who may follow that digital influencer. From a traditional brand perspective, comments online can often be negative, and brands have difficulties aligning their response strategies in such a dynamic, fast moving environment (Schultz et al., 2012) however digital influencers seem to be responding in a proactive way. While previous research has demonstrated that engagement can be stimulated by strategies implemented by brands (Dolan, 2016), the data found in this research suggests that a more dynamic relationship can be created through the exploration of

how digital influencers can be driven by social media engagement and more specifically follower comments.

The conceptualisation and definition of engagement varies across multiple disciplines and contexts. For example, organisational behaviour literature suggests that engagement is physically, emotionally or cognitively expressed through task behaviours (Bowden, 2009).

By comparison, in the discipline of social psychology, engagement is described as an initiative and adequate response to social stimuli (Jennings & Stoker, 2004). Within marketing and information system literature, engagement has been characterised as an ongoing emotional, cognitive and behavioural activation state (Brodie et al 2011).

Researchers in the field argue that user engagement on social media platforms is the future of customer-firm interactions (Bijmolt, 2010). This research has shown that digital influencers understand the strategies they need to implement in order to produce a high level of engagement which in turn produces a high level of loyalty.

These newly minted active users raise complaints or compliments about firms on social media platforms and it has been shown that firm behaviour or actions affect customer engagement on firm social media pages, and the engagement effect is stronger for loyal customers (Rishika, 2013). Since social media entices both positive and negative sentiments/comments from the users, it is a double-edged sword for businesses (Gu and Ye 2014). As digital influencers are brands themselves, it would therefore be beneficial for brands to understand user behaviour and strategies employed by digital influencers in an effort to help these brands in developing effective social media strategies.

Followers of digital influencers engage with Instagram pages if the content provided fulfils their interest based needs which, as discussed earlier in this chapter, may be related to gaining insight into the digital influencers personal life. The messages sent to followers via the content posted to Instagram address functional appeals, experiential appeals and/or comparative appeal which as Ashley and Tuten (2015) say are key attributes to highly engaged brands. As mentioned in the previous chapter, the information provided to followers are provided in the form of categories that consist *them, others, thoughts, perspective, branded and miscellaneous*. This research found that different types of categories prompted a different type of commenting style to be implemented by followers which was able to determine the level of loyalty given to digital influencers. As a whole, four types of commenting styles were found consisting of *creation, exploration, integration and application*.

The *creation* category of comment style was where follower curiosity was stimulated as a result of the content posted by a digital influencer, and the followers were able to organise the concept or idea which was demonstrated through a mild level of comment.

The *exploration* category of comment style focuses on the follower understanding the nature of the problem, situation or topic that the digital influencer posed via the content posted to Instagram. The follower then identified that they searched for relevant information in which was presented via a comment on the original post. Group activities were also found here through the use of conversations amongst followers in the comment section of a post ideas were able to shared and discussions held. It could also be implied that private activities such as follower research was undertaken in an effort to further explore the topic being discussed.

The *integration* category of comment style focused on the follower making deep meaning of the topic presented via an Instagram post and making a decision about the integration of ideas seen. One of the specifics found in this comment style was that the digital influencer here had to probe for understanding and misconceptions via the comments where discussion amongst followers *and* the digital influencer were generated.

The *application* category of comment style showed resolution of the topic/dilemma/problem/situation where the follower acts on what was presented, and complexity is reduced by constructing a meaningful understanding or a specific solution. The comments given here are somewhat defensive in nature where a high level of loyalty and admiration is given to a digital influencer.

The following discussion will outline each of the aforementioned comment style categories and will provide insight into how followers show loyalty to a digital influencer on Instagram via comments.

6.2.1. Creation

As mentioned earlier in this chapter, the comment style category of creation has a particular focus on follower curiosity. The creation category is one that is incredibly significant to the loyalty process but only shows low levels of loyalty- which should not be seen as an unsuccessful outcome as loyalty is as mentioned still shown. During the creation category the curiosity of followers is stimulated as a result of seeing content that is of interest to them. Followers from here then organise their concept or idea and are able to relate to the dilemma, problem or situation. It was evident through the analysis that followers had perhaps experienced similar issues to what the digital influencer may have been posting about which

elicits a sense of curiosity and perhaps questions that want to be asked. The comments collected also showed that the follower shares knowledge in the comments section of an Instagram post which then generated unintended but constructive ideas and conversations amongst others.

As the table below shows, the creation category consists of two sub-categories, *recognition of idea* and *sense of puzzlement*. The data collected highlighted that during the creation phase, followers will recognise an idea or problem presented to them by the digital influencer via their Instagram post. 15% of followers who commented on posts across the sample analysed in this part of the research showed that the digital influencer presented background information that may initiate conversation or culminate in a follower asking a question or presenting a problem or issue. Some examples of comments that fit into this sub-category include “I struggled with the same issue when I was younger” and “this product wasn’t around when you were younger so how did you deal with it then?”. These comments compared to other sub-categories yet to be discussed showed a cognitive level of loyalty.

The sense of puzzlement sub-category revolved around followers seeming to ask questions or present messages that take the follower conversation in a new direction. In total 8% of comments analysed fell into this sub-category however given the large number of comments collected the significance of this result is still incredibly strong and noteworthy. For example a follower may post “discount code?” and it was this sub-category that showed higher affective and conative levels of loyalty as the follower was seeking more information to almost mimic or replicate the digital influencers stance in the post.

Creation	
Recognition of Idea	15%
Sense of Puzzlement	8%

Table: Creation

6.2.2. Exploration

The category of exploration was created in an attempt to show how the follower understands the nature of the problem, situation or topic presented to them in a post by the digital influencer which is then followed by the followers searching for relevant information to present. Group activities such as conversations amongst followers in the comment section were seen here particularly in those digital influencers who saw high levels of comments per post- it was a conversation amongst fans that demonstrated this. Private activities such as follower research may also be relevant here – however due to follower behaviour (besides comments) not being a focus of this study it is impossible to make a conclusion regarding this.

The exploration category was split into five sub-categories in an effort to demonstrate how followers show loyalty to digital influencers.

- The first sub-category consisted of *exploration within the online community*. This sub-category showed an unsubstantiated agreement or disagreement/contradiction of previous ideas that includes key terms such as ‘good point’ or ‘I agree’ that may be with or without unsubstantiated elaboration. Personal experience was also a factor shown in the comments collected here and this personal experience expression is substantiated. An example of a comment found in this sub-category was “One reason that I think people will stop watching the show is because it goes for over an hour”.

These personal expressions of ideas were often the source of conversation starters which allowed an affective and conative level of loyalty to be shown.

- The second sub-category consisted of *exploration within a single message* whereby many different ideas or themes were presented in one comment from a follower.
- The third sub-category, *Information exchange*, consists of personal narratives or description that may not necessarily be related to personal experiences as well as facts from sources such as websites, articles and programs. Followers in this sub-category would add points to other comments but does not systematically defend, justify or develop a situation. Some examples of a comment in this category were “just thinking out loud...” or “what if?” and “how about”? Information exchange was able to be linked to an affective level of loyalty.
- The fourth sub-category was *suggestions for consideration* whereby the follower is presented with a message that is explicitly characterised for exploration.
- The fifth sub-category was *leaps to conclusions* whereby the follower offers unsupported opinions that may not be only negative in nature but mostly positive.

Exploration	
Within Community	16%
Single Message	3%
Information Exchange	8%
Suggestions	9%
Leap to Conclusions	14%

Table: Exploration

6.2.3. Integration

The category of *integration* showed focused and structured phases of making meaning where decisions were made about the integration of ideas. The digital influencer was somewhat involved here where they were seen to probe for understanding and misconceptions via the comments section which prompted a high level of comments to be attracted. Four subcategories were found here.

- The first sub-category was *integration amongst followers* where reference to a previous message was written followed by sustained agreement or disagreement. For example “I agree or disagree with... because...”. Followers here seemed to build and add onto other ideas presented, particularly that of the digital influencer.
- The second sub-category was *integration with a single message (response to a prompt)*. These comments were justified and developed tentative hypotheses that may not have had any real substance of substantial evidence to support what was being said.
- The third sub-category was *connecting ideas and synthesis* where followers would integrate information from one or more sources such as a textbook, articles, personal experience, other posts or peer contributions.
- The fourth sub-category was *creating solutions* in which followers would show an explicit characterisation of a message as a solution.

Integration	
Amongst Followers	10%
Within Single Message	1%
Connecting Ideas	7%
Creating Solutions	2%

Table: Integration

6.2.4. Application

The final category of comments found was *application* whereby a resolution of the dilemma, problem, situation or topic was made and the follower acts on what was presented.

Complexity was reduced by constructing meaningful, understanding or a specific solution to what was posed via the digital influencers Instagram post. There were two sub-categories found here.

- The first sub-category was *vicarious application to real world solutions* which involved the follower providing examples of how problems were solved. For example a follower may say “I purchased this product for my wedding and also love it. Thanks for the recommendation”.
- The second sub-category found was *defending solutions* whereby followers would defend why a problem was solved in a specific manner.

Application	
Applying to Real World	4%
Defending Solutions	3%

Table: Application

6.3. Chapter Conclusion

This chapter has used Fairclough’s second dimension of critical discourse analysis to interpret the meanings found from the description of the texts collected and described in the previous chapter. This chapter has interpreted the meanings of the photographic content that digital influencers post on Instagram as well as the way in which followers of digital influencer respond. The next chapter of this thesis will aim to put the interpretation of the

data analysed in this chapter into meanings in an effort to confirm and extend the conceptual framework proposed in this thesis and to answer the research questions.

Chapter Seven: Findings – Implications of Meaning

This chapter concludes the data analysis section of this thesis by addressing the research propositions hypothesised as a result of the data collection and description outlined in the previous two findings-related chapters. The chapter will then introduce the influencer process model as well as three independent sub-models in which provide insight into the strategies that digital influencers are implementing on Instagram in an attempt to increase follower loyalty. These findings attempt to support the framework introduced earlier in this thesis. This chapter is guided by the third dimension of Fairclough's critical discourse analysis framework of *context* whereby explanation into the implications of the meaning for social practice are established. During this third dimension it is important to decipher the meaning for greater society of the content in which was described and interpreted in phases one and two. Explaining the implications of the data analysed attempts to represent the emergence of new orders of discourse which this thesis will introduce as the influencer process model as shown below which informs the conceptual framework discussed in earlier chapters.

This chapter will also discuss the influencer process model in an effort to summarise in detail the data that was found in this thesis and answer the two research questions stated in the introduction chapter of thesis:

- What are digital influencers posting on Instagram to increase loyalty amongst followers? and
- How do followers respond to content posted by digital influencers to show loyalty?

7.1. Research Propositions

This section outlines the research propositions that were found as a result of the data collection and description of texts described in the previous two chapters of this thesis. From the data collection twenty six research propositions were able to be created all of which were either not supported, partially supported or supported. The following discussion will outline these research propositions and discuss the implications of each proposition in an attempt to answer the research questions and support the conceptual framework. The research propositions also assisted in the creation of the main sub-model and associated sub-models that also aid in supporting and further explaining the conceptual framework proposed in earlier chapters of this thesis. The following table outlines the twenty six research propositions found from the collection of data all of which address the two research questions that guided this thesis. Additionally, the table outlines which research propositions have been supported or rejected based on the collected data in this research.

Research Question	Research Proposition	Support/Reject
<i>RQ1: What are digital influencers posting on Instagram to increase loyalty amongst followers?</i>		
	RQ1-RP1a: There is a relationship between the timing of a digital influencers post and the level of loyalty they attract.	Supported
	RQ1-RP2a: There is a relationship between the number of posts a digital influencer posts on Instagram and the level of loyalty they attract.	Not supported
	RQ1-RP3a: There is a relationship between the number of followers a digital influencer has and the level of loyalty they attract	Not supported
	RQ1-RP4: There is a relationship between the number of people a digital influencer is following and the level of loyalty they attract	Not supported

	RQ1-RP5a: Content focused on the digital influencer themselves increases loyalty	Supported
	RQ1-RP6a: Content focused on someone other than the digital influencer increases loyalty	Supported
	RQ1-RP7a: Content focused on expressing thoughts and feelings increases loyalty	Supported
	RQ1-RP8a: Content focused on branded goods increases loyalty	Supported
	RQ1-RP9a: Content focused on inanimate objects increases loyalty	Supported
	RQ1-RP10a: Commonly seen content increases loyalty	Partially supported
	RQ1-RP11a: Content not often seen increases loyalty	Supported
	RQ1-RP12a: Ordinary visual content increases loyalty	Partially supported
	RQ1-RP13a: Extraordinary visually appealing content increases loyalty	Supported
<i>RQ2: How do followers respond to content posted by digital influencers to show loyalty?</i>		
	RQ2-RP1b: Followers will like content that is ordinary to show loyalty to digital influencers.	Partially supported
	RQ2-RP2b: Followers will like content that is extraordinary to show loyalty to digital influencers.	Supported
	RQ2-RP3b: Followers will comment on content is ordinary to show loyalty to digital influencers.	Not supported
	RQ2-RP4b: Followers will comment on content that is extraordinary to show loyalty to digital influencers.	Partially supported
	RQ2-RP5b: Followers will like content that is public knowledge to show loyalty to digital influencers.	Supported
	RQ2-RP6b: Followers will like content that is private information to show loyalty to digital influencers.	Supported
	RQ2-RP7b: Followers will comment on content that is public knowledge to show loyalty to digital influencers.	Partially supported
	RQ2-RP8b: Followers will comment on content that is private information to show loyalty to digital influencers.	Supported

	RQ2-RP9b: Followers will acknowledge understanding of content to show loyalty to digital influencers.	Supported
	RQ2-RP10b: Followers will share knowledge to show loyalty to digital influencers.	Supported
	RQ2-RP11b: Followers will engage in conversations with other followers to show loyalty to digital influencers.	Supported
	RQ2-RP12b: Followers will aim to engage in conversations with the digital influencer to show loyalty to digital influencers.	Supported
	RQ2-RP13b: Followers will advocate and defend to show loyalty to digital influencers.	Supported

The following discussion will discuss each research proposition in relation to the data collected to help confirm the proposed conceptual framework and generate sub-models that will further assist in answering the research questions.

RQ1-RP1a: There is a relationship between the timing of a digital influencers post and the level of loyalty they attract.

The results discussed in previous chapters showed that the element of timing is one that is present in the analytical strategy that underpins a digital influencer's Instagram account as well as the specific timing of the content in which they post. Research proposition one suspecting that there is a relationship between the timing of a digital influencers post's and the level of loyalty they attract was supported by the data collected. The element of timing was found across two individual sets of data; the length of time a digital influencer has been active on Instagram, and, the scheduling of content they post. The first set of data related to the length of time a digital influencer has been active on Instagram showed little relevance to the support of the research proposition with no clear links identifying that the longer or shorter amount of time that a digital influencer has been active on Instagram aiding in the increase of loyalty. There was however an incredibly strong link between the second data set in which focused on the scheduling of posts across a seven-day period. Engagement

rates increased when digital influencers posted content in the evening, specifically between 6pm and 8pm. Similarly, engagement rates were able to be increased when content was posted in the early morning time frame of between 7am-8am. The results showed that more conative loyalty, the highest level of loyalty, was able to be achieved during the peak content posting times, particularly the evening time slot. Followers of digital influencers who engage with content during this time are more likely to show conative loyalty signs that include high levels of likes and comments, with comments being longer in nature demonstrated through the use of emojis and medium to long text lengths. The earlier time period in which engagement increased showed more affective signs of loyalty with short to medium text lengths being posted by followers on content with the use of single words and emojis being evident. Tagging others in the content seen was also an evident in the comments left on images. A high level of likes was also achieved during these two time periods.

RQ1-RP2a: There is a relationship between the number of posts a digital influencer posts on Instagram and the level of loyalty they attract.

Research proposition two suspected that there is a link between the number of posts a digital influencer publishes on Instagram and the level of loyalty in which they attract. Based on the results of this research, this research proposition was not able to be supported with no evidence indicating that the number of posts influence engagement levels from followers. It was found that majority of digital influencers have posted between 1000-2000 individual pieces of content however the engagement levels found for these digital influencers were similar to other digital influencers who had posted either significantly less or more than the average 1000-2000 times. Consequently, no correlation between the number of posts and loyalty is able to be concluded as a result of this study.

RQ1-RP3a: There is a relationship between the number of followers a digital influencer has and the level of loyalty they attract

Based on the data collected in this research, research proposition three suspected a relationship between the number of followers a digital influencer has on Instagram and the level of loyalty they attract. Media publications and common Instagram knowledge often associate high levels of followers with high engagement levels. What needs to be noted here is that it is fairly obvious and significantly evident that the higher number of followers a digital influencer has the higher engagement they will attract due to the number of people exposed to the content. While this is an important fact to keep in mind, the data collected in this research showed that this research proposition was not able to be supported. Thirty four percent of digital influencers (the highest percentage in this data set) were found to have between 100,000 and 200,000 followers. While 100,000 followers is significantly less than the 3,000,000 plus followers that one digital influencer had, all digital influencers across the highest and lowest follower count ranges were able to attract similar engagement rates. In total, forty-one percentage of digital influencers, with this percentage of digital influencers having a varying number of followers, were able to attract an engagement rate of between 1%-2%. One digital influencer was able to attract an engagement rate of 10% and her follower count fell in the middle of the middle of the digital influencers with the lowest and highest number of followers. Essentially what can be noted here is that the number of followers one has does represent success on Instagram however the engagement rate that a highly successful digital influencer attracts can very well be the same as the engagement rate that a lower successful digital influencer can attract.

RQ1-RP4a: There is a relationship between the number of people a digital influencer is following and the level of loyalty they attract

Similar to the above research proposition, research proposition four suspected that there is a relationship between the number of people a digital influencer is following and the level of loyalty they attract was unable to be supported. The data collected in this research showed no relationship whatsoever between the number of Instagram users that a digital influencer follows. On average a digital influencer follows 800-900 individual Instagram accounts that could be a combination brands, family, friends, other digital influencers and even followers of the digital influencer. Digital influencers who follow a low or a high number of Instagram users showed varying engagement rates and due to this high variance there was no evidence linking a following count to loyalty.

RQ1-RP5a: Content focused on the digital influencer themselves increases loyalty

Research proposition five suspected that when digital influencers post content that is focused primarily and solely on themselves then loyalty can be increased. This research proposition was able to be fully supported. The results of the data collection in this research showed that when digital influencers post what is commonly known as a 'selfie' (described earlier in this thesis) then loyalty levels increase with followers responding to this content in various ways. The second part of chapter seven of this thesis described the content category of 'them' which highlighted the way in which digital influencers use themselves as the main focal point of an image. This category as described was split into two sub-categories being figure focused and non figure focused. Cognitive and affective levels of loyalty were able to be achieved when digital influencers posted non-figure focused content, meaning they most likely used the selfie as a means to spark loyalty attraction. When the digital influencer

showed their face as the main feature of an image on Instagram then followers would like the post, showing cognitive loyalty. When the image was particularly eye catching through the use of various visual production tools as also described in earlier chapters, then affective loyalty was able to be generated whereby followers would show low levels of commenting behaviour in support of the digital influencer such as a single emoji or short textual comment. Figure focused content was able to show more conative levels of loyalty from followers to the digital influencers whereby followers would use both visual (emoji) and long length textual comments to show high levels of support to the digital influencer through the use of compliments leading to digital influencer advocacy. Ultimately, the three levels of loyalty can be quickly moved through by followers when they are exposed to highly visually appealing content that showcases the digital influencer themselves.

RQ1-RP6a: Content focused on someone other than the digital influencer increases loyalty

Research proposition six suspected that when the digital influence posts content of someone else, whether that person appears with the digital influencer, or not, then loyalty is achieved.

This research proposition was also able to be supported however in comparison to the research proposition above, not all levels of loyalty were evident in the results collected in this research related to this component. Digital influencers were found to often post other people in their Instagram content including family members, friends, celebrities and even followers that may have met. When these groups of people were posted to the Instagram feeds of digital influencers then mainly cognitive levels of loyalty would be achieved.

Followers would show behaviour characteristics such as liking this content with some showing very low levels of textual and visual behaviour. The one exception to this research finding was when digital influencer posts images of their romantic partners. When a romantic partner was shown on a digital influencers Instagram account then loyalty levels would

increase dramatically from cognitive to high levels of affective and conative loyalty. When a partner was posted on Instagram then followers would often posts medium to long visual and textual comments that show strong advocacy and support to the influencer. Ultimately, when a digital influencer gives insight into their personal life, also discussed in earlier chapters, then loyalty levels increase significantly.

RQ1-RP7a: Content focused on expressing thoughts and feelings increases loyalty

From the results found in this thesis, research proposition seven suspected that when digital influencers post content that expresses their own personal thoughts and feelings then loyalty increases. This research proposition was also able to be supported as conative levels of loyalty were often achieved when this type of content was shown to followers of digital influencers. High numbers of comments were collected on content that shared insight into how a digital influencer is feeling or what they think about a particular topic and the more personalised these feelings are the high the conative level of loyalty that was achieved. This type of content showed followers commenting their own thoughts and feelings that related to what was exposed to them on the digital influencers post and conversations were started between followers in the comments section as well as the digital influencer who would commonly respond to the comments left on the post they published. These comments were all mostly supportive in nature showing high levels of advocacy towards the digital influencer. In the odd occasion when a follower may not agree with the digital influencer and expressed their comments accordingly there would be a high number of followers who would step in and defend the digital influencer.

RQ1-RP8a: Content focused on branded goods increases loyalty

Research proposition eight suspected that when a digital influencer posts branded goods (meaning advocating and supporting products or services in most likely a paid sponsorship between the digital influencer and the brand) the loyalty would be increased. This research proposition was supported however the way in which content was posted in relation to this category was quite unique. Some digital influencers did post content with them posing with a particular product and relying on the caption of the image to inform followers about the product attributes. This type of content produced low engagement rates with likes increasing if the image itself was visually appealing. However, when digital influencers posted branded content in the form of a competition, then incredibly high engagement rates were able to be achieved and cognitive loyalty from a vast array of followers was achieved. As the previous chapters outline, there were 348 competition focused pieces of content posted by digital influencers under analysis in this study. All 348 images attracted very high engagement rates with these posts showing the highest number of likes and comments than any other type of content category produced in this study. This research finding was able to highlight then competitions that blatantly ask followers to ‘like and comment’ is very successful in achieving cognitive levels of loyalty due to the immediate liking of the post and short comment that needs to be added.

RQ1-RP9a: Content focused on inanimate objects increases loyalty

The next research proposition suspected that the results in this research would show that content that focused on an inanimate object such as an animal or even a textual based quote or meme would increase loyalty. In line with some of the previous research propositions explained thus far in this chapter, this research proposition was able to be supported. As earlier chapters have explained, one category of content in which digital influencers in this

study were found to commonly post on their Instagram accounts was the category of 'miscellaneous'. Miscellaneous content included images of newly adopted pets, humorous memes and textual based quotes that were both serious and light-hearted in nature. When straight inanimate objects were posted such as animals, food or drinks, with the digital influencer not being in the image whatsoever then cognitive loyalty was able to be achieved. Likes were given to inanimate objects that were visually appealing in nature either due to the object itself (e.g. a small puppy) or the visual editing tools that assist in creating image attraction (e.g. a highly contrasted and strategically placed image of food). Textual based miscellaneous content posted by digital influencers seemed to create higher levels of loyalty that stemmed into the higher level of cognitive loyalty and low level of affective loyalty level. When a light-hearted quote or humorous meme was posted by a digital influencer then followers would like the content pieces and show short-medium length textual comment behaviour that included multiple emojis, tags and sometimes expression of relatedness and feelings towards what was shown.

RQ1-RP10a: Commonly seen content increases loyalty, RQ2-RP5b: Followers will like content that is public knowledge to show loyalty to digital influencers. RQ2-RP7b: Followers will comment on content that is public knowledge to show loyalty to digital influencers.

The previous chapter of this thesis introduced public and private content posted by digital influencers on their Instagram pages. Research proposition 10a suspected that when digital influencers posts content that does not demonstrate 'new' information to followers, such as an image of food or a standard image of themselves, then loyalty can be increased. The results in this research found that this research proposition is partially supported. It was able to be seen that when digital influencers posted 'public' based content that has been seen before, for example a digital influencer may post a selfie of themselves after posting a selfie

several times over the past month, then low levels of loyalty was able to be achieved. The reason as to why this research proposition is only partially supported is due to the fact that it seemed to be the visual appeal of the content that increased loyalty rather than the content itself. As already noted, several times throughout this research, the more visually appealing an image is, the more likely it is to achieve cognitive loyalty. Public based content, when posted by a digital influencer, was able to attract a high number of likes and a low number of comments showing that cognitive loyalty is the most relevant here. Those followers who did comment on this public focused content would use low levels of commenting behaviour including both visual or textual comments that were very short in nature. Research proposition 7b was also partially supported in light of the aforementioned discussion.

RQ1-RP11a: Content not often seen increases loyalty, RQ2-RP6b: Followers will like content that is private information to show loyalty to digital influencers, RQ2-RP8b: Followers will comment on content that is private information to show loyalty to digital influencers.

In contrast to the above research proposition, research proposition 11 suspected that content that was not often seen by followers of digital influencers, such as content relating to their very personal lives including marriage proposals and milestones in their lives, showed an increase in loyalty. This research proposition, as well as research propositions 6b and 8b were able to be supported as affective and conative loyalty was often achieved when a digital influencer posted content that was not often seen by followers. The more personalised the content was then the high the loyalty levels were. For example, one digital influencer posted a ‘dedication’ to her boyfriend on their five year anniversary. On this post the digital influencer shared an image of the two of them and used the caption to express how she felt about their time together. This type of content, that was seen to be used by many other digital

influencers in an effort to increase loyalty, was able to attract significant numbers of likes as well as comments that showed advocacy and support to the digital influencer through medium to long textual and visual comments.

RQ1-RP12a: Ordinary visual content increases loyalty, RQ2-RP1b: Followers will like content that is ordinary to show loyalty to digital influencers, RQ2-RP3b: Followers will comment on content is ordinary to show loyalty to digital influencers.

Research proposition 12 suspected that ordinary visual content increases loyalty. Again, as discussed in previous chapters of this thesis, some content posted by digital influencers use low levels of visual editing tools which do not allow for images to often stand out due to the lack of attraction in which they have in gaining the attention of digital influencers. This research proposition was able to be partially supported as the digital influencers in this study who posted non-edited and low visual appeal content were only able to attract low levels of loyalty that fell into the cognitive level. When ordinary content was posts then digital influencers achieved a significant number of likes, however in comparison to content that was more visually appealing these likes were not anywhere near as high. Research proposition 1b was able to be partially supported in light of the aforementioned discussion however research propositions 3b was not able to be supported as followers did not show high levels of commenting behaviour.

RQ1-RP13a: Extraordinary visually appealing content increases loyalty, RQ2-RP2b:

Followers will like content that is extraordinary to show loyalty to digital influencers, RQ2-RP4b: Followers will comment on content that is extraordinary to show loyalty to digital influencers.

In line with the above research proposition, research proposition 13a suspected that extraordinary visually appealing content increases loyalty. This research proposition was able to be supported fully as loyalty levels would increase according to the visual attraction and appeal of an image posted by a digital influencer. Research proposition 2b was also able to be fully supported. If a piece of content showed low, but significant, visual appeal then cognitive loyalty was able to be achieved. Affective loyalty was able to be achieved the more visually appealing an image is. While rare, conative loyalty was able to be achieved by some digital influencers who posted highly visually appealing content, however majority of digital influencers would find affective loyalty that consisted of high numbers of likes and short-medium length textual and visual comments being attracted in this category. Research proposition 4b however was only able to be partially supported due to the results of this research showing low levels of comments being attracted on visually appealing content.

RQ2-RP9b: Followers will acknowledge understanding of content to show loyalty to digital influencers, RQ2-RP10b: Followers will share knowledge to show loyalty to digital influencers.

Research proposition 9b suspected that followers will acknowledge an understanding of content to show loyalty to digital influencers and research proposition 10b suspected that followers will share knowledge to show loyalty to digital influencers. The results in this study showed that both of these research propositions were able to be supported and are based around understanding content and sharing knowledge are related to a cognitive level of

loyalty. Cognitive loyalty is increased when digital influencers post content relating to the *ordinary* components of their life however this content appears visually *extraordinary*.

Cognitive loyalty is the weakest type of loyalty however is important to recognise that it is not insignificant despite its weakness. Cognitive loyalty is influenced largely by the follower's evaluative response to what they are exposed to and visually attractive content allows this level of loyalty to be easily and instantly increased.

RQ2-RP11b: Followers will engage in conversations with other followers to show loyalty to digital influencers

Research proposition 11b suggested that followers will engage in conversations with other followers to show loyalty to digital influencers. This research proposition was able to be supported. Affective loyalty relates to a favourable attitude towards the content in which followers of digital influencers are seeing. A favourable attitude is determined through the element of liking content posted by digital influencers in conjunction with low levels of commenting that fall into the categories of exploration and low levels of integration. Attitude itself is a function of cognition (e.g. expectation). Satisfaction is a global affect evaluation or feeling state which can be predicted from perceived performance as the cognitive component of the evaluation (Oliver, 1993; Phillips & Baumgartner, 2002). Expectancy confirmation leads to satisfaction which in turn effectuates affective loyalty (Bitner 1990). Oliver (1997) defines satisfaction as the consumers fulfilment response and the degree to which the level of fulfilment is pleasant or unpleasant. Affective loyalty is also subject to deterioration, caused primarily by an increased attractiveness of competitive offerings (Sambandam & Lord, 1995) and an enhanced liking for competitive brands. This can be, for instance, conveyed through imagery and association used in communications (Oliver, 1999).

RQ2-RP12b: Followers will aim to engage in conversations with the digital influencer to show loyalty to digital influencers, RQ2-RP13b: Followers will advocate and defend to show loyalty to digital influencers

Research proposition 12b suggested that followers will aim to engage in conversations with the digital influencers to show loyalty to the digital influencer and research proposition 13b suspected that followers would advocate and defend a digital influencer in order to show loyalty to the digital influencer. Both of these research propositions were supported. Conative loyalty implies that high levels of loyalty must be accompanied by a desire to intend an action, for example engage in a conversation via Instagram comments. It is stronger than affective loyalty but has vulnerabilities as well. Digital influencers not engaging in an attempted conversation by a follower or followers being ignored by other followers in the comments section are both strong factors in diminishing conative loyalty. Followers are more likely to show high levels of loyalty to digital influencers when they are exposed to private based information that is not often shared and when information is specifically aimed at a follower. It is important to note that even though the follower is conatively loyal to a digital influencer, they have not developed the resolve to avoid considering being loyal to other digital influencers in the same way.

7.2. Proposed Conceptual Sub-Model: The Influencer Process

From the discussion and analysis of the above research propositions outlined in the first half of this chapter, a proposed conceptual sub-model was able to be created in an effort to help solidify and confirm the main conceptual framework presented in an earlier chapter of this thesis. As a result of the data collected in this study, the proposed sub-model below outlines the process in which a digital influencer can implement in an attempt to increase loyalty.

Main components discussed above including the type of content, for example extraordinary

and private content, as well as the timing of content can assist in creating different follower responses which therefore lead to different loyalty levels being achieved.

The influencer process demonstrates that when ordinary content such as an image of food is strategically manipulated to appear *extraordinary* then cognitive and low levels of affective loyalty start to increase. When private content is shared with followers to become *public* content then high levels of affective loyalty and conative loyalty start to increase.

	Influencer Process	Follower Process	Engagement	Timing	Loyalty Level
	Ordinary to Extraordinary	Creation	Likes -/+	Frequently	Cognitive
		Exploration	Likes/Comments ++		Affective
	Private to Public	Integration	Likes/Comments/Followers +++	Occasionally	Conative
		Application			

Table: Influencer Process

7.3. Chapter Conclusion:

This chapter has discussed the research propositions found from the collection of data and has described the implications of the research propositions on the proposed conceptual framework and research questions. Various sub-models were created in an effort to further confirm the conceptual framework and answer the research questions which were proposed in earlier chapters of this thesis.

Chapter Eight: Discussion and Conclusion

The thesis has used critical discourse analysis and a the three-dimension framework provided by Fairclough (1995) to help guide the research outcomes of this research. Using critical discourse analysis, as well as content analysis, this research explored the way in which followers interact with digital influencers on Instagram in an attempt to increase loyalty towards the digital influencer. The findings of this study propose that there is a distinct loyalty process, as outlined in the research model discussed in earlier chapters, that digital influencers follow on Instagram to create, build and enhance different types of loyalty amongst followers which in turn can influence follower behaviour and relationships. Therefore, the outcomes of this research provide evidence of the substantial importance of social media platforms and digital influencers in communication, which are still considerably under-studied. This thesis also provides insight into emerging research areas that have been found as a result of this research. This final chapter of this thesis provides a review and discussion of the useful findings of this thesis as well as an analysis of the theoretical and practical implications followed by a discussion of the research limitations and recommendations for future studies.

8.1. Summary of Findings

To summarise and discuss the main findings of this study, this section is divided into three main sub-headings that represent the strategies implemented by digital influencers on Instagram as well as the critical insights that underpin the way in which loyalty can be created and enhanced on Instagram. These subheadings support the main areas of the research model.

8.1.1. Cognitive Loyalty: Influencer Strategy One

The data collected in this thesis showed that for cognitive loyalty to be produced a digital influencer can post content that is deemed as ‘ordinary’ (for example, a picture of their breakfast) and use strategic production practices such as visual editing tools to turn this content into something that looks quite extraordinary and therefore commands a response from followers. The data collected in this thesis found that the content posted by digital influencers either consisted of a human actor or an inanimate object (such as a textual quote or a more traditional object such as a dog or a coffee cup where a human does not appear). For cognitive loyalty to be enhanced an inanimate object or one individual human actor (the digital influencer themselves) needs to be present. The inanimate content does not need to command a high emotional response from the follower in order to be liked meaning that it does not need to illicit a high level of humour or be overly passionate, it simply has to be something that the follower can relate to somewhat. An example of this type of content as mentioned above could be a strategically placed coffee cup on a table.

As well as the actor type, the contrast between the background and foreground of the content posted needs to be quite high. The results of this research showed that when there was a significant contrast between the background of the image and the actor who appeared at the forefront of the image the higher the like rate was for the influencers who implemented this strategy. The higher the contrast, the more likes a digital influencer can achieve with ‘liking’ an image being a factor that contributes to cognitive loyalty.

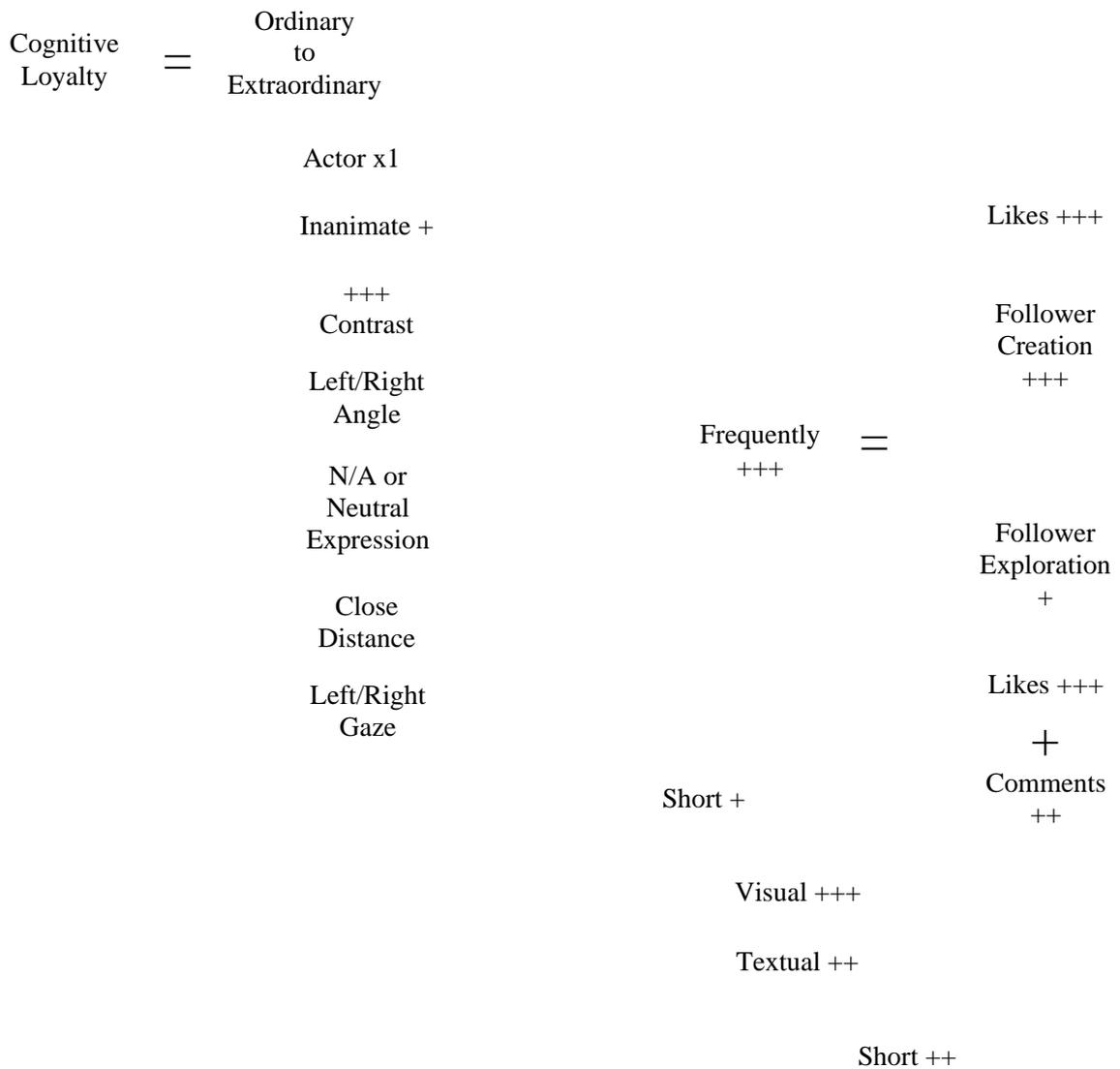
A further component found of image composition and production practices used by digital influencers was the angle in which the actor in the image is facing. Cognitive loyalty,

meaning a high like rate, was achieved when the actor was facing to the left or right of the camera rather than facing straight towards it. Further to this, when the actor had a neutral expression on their face or was facing away from the camera meaning their face could not be seen then likes would also increase. Actors who were a close distance to the camera achieved a higher number of likes and as well as the angle of the actor being away from the camera, the eye gaze of the actor also appeared to the left or right of the camera when likes were achieved.

The frequency of the content described above was quite high across each of the 100 digital influencers Instagram pages. When the components mentioned above are combined into one image and these components are repeated across several types of images in a reoccurring way then cognitive loyalty appears.

In terms of the response from combining the aforementioned components of an ordinary to extraordinary piece of content, when this strategy is used frequently, then the number of likes achieved are significantly high. Simply liking an image one see's on Instagram is a component of what was discussed in a previous chapter as 'Follower Creation'. During follower creation, a follower of a digital influencer has their curiosity stimulated and demonstrate that they have recognised something in which has been presented to them. This recognition of presentation comes in the form of a like and there is no to limited amounts of textual conversation. 'Follower Exploration', whereby followers engage more textually and understand more deeply a piece of content, in a very mild form can also be created in an effort to generate cognitive loyalty. Followers in this category will show a similar level of 'liking' as those in the creation phase however what distinguishes the two from one another is that followers in the exploration phase may also show low levels of commenting as well. The

comments left on content which follows this strategy are highly visual meaning they may use an emoji to demonstrate their recognition of an idea presented to them or they may use mild levels of textual comments to express the same. Both lengths of comments, visual and textual, in a cognitive phase of loyalty, are very short in nature and do not exceed more than 5 words, with most comments, particularly those that are visual, consisting of just one character.



8.1.2. Affective Loyalty: Influencer Strategy Two

The second strategy implemented by digital influencers on Instagram assists in the generation of affective loyalty, a level of loyalty in which is based on followers affect-based attitudes to a digital influencer and their attitudes are based upon an established and recognised relationship between the digital influencer and the follower.

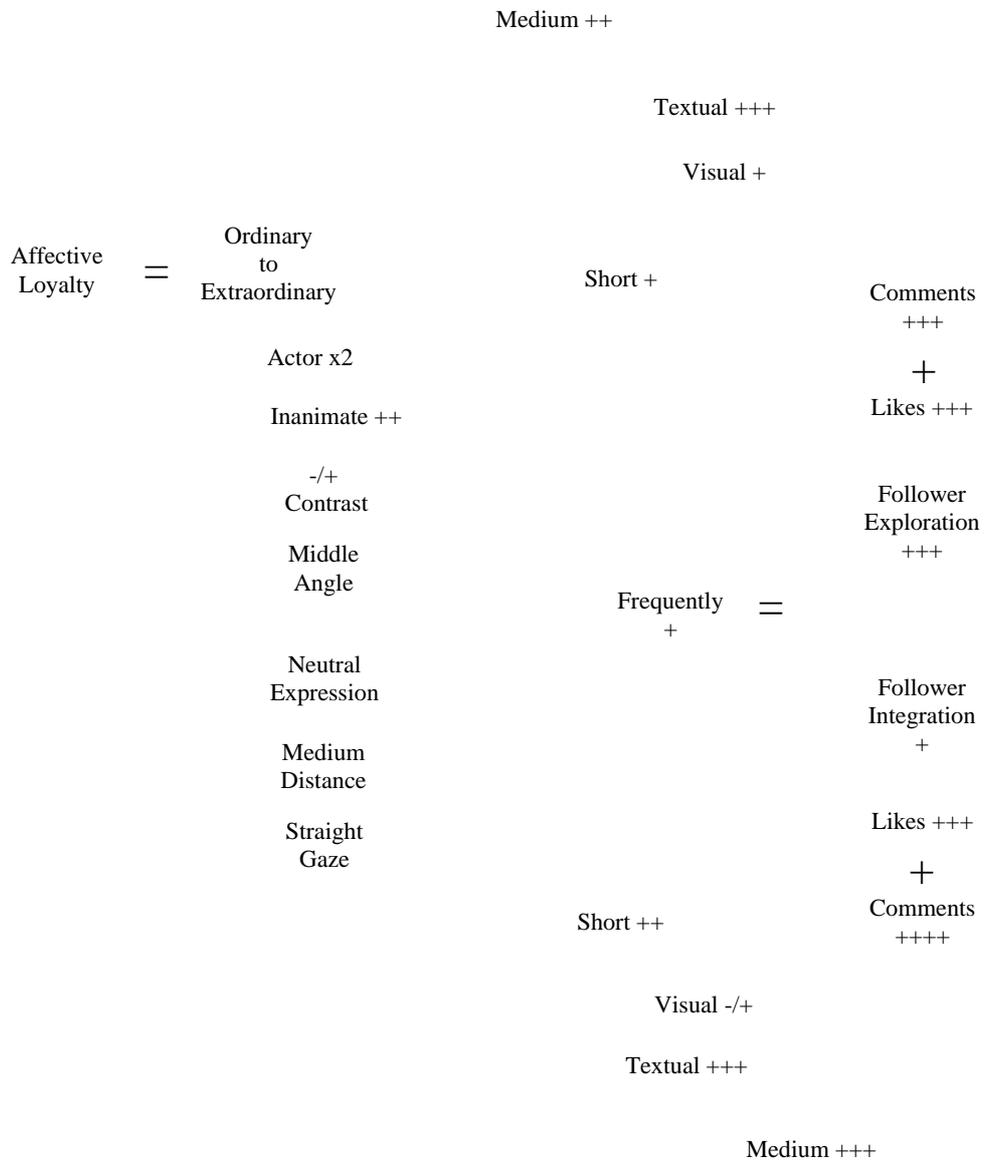
Similar to the strategy above, affective loyalty can also be generated through the use of ordinary to extraordinary content. However, what differentiates a cognitive loyalty strategy to an affective one are the components in which make up the ordinary to extraordinary content. Rather than showing just one actor in an image, affective loyalty is best achieved when there are two actors who appear in an image, most likely the digital influencer themselves and then another human individual. Inanimate objects are also present in an affective loyalty strategy however this time the inanimate object needs to have more of an emotional impact on the follower, for example humour or a high level of expression must be shown.

Minimal to no contrast between the background and the foreground was often seen when an affective loyalty strategy was implemented, and the angle of the actor/s were facing the middle of the camera taking the photo. A neutral expression also made up affective loyalty behaviour with the actor/s appearing a medium distance away from the camera and their eye gaze staring straight into the camera.

This strategy while effective had a lower level of frequency than the one described above however still made an impact. The follower responses that demonstrated affective loyalty in response to the describe strategy and image components allowed high levels of 'Follower

Exploration' and low levels of 'Follower Integration' to be achieved. Follower exploration allowed high levels of likes to be attracted and high levels of comments that were both visual, however mostly textual in length. The visual comments remained at a low and short level with only one or two emojis being used to show the digital influencer that the content had been understood however the textual comments were medium in length.

Low levels of follower integration were able to be attracted when digital influencers implemented this strategy meaning that high levels of likes and comments were shown. During follower integration, the follower shows that they understand the meaning of what is shown to them but go one step further than other response types by engaging in deep conversations amongst other followers. During this type of response, limited to no visual comments were used but rather very high levels of comments that were medium in length were used to show this deeper meaning.



8.1.3. Conative Loyalty: Influencer Strategy Three

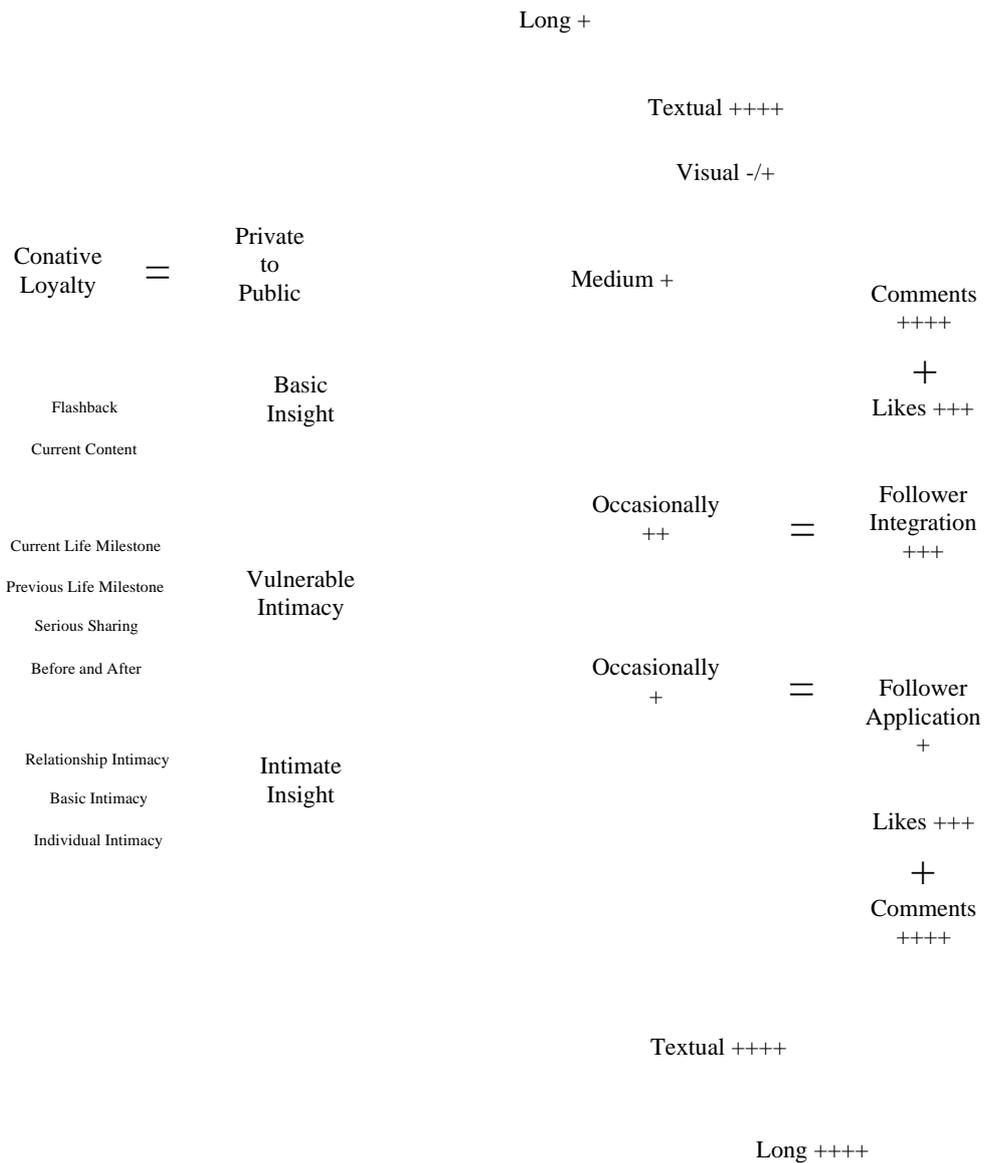
The final stage of loyalty shown in the strategies implemented by digital influencers is conative loyalty. Conative loyalty shows the followers behavioural intention to keep advocating for the digital influencer and is argued to be the strongest predictor of behavioural loyalty compared to cognitive and affective loyalty (Pedersen and Nysveen 2001).

Rather than focusing on content based around ordinary to extraordinary, followers were shown to demonstrate this high level of conative loyalty when exposed to private to public based content. As discussed in previous chapters, when digital influencers share content that is based around their own person and private lives, such as an image of them with their partner, then very high levels of loyalty are shown despite the product practices based around visual appeal that are put in place.

There are three main types of private to public content which are used in this strategy, basic insight, vulnerable intimacy and intimate insight. All three of these components have been discussed in previous chapters. As a whole, private to public based content was posted a lot less frequently than the ordinary to extraordinary content. Basic insight and vulnerable intimacy were posted slightly more frequently than intimate insight however all three components were occasional in nature. Basic insight and vulnerable intimacy showed high levels of follower integration to occur where content based around these components attracted significantly high like rates *and* significantly high comment rates. The comments attracted were incredibly textual in nature and long in length with followers often showing their strong support for a digital influencer. Visual comments were also evident here however when used they were used in conjunction with a textual comment. None to limited comments used solely one emoji and if it did then the emoji was repeated several times in one individual comment to emphasise the feelings in which the followers had for the digital influencer and the content posted.

Follower application was able to be achieved when high levels of vulnerable intimacy as well as intimate insight-based images were published on Instagram by digital influencers. Both of

these components were posted very occasionally however when they were posted achieved high levels of likes and comments in an even longer and stronger capacity that what was described in the above paragraph.



8.2. Theoretical Contributions

This study provides useful contributions to theoretical perspectives that enrich the communication literature in aspects which will now be addressed.

8.2.1. The Connection Between Digital Influencers and their Followers

To begin with, this thesis contributes to the understanding of the connection that can occur between digital influencers and followers and how this connection can assist in building loyalty. This thesis highlights the important role that loyalty can play in the process of building follower and digital influencer relationships. An original contribution of this thesis to the field of communication is the creation of the digital influencer loyalty framework which helps to understand how followers on social media can show different levels of loyalty to digital influencers based on the content they are exposed to on Instagram. This exposure of content can help to elicit positive emotions such as interest, admiration, desire, love and adoration which can be powerful elements in the creation of relationships which aid in increasing loyalty. The feeling of these emotions and feeling connected to someone whom one admires as a result of the emotions elicited is an important reason as to why followers are easily influenced by digital influencers and this is how loyalty can be built which assists in demonstrate the success of a digital influencer as a brand. With similar attributes to consumers, followers whose emotions are positively evoked are more likely to identify with and relate to the digital influencer (or celebrity) and admire the decisions that these digital influencers make and can therefore may publicly advocate for the digital influencer online through the use of likes and comments. Digital influencers are using Instagram to broadcast a wide range of 'relatable' content which is allow digital influencers to become respected individuals who have the potential to turn into role models for their followers. Digital influencers are also inspiring followers to do and be different things which they which they

may not have otherwise had the courage or insight to attempt. This level of influence can be a powerful social function of digital influencers which can be used in communication fields, particularly public relations and marketing. Marketing professionals can particularly benefit from this social function of digital influencers considering the role that consumer-celebrities' relationships have upon consumer opinions and lifestyle choices which are commonly linked to celebrity endorsement techniques.

8.2.2. Advancement of Celebrity Endorsement

Following on from the first theoretical contribution this thesis secondly contributes to celebrity endorsement literature which is very frequently referred to and discussed in communication literature specifically marketing and public relations. As mentioned in Chapters 1 and 2 celebrity endorsement research has traditionally focused on celebrities in a limited and niche manner (Erdogan, 1999; Hackley and Hackley 2015; Kerrigan et al., 2011). The main reason for this is because celebrity endorsement literature is usually based on traditional celebrities and the role they play in persuading consumers of traditional brands through the use of traditional forms of communication such as advertising campaigns. There has been a significant emphasis placed on the role of traditional celebrities in communication based on criteria such as expertise, trustworthiness and attractiveness however there has not been a direct or in-depth focus on how this translates to celebrities who are more online based and do not necessarily have a specific talent or skill in which has excelled their fame, such as digital influencers. Due to the accelerated uptake of social media platforms and the reliance in which many people have on platforms such as Instagram in the consumption of popular culture and media the meaning and impact of those who have fame is now well beyond the points that have been addressed in majority of the communication literature. As a result, celebrity communication theory, particularly in relation to a social media environment,

neglects to identify the role in which the production of content can be used in the generation of brand loyalty. Understanding the association between content, digital influencers and the connection between them is important to the understanding the relationships that followers establish with digital influencers. This thesis illustrates that celebrity loyalty is not just created through proficiency, dependability and attractiveness of the celebrity themselves but rather is created through the generation of content through strategic content product processes that aim at engaging followers which in turn generates loyalty and this notion can strongly benefit brands and communication professionals in gaining a better understanding of consumer-celebrity relationships.

8.2.3. Celebrities as Human Brands

Thirdly, this thesis has contributed to the importance that human brands have in the communication field, one that has quite often been seen as inferior to traditional brands. In particular, this thesis has highlighted just how influential human brands can be, particularly in an online environment where an everyday individual can turn themselves into a highly successful brand through the use of production processes implemented on Instagram. It is the implementation of these production processes that help to create successful human brands perhaps more so than the attributes of the celebrity themselves. The identification of the production processes used by famous individuals online can be used more effectively for celebrity endorser selection by brands and can assist in a better understanding of the process of social influence. The conclusion that celebrities should be considered as brands is a significant connection however researchers should approach celebrity brands differently than traditional product brands due to their obvious distinctive human and emotional characteristics. Understanding human brands, either personal or celebrity centred, is somewhat under-researched particularly in relation to famous individuals online such as

digital influencers, and this study contributes to the development of this research area by highlight the significance that digital influencers can have on followers.

8.2.4. Changing Emphasis on Environments on Influencing Consumers

Finally, this thesis illustrates and highlights new ways in which communication environments, such as online, can influence consumer behaviour and can provide strong theoretical contributions in the field of communication. This thesis explores an online environment and highlights the influential role that online can play in the influence of consumer behaviour. Previous studies have shown that the environment in which society engages in, such as online, is an important element in consumers' desire, perspective and buying behaviour with a lot of current research mostly being directed at an offline field.

8.3. Managerial Implications

Celebrities, as discussed in this thesis, provide many benefits for the communication professionals and brands who implement them into their communication strategies. The use of celebrities in communication efforts can successfully impact consumer behaviour and provide fruitful financial benefits for brands. Many researchers in the area of celebrity, as noted throughout this thesis, suggest that contemporary social values influence consumers drive and aspiration for a better materially luxurious lifestyle.

Due to an ever-changing online world, celebrities have seemingly become very important promotional tools used by brands in an effort to influence consumers. This thesis has provided evidence that the connection that followers develop with digital influencers can be

used for commercial purposes due to the strong conations that followers have to consumers and digital influencers have to brands. When trying to promote products and services across a variety of categories, communication professionals such as marketers and those in public relations can benefit tremendously from those who are famous online, particularly from those who use Instagram to leverage their fame, as followers of these celebrities often put off their critical thinking if a high level of loyalty is given to their favourite celebrities online.

This thesis and its findings have exhibited that there is a close relationship between certain types of content posted online and the loyalty given to the digital influencers who post this content. Therefore, the understanding of content creation as a strategy to increase loyalty can be effectively managed and implemented by communication professionals. It seems that understanding the content that followers respond to the most such as the exposure of private information and extraordinary lifestyles can lead to more influential messages. Further, as this thesis has alluded to, a celebrity human brand, particularly one online, is complex, however it seems that celebrity brands online can create a more effective and efficient level of loyalty compared to traditional brands.

As a result of the research findings established in this thesis, this study presented processes which were adapted from the literature, which can lead to useful industry applications due to their simplicity and uniqueness. As it was discussed in earlier chapters of this thesis, there seems to be a lack of understanding as to how digital influencers can create loyalty online which is not assisting in highlighting the importance of human brands over traditional brands and online celebrities over traditional ones. Therefore, the identification that digital influencers are purposely implementing communication strategies online just as traditional

brands implement offline is an original and substantial practical contribution of this thesis, which can be successfully applied by industry professionals.

The way in which followers respond to content online as presented in this thesis provides useful insights which enrich the existing knowledge on the criteria that should be used in the celebrity endorser selection process, which is clearly another important managerial implication of this thesis. For example, the findings suggest that digital influencers can gain high levels of loyalty when they share content that relates to their own personal lives and when this visual content is linked with a brand endorsement (e.g. the brand appears in the image) there is an evident influential role that is important to marketing messages. Besides, the path differences in the digital influencer framework provides useful knowledge and application to marketers who desired to understand the influence that visual content has among followers of digital influencers.

Further, there is an increasing number of industry professionals who are responsible for the marketing of human brands, such as celebrities and as earlier chapters in this thesis have highlighted, using celebrities as a communication strategy is a highly successful one. As a result of the importance of celebrities in communication efforts, the findings of this thesis provide practical implications for these entertainment industry professionals (referred to throughout this thesis as cultural intermediaries e.g. agents and publicists). Celebrity industry professionals need to know the importance of strategies that are implemented on social media platforms as these strategies have a direct impact on the influence of digital influencers and the loyalty in which they generate. Rather than focusing solely on the attributes of a celebrity such as personality and expertise, industry professionals need to understand the types of

content that followers respond to and how to manage this content in terms of frequency in an effort to shape follower perceptions about celebrities.

8.4. Limitations of the Study

While this thesis took great care to keep limitations to a minimum, the study is certainly not free from research limitations. The following section will now discuss the main limitations of the thesis.

8.4.1. Online Celebrities

Firstly, and most significantly, this thesis focused solely on Instagram however the fundamentals of this thesis and the research presented can be applied to different types of celebrities in an online environment, not just digital influencers on Instagram. For example, online celebrities are found across YouTube, TikTok, Snapchat, Twitter and even genre specific blogs are all examples of how once unknown individuals without a specific talent or skill can become self-made celebrities who have a high level of influencer over consumer choices. These online celebrities have gained a major role in marketing and have become incredibly influential, almost as much, if not more, than traditional celebrities who have found fame offline. Therefore, the findings of this thesis can be extended to other types of social media platforms where online celebrities are often found that is beyond Instagram.

8.4.2. Sample Size and Selection

Even though the sample size of 100 participants is considered large for this type of thesis and the sample size meets the suggested sample size requirements, the statistical power of sample and the elements of the research found such as number of comments analysed can be increased with a higher sample size. The sample size also only consisted of female digital influencers due to over 80% of digital influencers on Instagram being female (Statista, 2019).

As a result of this, studies should make sure that larger sample sizes are achieved in an effort to make multi-group comparisons that are more robust and representative.

8.4.3. Australian Only Context

The findings disclosed in this thesis are attained from a sample of Australian based digital influencers however digital influencers, particularly those in the United States of America and Europe are just as influential. As a result, the findings need to be generalised with caution and future studies could be a lot more culturally diverse and extended to other countries.

8.5. Recommendations for Future Research

Future studies related to this thesis topic can contribute to exploring digital influencer loyalty through numerous avenues which can enhance the knowledge of celebrity influence in communication activities. The following section will address some of these avenues.

8.5.1. Celebrities across Cultures

As previously mentioned, this study has focused on an Australia context, and, as a result, future studies can address how celebrities online are perceived across multiple cultures, as, after all, celebrities are culturally sensitive (Erdogan, 1999).

8.5.2. Understanding Demographics and Psychographics in Consumer-Celebrity

Relationships

Future studies could explore the similarities and differences in consumer-celebrity relationships according to demographics including age and gender as well as psychographics including personality factors and social class. The influence of life stages and external events

such as global pandemics may influence the relationships that various people have with celebrities online.

8.5.3. The Personality Attributes of Online Celebrity

The personality attributes of an online celebrity could be further investigated to identify the shifts in appealing personality factors to audiences online compared to offline. Celebrity attractiveness and brand measures that have already been created, as discussed in the literature review of this thesis, could be further advanced and developed to suit an online environment.

8.5.4. The Impact of Negativity on Loyalty

This thesis focused on mostly positive emotions shown towards digital influencers in an effort to build loyalty, however there are many other contrasting emotions which can be addressed and explored in future studies. Future studies can investigate the impact that negative emotions (e.g. outrage, annoyance, covetousness and hesitation) have on the decreasing of loyalty. This thesis looked at how loyalty can be created however future studies could look at how loyalty can be diminished online.

Appendix

Time Active on Instagram:

Influencer	Date Range	Influencer	Date Range
1	9/12/2011-08/09/2018	55	14/04/2012-08/09/2018
2	27/06/2016-08/09/2018	56	10/03/2012-8/09/2018
3	12/05/2014-08/09/2018	57	29/05/2015-08/09/2018
4	05/04/2013-8/09/2018	58	17/04/2015-08/09/2018
5	29/07/2011-08/09/2018	59	14/11/2014-8/09/2018
6	8/06/2014-08/09/2018	60	23/12/2012-08/09/2018
7	24/06/2012-08/09/2018	61	8/03/2013-08/09/2018
8	24/10/2014-08/09/2018	62	24/07/2015-08/09/2018
9	10/08/2011-08/09/2018	63	26/08/2013-08/09/2018
10	16/07/2012-08/09/2018	64	16/03/2014-08/09/2018
11	21/08/2013-8/09/2018	65	21/02/2014-08/09/2018
12	23/12/2013-08/09/2018	66	10/12/2013-08/09/2018
13	29/04/2012-8/09/2018	67	19/12/2011-08/09/2018
14	4/02/2012-8/09/2018	68	16/08/2011-08/09/2018
15	23/09/2014-08/09/2018	69	3/10/2012-08/09/2018
16	10/09/2013-08/09/2018	70	23/12/2011-08/09/2018
17	19/01/2013-08/09/2018	71	22/11/2011-08/09/2018
18	20/03/2012-08/09/2018	72	22/12/2013-08/09/2018
19	14/12/2012-08/09/2018	73	13/06/2016-08/09/2018
20	12/10/2013-08/09/2018	74	24/06/2014-08/09/2018
21	13/12/2011-08/09/2018	75	24/10/2014-08/09/2018
22	12/11/2011-08/09/2018	76	21/01/2016-08/09/2018

23	26/04/2012-8/09/2018	77	23/03/2013-8/09/2018
24	15/03/2013-08/09/2018	78	6/09/2014-08/09/2018
25	11/03/2014-8/9/2018	79	12/03/2012-08/09/2018
26	21/03/2012-08/09/2018	80	05/03/2012-08/09/2018
27	11/10/2014-08/09/2018	81	17/12/2011- 08/09/2018
28	2/12/2014-8/09/2018	82	26/02/2012-8/09/2018
29	10/05/2012-08/09/2018	83	01/01/2012-8/09/2018
30	30/05/2014-08/09/2018	84	5/2/2012-08/09/2018
31	12/04/2013-08/09/2018	85	26/02/2013-8/09/2018
32	25/10/2018-08/09/218	86	19/06/2013-8/09/2018
33	6/08/2012-08/09/2018	87	6/03/2014-8/09/2018
34	16/04/2012-08/09/2018	88	23/05/2014-8/09/2018
35	20/09/2011-08/09/2018	89	23/05/2018-8/09/2018
36	06/02/2013-08/09/2018	90	21/06/2014-08/09/2018
37	6/10/2014-08/09/2018	91	21/03/2013-8/09/2018
38	30/03/2012-8/09/2018	92	18/07/2012-0/09/2018
39	1/06/2012-8/09/2018	93	09/03/2012-08/09/2018
40	02/02/2013-8/09/2018	94	12/04/2012-08/09/2018
41	04/10/2015-08/09/2018	95	17/04/2014-8/09/2018
42	28/09/2013-08/09/2018	96	14/05/2015-08/09/2018
43	4/01/2013-08/09/2018	97	19/04/2013-8/09/2018
44	21/11/2013-08/09/2018	98	27/11/2012-08/09/2018
45	04/07/2013-08/09/2018	99	25/08/214-08/09/2018
46	4/10/2013-08/09/2018	100	23/12/2011-08/09/2018

47	3/11/2014-08/09/2018		
48	27/03/2016-08/09/2018		
49	03/03/2015-08/09/2018		
50	7/12/2015-08/09/2018		
51	12/11/2011-08/09/2018		
52	6/08/2011-08/09/2018		
53	10/01/2014-08/09/2018		
54	15/04/2013-8/09/2018		

Engagement Rate

Influencer	Engagement Rate	Influencer	Engagement Rate
1	1.69%	55	2.23%
2	1.75%	56	1.90%
3	2.26%	57	3.54%
4	0.89%	58	1.73%
5	2.56%	59	9.78%
6	1.48%	60	2.93%
7	1.62%	61	1.13%
8	1.10%	62	3.81%
9	1.10%	63	0.93%
10	0.82%	64	4.14%
11	0.49%	65	2.36%
12	6.32%	66	2.29%
13	1.21%	67	1.30%
14	1.06%	68	0.94%
15	2.81%	69	1.31%
16	2.02%	70	0.92%
17	3.07%	71	0.71%
18	1.63%	72	1.32%
19	1.50%	73	2.17%
20	1.88%	74	0.86%
21	2.39%	75	3.43%
22	1.34%	76	3.31%
23	1.11%	77	3.22%
24	0.98%	78	2.03%
25	2.94%	79	1.38%
26	0.56%	80	1.68%

27	0.93%	81	1.05%
28	4.84%	82	1.18%
29	0.59%	83	3.44%
30	2.20%	84	0.65%
31	1.46%	85	2.76%
32	0.73%	86	1.14%
33	1.13%	87	4.20%
34	0.86%	88	2.75%
35	1.64%	89	3.01%
36	1.94%	90	1.62%
37	4.87%	91	1.26%
38	0.89%	92	1.11%
39	1.46%	93	2.27%
40	1.07%	94	0.78%
41	5.25%	95	3.27%
42	1.07%	96	1.13%
43	0.99%	97	1.50%
44	2.27%	98	1.54%
45	2.15%	99	3.45%
46	1.84%	100	0.55%
47	1.37%		
48	4.88%		
49	1.10%		
50	2.67%		
51	0.98%		
52	0.53%		
53	2.03%		
54	1.37%		

Like Rate

Influencer	Engagement Rate	Influencer	Engagement Rate
1	1.67%	55	2.22%
2	1.72%	56	1.87%
3	2.21%	57	3.51%
4	0.88%	58	1.70%
5	2.51%	59	9.70%
6	1.46%	60	2.92%
7	1.60%	61	1.11%
8	1.08%	62	2.77%
9	1.09%	63	0.89%
10	0.81%	64	4.10%
11	0.47%	65	2.33%
12	6.26%	66	2.24%
13	1.19%	67	1.29%
14	1.05%	68	0.93%
15	2.75%	69	1.90%

16	1.98%	70	0.90%
17	3.05%	71	0.70%
18	1.59%	72	1.31%
19	1.47%	73	2.14%
20	1.84%	74	0.84%
21	2.34%	75	3.38%
22	1.32%	76	3.25%
23	1.08%	77	3.20%
24	0.97%	78	2.02%
25	2.90%	79	1.36%
26	0.55%	80	1.65%
27	0.91%	81	1.03%
28	4.81%	82	1.15%
29	0.59%	83	3.43%
30	2.16%	84	0.64%
31	1.45%	85	2.73%
32	0.72%	86	1.12%
33	1.12%	87	4.16%
34	0.85%	88	2.71%
35	1.52%	89	2.98%
36	1.88%	90	1.56%
37	4.77%	91	1.25%
38	0.88%	92	1.09%
39	1.42%	93	2.15%
40	1.06%	94	0.76%
41	5.22%	95	3.25%
42	1.05%	96	1.06%
43	0.98%	97	1.48%
44	2.22%	98	1.51%
45	2.13%	99	3.40%
46	1.82%	100	0.54%
47	1.34%		
48	4.82%		
49	1.07%		
50	2.65%		
51	0.97%		
52	0.51%		
53	1.99%		
54	1.35%		

Comment Rate

Influencer	Engagement Rate	Influencer	Engagement Rate
1	0.01%	55	0.01%
2	0.03%	56	0.03%
3	0.05%	57	0.03%
4	0.01%	58	0.03%
5	0.04%	59	0.07%

6	0.02%	60	0.01%
7	0.02%	61	0.02%
8	0.02%	62	0.04%
9	0.02%	63	0.04%
10	0.01%	64	0.04%
11	0.02%	65	0.03%
12	0.06%	66	0.05%
13	0.02%	67	0.01%
14	0.01%	68	0.01%
15	0.06%	69	0.02%
16	0.04%	70	0.02%
17	0.02%	71	0.01%
18	0.04%	72	0.01%
19	0.03%	73	0.03%
20	0.04%	74	0.02%
21	0.04%	75	0.05%
22	0.02%	76	0.05%
23	0.02%	77	0.02%
24	0.01%	78	0.01%
25	0.04%	79	0.02%
26	0.01%	80	0.02%
27	0.02%	81	0.02%
28	0.03%	82	0.02%
29	0.01%	83	0.02%
30	0.04%	84	0.01%
31	0.01%	85	0.03%
32	0.01%	86	0.01%
33	0.02%	87	0.04%
34	0.01%	88	0.04%
35	0.12%	89	0.02%
36	0.06%	90	0.06%
37	0.10%	91	0.01%
38	0.01%	92	0.02%
39	0.04%	93	0.12%
40	0.01%	94	0.01%
41	0.03%	95	0.02%
42	0.02%	96	0.07%
43	0.01%	97	0.02%
44	0.05%	98	0.03%
45	0.02%	99	0.04%
46	0.02%	100	0.01%
47	0.03%		
48	0.06%		
49	0.02%		
50	0.02%		
51	0.01%		
52	0.02%		
53	0.04%		

54	0.01%		
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Total Number of Posts

Influencer	Engagement Rate	Influencer	Engagement Rate
1	2021	55	1910
2	190	56	3090
3	685	57	466
4	5358	58	1006
5	568	59	304
6	1086	60	994
7	1547	61	1631
8	1107	62	1082
9	2850	63	1756
10	6036	64	1318
11	5040	65	546
12	395	66	926
13	3201	67	1009
14	2179	68	2009
15	421	69	699
16	610	70	2494
17	2276	71	2574
18	712	72	4049
19	2051	73	645
20	254	74	2040
21	919	75	181
22	1966	76	364
23	4228	77	754
24	737	78	1050
25	1830	79	2109
26	4520	80	2290
27	1285	81	2654
28	529	82	1701
29	1583	83	1622
30	820	84	3294
31	1608	85	1413
32	6150	86	4680
33	1704	87	1613
34	2810	88	1372
35	2357	89	62
36	1641	90	1257
37	240	91	5804
38	2718	92	1796
39	1117	93	1010
40	1749	94	2862
41	927	95	1865
42	1316	96	393
43	2514	97	6948

44	706	98	1156
45	1463	99	898
46	1461	100	4676
47	1847		
48	271		
49	1394		
50	570		
51	5096		
52	1671		
53	2017		
54	1964		

Total Number of Followers

Influencer	Engagement Rate	Influencer	Engagement Rate
1	344181	55	596674
2	457951	56	1468997
3	130948	57	103985
4	808586	58	197809
5	158608	59	328560
6	567676	60	3697519
7	416224	61	619097
8	419330	62	153587
9	341551	63	192457
10	1104165	64	149786
11	870759	65	183189
12	630141	66	206521
13	604933	67	494790
14	720229	68	207771
15	849300	69	142355
16	173157	70	403784
17	448357	71	181561
18	207405	72	2045618
19	221283	73	120877
20	133880	74	137120
21	148183	75	172093
22	110798	76	321130
23	1116147	77	272149
24	277056	78	993256
25	421608	79	234824
26	566615	80	198494
27	565730	81	150885
28	502233	82	142813
29	345735	83	508910
30	296810	84	562648
31	1056767	85	516950
32	646103	86	324960
33	124737	87	1440337

34	896880	88	449,335
35	180864	89	280627
36	146399	90	120520
37	274682	91	1327364
38	240992	92	1094580
39	230664	93	209421
40	172448	94	120195
41	181311	95	8755433
42	368254	96	274313
43	830589	97	216565
44	105519	98	107820
45	310663	99	168630
46	168150	100	348004
47	364839		
48	403869		
49	204551		
50	131213		
51	2613716		
52	175077		
53	213515		
54	179497		

Total Number of Following

Influencer	Engagement Rate	Influencer	Engagement Rate
1	816	55	796
2	346	56	147
3	709	57	1300
4	693	58	1165
5	657	59	1189
6	783	60	418
7	926	61	1091
8	787	62	935
9	430	63	797
10	962	64	695
11	747	65	620
12	236	66	656
13	265	67	1984
14	1010	68	649
15	272	69	2002
16	590	70	1072
17	474	71	1653
18	841	72	311
19	891	73	293
20	537	74	709
21	201	75	1412
22	1674	76	360
23	1859	77	330

24	344	78	801
25	970	79	819
26	425	80	1352
27	682	81	1185
28	233	82	878
29	898	83	1212
30	1717	84	1488
31	1554	85	1738
32	890	86	1105
33	1308	87	230
34	1748	88	408
35	1570	89	362
36	125	90	1017
37	982	91	1495
38	451	92	974
39	1271	93	999
40	582	94	640
41	986	95	51
42	272	96	1152
43	801	97	1072
44	699	98	300
45	1421	99	364
46	836	100	3185
47	304		
48	541		
49	863		
50	2704		
51	277		
52	932		
53	1173		
54	1228		

Average Engagement Per Post (Likes and Comments)

Influencer	Engagement Rate	Influencer	Engagement Rate
1	5807	55	13325
2	8000	56	27949
3	2958	57	3684
4	7173	58	3422
5	4506	59	32119
6	8409	60	108220
7	6741	61	6994
8	4617	62	4316
9	3769	63	1789
10	9054	64	6208
11	4272	65	4323
12	39802	66	4736
13	7319	67	6437

14	7642	68	1958
15	23880	69	1862
16	3503	70	3728
17	13770	71	1287
18	3,373	72	26981
19	3324	73	2618
20	2518	74	1178
21	3539	75	5899
22	1479	76	10618
23	12337	77	8772
24	2723	78	20149
25	12396	79	3247
26	3167	80	3327
27	5260	81	1583
28	24299	82	1681
29	2055	83	17523
30	6515	84	3651
31	15462	85	14270
32	4688	86	3697
33	1415	87	60563
34	7678	88	12335
35	2959	89	8437
36	2836	90	1954
37	13373	91	16681
38	2149	92	12106
39	3372	93	4759
40	1847	94	936
41	9519	95	286034
42	3945	96	3108
43	8239	97	3248
44	2394	98	1656
45	6693	99	5814
46	3098	100	1900
47	4983		
48	19707		
49	2240		
50	3505		
51	25484		
52	928		
53	4330		
54	245		

Average Comments per Post

Influencer	Engagement Rate	Influencer	Engagement Rate
1	43	55	77
2	127	56	416
3	60	57	31

4	53	58	66
5	69	59	241
6	108	60	405
7	97	61	134
8	79	62	56
9	52	63	81
10	140	64	60
11	147	65	61
12	369	66	108
13	138	67	73
14	69	68	22
15	506	69	22
16	68	70	82
17	104	71	19
18	75	72	257
19	72	73	35
20	58	74	25
21	65	75	78
22	18	76	166
23	234	77	68
24	38	78	121
25	151	79	51
26	68	80	48
27	105	81	31
28	164	82	32
29	32	83	93
30	106	84	37
31	104	85	178
32	56	86	46
33	19	87	596
34	72	88	166
35	208	89	63
36	89	90	71
37	283	91	134
38	36	92	168
39	90	93	255
40	23	94	17
41	49	95	1900
42	67	96	192
43	110	97	34
44	56	98	30
45	65	99	75
46	30	100	22
47	100		
48	249		
49	44		
50	27		
51	246		

52	28		
53	88		
54	24		

Average Posts Per Day

Influencer	Engagement Rate	Influencer	Engagement Rate
1	0.82	55	0.78
2	0.18	56	1.08
3	0.43	57	0.38
4	2.26	58	0.8
5	0.18	59	0.16
6	0.6	60	0.47
7	0.68	61	0.81
8	0.57	62	0.66
9	1.1	63	0.95
10	2.14	64	0.8
11	1.98	65	0.21
12	0.23	66	0.49
13	1.38	67	0.41
14	0.82	68	0.77
15	0.29	69	0.32
16	0.33	70	0.82
17	1.1	71	0.55
18	0.15	72	2.34
19	0.62	73	0.78
20	0.14	74	1.32
21	0.37	75	0.13
22	0.79	76	0.37
23	1.61	77	0.14
24	0.29	78	0.71
25	1.11	79	0.89
26	1.91	80	0.96
27	0.89	81	0.7
28	0.38	82	0.55
29	0.68	83	0.37
30	0.52	84	0.82
31	0.81	85	0.7
32	2.81	86	1.6
33	0.76	87	0.99
34	1.2	88	0.61
35	0.76	89	0.54
36	0.46	90	0.81
37	0.17	91	2.59
38	0.96	92	0.64
39	0.49	93	0.42
40	0.85	94	1.07
41	0.72	95	1.16

42	0.72	96	0.16
43	1.19	97	1.71
44	0.4	98	0.51
45	0.67	99	0.61
46	0.81	100	1.79
47	1.3		
48	0.3		
49	0.49		
50	0.56		
51	2.01		
52	0.64		
53	1.18		
54	0.99		

Average Posts Per Week

Influencer	Engagement Rate	Influencer	Engagement Rate
1	5.72	55	5.43
2	1.29	56	7.59
3	3.01	57	2.68
4	15.78	58	5.61
5	1.27	59	1.09
6	4.18	60	3.31
7	4.75	61	5.64
8	4	62	4.59
9	7.7	63	6.64
10	14.98	64	5.58
11	13.84	65	1.47
12	1.6	66	3.46
13	9.63	67	2.85
14	5.72	68	5.42
15	2.01	69	2.25
16	2.32	70	5.6
17	7.68	71	3.85
18	1.02	72	16.38
19	4.31	73	5.39
20	0.98	74	9.22
21	2.6	75	0.89
22	5.49	76	2.6
23	11.22	77	0.97
24	2	78	4.97
25	7.77	79	6.2
26	13.37	80	6.71
27	6.22	81	4.87
28	2.68	82	3.82
29	4.78	83	2.61
30	3.63	84	5.75
31	5.65	85	4.88

32	19.64	86	11.18
33	5.34	87	6.9
34	8.35	88	4.27
35	5.33	89	3.75
36	3.25	90	5.68
37	1.16	91	18.09
38	6.73	92	4.46
39	3.41	93	2.96
40	5.96	94	7.51
41	5.06	95	8.1
42	5.05	96	1.11
43	8.3	97	11.97
44	2.79	98	3.54
45	4.69	99	4.23
46	5.63	100	12.53
47	9.09		
48	2.07		
49	3.39		
50	3.88		
51	14.03		
52	4.5		
53	8.22		
54	6.96		

Average Posts Per Month

Influencer	Engagement Rate	Influencer	Engagement Rate
1	24.62	55	23.38
2	5.48	56	32.97
3	12.89	57	11.6
4	67.87	58	23.9
5	5.51	59	4.7
6	17.94	60	14.38
7	20.6	61	24.31
8	17.28	62	19.79
9	33.12	63	28.75
10	64.29	64	23.93
11	59.55	65	6.35
12	6.89	66	14.86
13	41.53	67	12.42
14	24.6	68	23.33
15	8.73	69	9.67
16	9.97	70	24.72
17	33.43	71	16.65
18	4.45	72	70.98
19	18.72	73	22.93
20	4.27	74	39.94
21	11.18	75	3.81
22	23.66	76	11.31

23	48.51	77	4.17
24	8.71	78	21.39
25	33.83	79	26.67
26	57.92	80	28.96
27	26.71	81	21.17
28	11.46	82	16.53
29	20.53	83	11.25
30	15.71	84	24.81
31	24.33	85	21.06
32	84.9	86	48.46
33	23	87	29.6
34	35.99	88	18.46
35	23.18	89	15
36	13.96	90	24.61
37	4.96	91	78.28
38	29.09	92	19.39
39	14.66	93	12.76
40	25.69	94	32.37
41	21.64	95	35.15
42	21.9	96	4.85
43	35.86	97	51.48
44	12.12	98	15.27
45	20.27	99	18.29
46	24.32	100	54.31
47	39.26		
48	8.97		
49	14.58		
50	16.68		
51	60.35		
52	19.41		
53	35.35		
54	30.18		

Average Engagement Rate Per Day

Influencer	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	1.64%	1.61%	1.74%	1.72%	1.69%	1.73%	1.68%
2	1.91%	1.74%	1.72%	1.76%	1.75%	1.23%	1.49%
3	2.17%	2.47%	2.46%	2.00%	1.89%	2.06%	2.48%
4	0.91%	0.87%	0.86%	0.85%	0.83%	0.93%	0.96%
5	3.06%	1.99%	3.11%	3.26%	2.31%	2.80%	1.66%
6	1.49%	1.42%	1.49%	1.50%	1.41%	1.46%	1.57%
7	1.73%	1.67%	1.66%	1.85%	1.83%	1.20%	1.38%
8	1.18%	1.14%	1.19%	0.96%	0.96%	1.31%	0.98%
9	1.15%	1.11%	1.10%	1.03%	1.11%	1.08%	1.14%
10	0.82%	0.83%	0.81%	0.79%	0.80%	0.83%	0.85%
11	0.49%	0.49%	0.47%	0.49%	0.48%	0.50%	0.51%
12	6.61%	5.96%	6.90%	6.68%	6.09%	6.04%	6.03%

13	1.23%	1.10%	1.17%	1.36%	1.27%	1.14%	1.21%
14	1.06%	1.11%	1.15%	1.07%	1.03%	1.03%	0.97%
15	2.27%	2.49%	2.78%	2.78%	3.03%	3.84%	3.25%
16	2.21%	2.10%	1.95%	2.18%	1.82%	1.98%	1.89%
17	3.06%	3.04%	3.02%	3.05%	3.00%	3.13%	3.17%
18	2.33%	1.48%	1.54%	1.37%	1.62%	1.36%	1.41%
19	1.62%	1.53%	1.53%	1.56%	1.43%	1.42%	1.41%
20	2.28%	2.75%	1.81%	1.59%	1.72%	1.70%	1.61%
21	2.44%	2.89%	2.70%	2.76%	1.56%	1.87%	1.78%
22	1.41%	1.36%	1.45%	1.37%	1.28%	1.28%	1.20%
23	1.18%	1.09%	1.09%	1.03%	1.02%	1.16%	1.17%
24	1.07%	1.06%	0.89%	0.95%	0.80%	0.96%	1.06%
25	2.97%	2.86%	2.81%	3.01%	2.88%	3.09%	2.94%
26	0.61%	0.55%	0.53%	0.54%	0.50%	0.55%	0.62%
27	0.93%	0.92%	0.91%	0.92%	0.92%	0.89%	1.02%
28	4.75%	4.67%	4.66%	4.74%	4.58%	5.58%	4.87%
29	0.67%	0.55%	0.56%	0.58%	0.55%	0.58%	0.66%
30	2.02%	2.43%	2.34%	2.23%	2.26%	1.40%	2.28%
31	1.42%	1.45%	1.51%	1.60%	1.65%	1.44%	1.25%
32	0.71%	0.73%	0.69%	0.69%	0.73%	0.78%	0.76%
33	1.16%	1.14%	1.17%	1.26%	1.01%	0.99%	1.24%
34	0.82%	0.83%	0.84%	0.87%	0.79%	0.85%	1.01%
35	1.62%	1.95%	1.93%	2.24%	1.23%	1.14%	1.42%
36	2.44%	1.93%	1.75%	2.25%	1.73%	1.19%	1.88%
37	5.51%	6.23%	3.24%	6.12%	6.00%	3.59%	4.05%
38	0.87%	0.90%	0.90%	0.87%	0.89%	0.87%	0.92%
39	1.53%	1.40%	1.56%	1.45%	1.40%	1.27%	1.60%
40	1.13%	1.02%	1.02%	1.06%	1.19%	1.04%	1.03%
41	5.28%	5.20%	5.00%	5.33%	5.78%	5.41%	4.73%
42	1.06%	1.05%	1.10%	1.05%	1.06%	1.01%	1.18%
43	1.01%	1.00%	0.98%	0.98%	0.97%	1.02%	0.98%
44	2.27%	2.12%	2.48%	2.50%	2.15%	2.19%	2.30%
45	2.05%	2.01%	2.32%	2.40%	2.45%	1.77%	2.03%
46	2.14%	1.88%	1.81%	1.75%	1.95%	1.68%	1.69%
47	1.43%	1.36%	1.30%	1.41%	1.37%	1.23%	1.44%
48	4.17%	6.40%	5.54%	3.66%	4.07%	5.57%	4.64%
49	1.07%	1.14%	1.03%	1.10%	1.08%	1.04%	1.18%
50	2.48%	2.62%	2.71%	2.50%	2.81%	2.82%	2.82%
51	1.02%	1.00%	0.98%	0.96%	0.96%	0.94%	0.96%
52	0.76%	0.56%	0.56%	0.43%	0.53%	0.48%	0.44%
53	2.05%	2.05%	2.07%	2.04%	1.91%	1.98%	2.06%
54	1.36%	1.33%	1.27%	1.33%	1.39%	1.45%	1.44%
55	2.36%	2.10%	2.38%	2.26%	2.09%	2.13%	2.07%
56	2.16%	1.77%	1.90%	1.75%	1.71%	2.02%	2.04%
57	3.45%	3.84%	3.25%	3.56%	3.70%	3.74%	3.25%
58	1.69%	1.69%	1.79%	1.72%	1.71%	1.89%	1.67%
59	10.06%	9.92%	9.18%	10.53%	10.20%	9.60%	9.10%
60	3.16%	3.09%	2.84%	2.65%	3.05%	2.75%	3.00%

61	1.23%	1.10%	1.13%	1.08%	0.96%	0.99%	1.35%
62	2.94%	3.50%	2.98%	2.94%	2.54%	2.34%	3.03%
63	0.85%	0.87%	0.92%	0.93%	0.91%	1.02%	1.02%
64	4.22%	4.08%	4.04%	4.16%	4.08%	4.19%	4.22%
65	2.74%	2.51%	2.20%	2.35%	2.22%	2.47%	2.06%
66	2.31%	2.22%	2.28%	2.25%	2.20%	1.88%	2.71%
67	1.37%	1.34%	1.19%	1.21%	1.37%	1.24%	1.35%
68	0.89%	0.88%	0.88%	0.84%	0.70%	0.94%	1.32%
69	1.32%	1.30%	1.41%	1.32%	1.38%	1.24%	1.18%
70	0.87%	0.94%	0.88%	0.87%	0.83%	1.15%	0.93%
71	0.77%	0.73%	0.71%	0.72%	0.73%	0.66%	0.63%
72	1.35%	1.33%	1.32%	1.31%	1.30%	1.30%	1.32%
73	2.21%	2.24%	2.30%	2.21%	2.27%	1.74%	2.14%
74	0.87%	0.85%	0.90%	0.79%	0.81%	0.91%	0.89%
75	3.23%	3.92%	2.06%	3.26%	3.28%	3.74%	4.12%
76	3.09%	3.34%	3.56%	3.01%	3.76%	3.25%	3.18%
77	2.99%	3.59%	3.64%	2.74%	3.00%	2.12%	3.35%
78	2.16%	2.21%	1.79%	2.23%	2.15%	1.77%	1.99%
79	1.82%	1.32%	1.41%	1.21%	1.25%	1.31%	1.34%
80	1.73%	1.84%	1.64%	1.64%	1.66%	1.55%	1.66%
81	0.97%	0.96%	1.15%	1.09%	1.07%	1.07%	1.07%
82	1.24%	1.25%	1.08%	1.08%	1.32%	1.20%	1.10%
83	3.36%	3.28%	3.78%	3.71%	3.49%	3.00%	3.44%
84	0.71%	0.64%	0.67%	0.66%	0.63%	0.57%	0.64%
85	2.87%	2.65%	2.79%	2.89%	2.68%	2.90%	2.65%
86	1.10%	1.24%	1.30%	1.05%	1.07%	1.07%	1.12%
87	4.12%	4.20%	4.38%	4.21%	4.19%	4.20%	4.16%
88	2.64%	3.02%	2.62%	2.71%	2.71%	2.70%	2.81%
89	3.52%	3.10%	3.47%	3.65%	2.45%	2.65%	2.57%
90	1.67%	1.66%	1.62%	1.66%	1.40%	1.49%	1.73%
91	1.28%	1.26%	1.26%	1.30%	1.19%	1.29%	1.22%
92	1.11%	1.15%	1.21%	1.15%	1.11%	0.81%	1.05%
93	2.44%	2.45%	2.71%	2.76%	2.15%	1.51%	1.85%
94	0.84%	0.82%	0.78%	0.80%	0.77%	0.64%	0.79%
95	3.28%	3.39%	3.23%	3.37%	3.23%	3.16%	3.24%
96	0.53%	1.99%	1.07%	2.38%	1.52%	0.72%	0.11%
97	1.53%	1.46%	1.47%	1.44%	1.67%	1.49%	1.44%
98	1.51%	1.53%	1.54%	1.53%	1.52%	1.56%	1.58%
99	3.61%	3.14%	3.51%	3.72%	3.64%	3.29%	3.32%
100	0.56%	0.55%	0.54%	0.53%	0.53%	0.54%	0.58%

Average Likes and Comments Per Post Per Day

Influencer	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	1509318	1694142	1714471	1869554	1720969	1535838	1679381
2	333128	199374	164987	128778	232684	22547	102489

3	332811	288387	325127	267127	217922	220826	367421
4	4584894	4270938	4305913	4260053	4040628	4494980	4716261
5	203574	126155	271456	295041	307987	496951	221355
6	1302281	1374431	1320844	1246053	753448	631485	1217434
7	1809051	1738183	1502451	1635168	1499290	1040010	1191140
8	654041	634816	613842	431399	489030	468527	457460
9	1588701	1389248	1246722	1474478	1391975	1571805	2070870
10	5607952	6221063	6535434	5839159	6553859	6753722	6145408
11	1919676	2263494	2167298	2276821	1922150	1720746	1978470
12	2247601	2364372	2217372	2483842	1766506	2015918	2546504
13	3053039	3009559	3069516	3547492	3451534	3494904	3781250
14	2236551	2417754	2262723	2435858	2063139	1773152	1876422
15	1155863	1478212	1982715	2008241	1284815	1075526	1020283
16	356599	356713	284270	313751	242747	223336	352521
17	4669345	4015483	4518859	4587900	3877853	4477336	5153505
18	326140	139856	177181	126875	166603	103529	130243
19	704989	622960	646720	626685	659669	527933	505420
20	100868	106847	58031	51207	80621	118140	118814
21	608144	684990	675355	511108	133649	135939	495983
22	422965	408891	4261213	435264	404211	452949	354944
23	7007839	6161312	6686067	6054423	6598333	6785672	6789114
24	292518	214051	205616	180761	142653	197236	332959
25	3252982	2867235	2773134	3173666	3371466	3651039	3558240
26	2313382	2078658	2071628	2008588	1837894	1727416	2272172
27	1216882	1147022	1146820	997288	789388	543715	902317
28	1670948	1642777	1475017	1998557	2163058	2047307	1906861
29	535880	403348	332416	428899	451840	446059	541171
30	971109	1001167	873717	787975	482008	224990	982082
31	3480401	3473961	3392777	3453947	3535775	3914457	3580463
32	3179762	3099100	3216309	3602787	3775646	3363455	3244182
33	355743	334649	333038	388400	335326	316763	344608
34	3005446	3075811	3397985	3512150	2965970	2202997	3392859

35	902843	981219	1046924	991211	653210	592458	592401
36	610217	409808	351627	448786	290684	162553	417435
37	462722	556689	316158	497297	649607	349929	350350
38	760263	768596	800104	681716	687886	509761	666645
39	527457	480927	603362	559942	503367	457534	630235
40	467168	376116	461034	508260	486289	403420	524489
41	1044181	1008399	934695	1063045	123593 1	109901 2	1030248
42	770243	823669	771766	732498	719193	630574	736005
43	3002625	2977219	3041942	324612	276436 4	278709 3	2785602
44	235262	239475	241013	255769	188384	212348	311056
45	1391419	1219149	1334799	1417758	121732 2	729463	1237569
46	765944	705586	601704	613113	629208	508510	695393
47	1453884	1379478	1301783	1435697	125090 9	100239 9	1369838
48	572997	1085749	536866	517813	526326	899271	1161843
49	251476	209475	192375	221755	136592	123197	269723
50	279659	295643	305908	289181	291511	251871	273735
51	2090993 1	2073027 3	20015426	1824591 7	132263 7	144980 42	1592606 4
52	318192	197755	182800	157226	178895	270904	243122
53	1463071	1419476	1306257	1217096	109475 4	981905	1242890
54	681207	628529	609801	674046	612486	721640	890595
55	3545505	3352121	3578465	3421167	333464 0	360808 0	3464286
56	11,572,4 82	10,465,5 79	110,708,7 01	10,129,2 46	8,811,4 82	9,784,9 93	10,050,6 80
57	218641	207535	168876	22234	211469	396753	283523
58	573344	561774	487468	552232	488108	399072	373835
59	826733	1206310	874344	1003474	123968 6	979753	866918
60	1540305 4	1313747 4	14046779	1353719 8	149764 50	157459 75	2050740 6
61	2100749	1654277	1876381	1669389	115501 1	102708 9	1910898
62	491322	376995	410776	518051	393418	502217	553115
63	448784	402231	480166	460346	471444	36460	510884
64	1195576	1222452	1151327	1122466	108933 2	111131 3	1277363
65	255989	225991	222419	228503	207485	171867	196300
66	692072	604085	659174	655513	276733	373137	821664
67	1128724	922689	777007	886092	951003	695024	1115389
68	560244	520900	549568	462247	323370	530837	970332
69	213469	203620	198377	199932	168943	162553	149166
70	935431	1111793	1029426	1108416	861867	124595 9	1171178

71	282649	276690	268524	263746	248914	212743	203777
72	1601264 3	1630833 0	15596086	1564108 8	143829 54	152167 02	1600772 0
73	259197	251609	261779	269449	211078	165845	261676
74	331682	340367	350614	327325	346193	360982	341833
75	205864	229098	205219	134669	118623	77292	85111
76	486866	643473	536963	502217	580044	552453	541823
77	309688	429784	515182	238799	301814	69365	547534
78	3022452	2958472	2715933	3228784	287742 5	284506 4	3468191
79	1282012	939279	128983	954186	848917	641443	1047483
80	1141356	1232420	1110568	1169604	104859 6	937509	972464
81	363390	328499	423833	394698	376226	400853	428150
82	330817	320347	290824	270606	313486	312274	330104
83	1882150	2318920	2541532	2227959	244809 5	172511 7	2434493
84	1208872	1125728	1095650	1161374	965267	744641	945496
85	3073276	2990055	3253870	3020411	277394 3	243091 8	2721616
86	1610588	1852413	1863898	1410624	142594 5	128353 0	1844175
87	1489117 6	1271347 2	13423398	1418799 2	127817 15	151384 75	1546061 0
88	1533128	1900848	1716297	1622382	179201 8	134804 3	1970756
89	128225	52253	58455	51157	48136	66976	101027
90	433695	362144	352141	381465	222644	265997	434796
91	1217035 4	1197007 6	12528260	1248189 4	117590 70	117590 70	1119948 7
92	3001235	3131875	3164438	2875669	190129 3	101684 3	2281314
93	812873	635456	794249	885777	671917	443503	552813
94	390498	391833	335724	363177	290599	238992	353293
95	7318038 2	7828828 5	74239081	7899056 4	809541 42	746841 01	7254528 5
96	47482	123874	63774	231317	86159	39007	11274
97	1469997	1513798	1550070	1405639	164736 2	148286	1463739
98	28236	292005	252275	24016	250007	215668	184058
99	766536	721156	733355	759189	674793	714760	839823
100	1158739	176759	1192408	1249762	124795 4	114157 2	1190196

Total Number of Posts

Influencer	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	267	306	287	315	295	258	291
2	38	25	21	16	29	4	15
3	117	89	101	93	88	82	113
4	626	608	620	617	605	595	605
5	42	40	55	57	84	112	84
6	154	170	156	146	94	76	137
7	251	250	218	212	197	209	208
8	132	133	123	107	121	85	111
9	406	266	331	421	366	427	531
10	621	678	735	667	731	734	656
11	452	531	525	532	457	396	442
12	54	63	51	59	46	53	67
13	410	452	434	430	450	506	516
14	294	302	273	316	277	240	268
15	60	70	84	85	50	33	37
16	93	98	84	83	77	65	108
17	340	295	334	335	288	319	362
18	68	46	56	45	50	37	45
19	197	184	191	182	208	168	162
20	33	29	24	24	35	52	55
21	168	160	169	125	58	49	188
22	271	271	266	287	284	319	266
23	530	505	550	527	577	524	522
24	99	73	83	69	64	74	113
25	20	238	234	250	278	280	287
26	668	664	685	661	644	554	642
27	231	221	222	192	151	108	157
28	70	70	63	84	94	73	78
29	230	213	230	213	236	221	238
30	162	139	126	119	72	54	145
31	232	227	213	204	203	257	270
32	692	660	720	807	796	669	665
33	245	236	229	247	265	257	223
34	410	414	449	452	420	288	374
35	309	279	300	245	294	288	232
36	171	145	137	136	115	93	152
37	31	33	36	30	40	36	32
38	361	355	367	324	320	242	300
39	149	149	168	167	156	156	171
40	239	214	261	278	237	224	294
41	109	107	103	110	118	112	120
42	197	214	190	189	184	170	170
43	358	357	372	373	343	329	342
44	98	107	92	103	83	92	128
45	218	195	185	190	160	133	196

46	213	223	198	208	192	180	245
47	278	278	274	278	251	224	261
48	34	42	24	35	32	40	62
49	115	90	91	99	62	58	112
50	86	86	86	88	79	68	74
51	788	792	785	724	690	592	638
52	238	203	185	209	193	322	319
53	334	325	295	279	268	232	282
54	280	264	268	283	246	277	344
55	252	233	252	254	268	284	281
56	364	403	396	393	351	330	335
57	61	52	50	60	55	102	84
58	172	168	138	162	144	107	113
59	25	37	29	9	37	31	29
60	132	115	134	138	133	155	185
61	276	243	269	250	194	168	229
62	109	78	90	115	101	140	119
63	274	239	271	256	268	186	260
64	189	200	190	180	178	177	202
65	51	49	55	53	51	38	52
66	145	132	140	141	61	96	147
67	167	139	132	148	140	113	167
68	303	292	301	264	221	272	353
69	114	110	99	106	86	92	89
70	267	294	289	316	257	268	311
71	201	210	207	203	189	178	177
72	579	601	576	584	541	571	594
73	97	93	94	101	77	79	101
74	278	293	285	301	310	290	280
75	37	34	39	24	21	12	12
76	49	60	47	52	48	53	53
77	38	44	52	32	37	12	60
78	141	135	153	146	135	162	176
79	30	302	340	225	289	208	333
80	332	337	342	359	319	304	295
81	249	227	245	242	235	250	267
82	187	180	188	176	166	183	211
83	110	139	132	118	113	113	139
84	301	313	290	312	272	233	264
85	207	218	226	202	200	162	199
86	451	458	441	415	411	370	508
87	251	210	213	234	212	250	258
88	129	140	146	133	147	111	156
89	13	6	6	5	7	9	14
90	215	181	180	191	132	148	208
91	716	714	752	723	742	670	693
92	247	249	239	229	157	115	199
93	159	124	140	153	149	140	143

94	389	397	360	380	315	311	373
95	255	264	263	268	287	270	256
96	33	23	22	36	21	20	39
97	443	478	486	451	455	459	471
98	173	177	152	178	153	128	108
99	126	136	124	121	11	129	150
100	593	618	634	678	680	603	593

Highest Posting Time

Influencer	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	8pm	6pm	6pm	6pm	6pm	2pm	4pm
2	8pm	9pm	8pm	11pm	7pm	2pm	6pm
3	6pm	5pm	6pm	5pm	9am	11am	6pm
4	10pm	10pm	10pm	10pm	10pm	7am	9pm
5	8pm	9pm	11am	6pm	8pm	4pm	11am
6	7pm	7am	8pm	7am	7am	7am	8pm
7	5pm	6pm	7pm	6pm	5pm	6pm	10am
8	4pm	6pm	6pm	4pm	9pm	7pm	7pm
9	8pm	6pm	8am	8pm	8am	6pm	5pm
10	7pm	7pm	8pm	8pm	7pm	8pm	7pm
11	8pm	6am	6pm	6am	6pm	4pm	7pm
12	8am	9pm	9pm	7am	7am	7am	9am
13	8pm	7pm	8pm	8pm	7pm	7pm	8pm
14	8pm	9pm	9pm	6pm	8pm	5pm	9pm
15	6pm	7pm	11pm	8pm	9pm	1am	11pm
16	6pm	6pm	6pm	5pm	6pm	6pm	6pm
17	8pm	8pm	8pm	9pm	9pm	11am	9pm
18	9pm	8pm	8pm	11am	5pm	5pm	9pm
19	8am	8am	8am	10am	8am	8am	9am
20	4pm	8pm	11am	5pm	6pm	7pm	2pm
21	8pm	7am	8pm	9pm	4pm	9am	8pm
22	8am	4pm	8am	7am	8am	6pm	5pm
23	8pm	7pm	8pm	8pm	8pm	8pm	9pm
24	8pm	7pm	7pm	7am	7pm	7am	7pm
25	6pm	7pm	7pm	9pm	8pm	1pm	6pm
26	1pm	11am	1pm	8pm	12pm	5pm	11am
27	12pm	12pm	12pm	12pm	12pm	12pm	12pm
28	7am	7pm	9pm	11pm	8pm	6pm	9pm
29	7pm	7pm	7pm	7pm	6pm	7pm	5pm
30	8pm	7pm	7pm	7pm	5pm	10am	7pm
31	8pm	8pm	8pm	8pm	9pm	8pm	8pm
32	11pm	6pm	9pm	5pm	4pm	6pm	5pm
33	8pm	5pm	8pm	8pm	7pm	12pm	8pm
34	6pm	8pm	8am	6pm	8am	8am	6pm
35	7pm	7pm	7pm	7pm	6pm	8pm	12pm
36	9pm	9pm	9pm	9pm	7pm	4pm	9pm

37	9pm	8pm	8pm	8pm	2pm	5pm	2pm
38	8pm	8pm	8pm	8pm	4pm	9pm	8pm
39	7pm	7pm	7am	7pm	5pm	9am	6pm
40	7pm	7pm	5pm	4pm	7pm	2pm	5pm
41	5pm	4pm	4pm	7pm	7pm	6pm	12pm
42	4pm	9am	1pm	2pm	10am	11am	5pm
43	7pm	10am	10am	10am	10am	11am	12pm
44	8pm	8pm	8pm	8pm	6pm	1pm	8pm
45	5pm	3pm	7pm	6pm	1pm	12pm	1pm
46	6pm	6pm	6pm	6pm	6pm	8am	5pm
47	8pm	7pm	7pm	9pm	6pm	6pm	8pm
48	8pm	8pm	8pm	8pm	8pm	8pm	8pm
49	9pm	9pm	9pm	9pm	7am	9pm	9pm
50	5pm	7pm	8pm	6pm	9am	5pm	6pm
51	9pm	9pm	9pm	9pm	9pm	9am	9pm
52	8pm	9pm	8pm	5pm	7pm	2pm	12pm
53	7pm	8pm	7pm	7pm	6pm	7pm	7pm
54	7pm	8am	5pm	5pm	8am	8am	9am
55	6pm	6pm	6pm	6pm	6pm	6pm	6pm
56	7pm	9pm	7pm	8pm	7pm	10am	6pm
57	7pm	7pm	6pm	7pm	7pm	7pm	6pm
58	7am	7am	7am	7am	7am	7am	9pm
59	8am	5pm	5pm	5pm	8am	9am	6pm
60	9pm	5pm	8pm	8pm	6pm	3pm	8pm
61	7pm	7pm	7pm	7pm	7pm	7pm	7pm
62	6pm	6pm	7pm	6pm	3pm	9pm	5pm
63	8pm	8pm	8pm	8pm	8pm	8pm	8pm
64	9pm	6pm	4pm	8pm	9pm	6pm	7pm
65	7pm	3pm	6pm	4pm	8pm	1pm	5pm
66	9pm	9pm	9pm	9pm	4pm	9pm	9pm
67	8pm	8pm	7pm	7pm	6pm	6pm	7pm
68	8pm	8pm	8pm	8pm	9pm	8pm	8pm
69	1pm	12pm	12pm	6pm	3pm	11am	10am
70	8pm	8pm	8pm	9pm	8pm	5pm	8pm
71	3pm	1pm	10pm	7am	6pm	11am	6pm
72	7am	7am	6am	5am	4am	5am	5am
73	7pm	7pm	7pm	7pm	7pm	7pm	8pm
74	7am	7am	7am	7am	8am	7am	8am
75	6pm	6pm	6pm	6pm	6pm	5pm	6pm
76	9pm	9pm	9pm	7pm	9pm	8pm	9pm
77	7pm	7pm	7pm	7pm	8pm	7pm	7pm
78	8pm	8pm	8pm	8pm	8pm	8pm	8pm
79	8pm	8pm	8pm	8pm	7pm	8pm	8pm
80	8am	8am	7am	7am	7am	8am	8am
81	5pm	5pm	5pm	5pm	5pm	9am	5pm
82	9pm	7pm	9pm	9pm	6pm	4pm	5pm
83	7pm	7pm	8pm	8pm	8pm	8pm	6pm
84	5pm	5pm	5pm	5pm	5pm	10am	8pm

85	9am	12pm	11am	4pm	9am	10am	5pm
86	10pm	10pm	10pm	10pm	8am	9am	10pm
87	8pm	8pm	7pm	6pm	7pm	6pm	7pm
88	6pm	6pm	6pm	6pm	5pm	7pm	6pm
89	8pm	7pm	5pm	8pm	7pm	7pm	8pm
90	6pm	8pm	7am	6pm	7am	8am	7pm
91	11am	7am	8am	5pm	6am	8am	10am
92	8pm	9pm	8pm	8pm	2pm	6pm	8pm
93	8pm	8pm	7pm	8pm	8pm	7pm	7pm
94	7am	7am	7am	7am	7am	11am	7pm
95	8am	8am	8am	8am	8am	8am	6pm
96	9pm	10pm	11pm	10pm	12pm	8pm	9pm
97	6pm	6pm	4pm	9pm	3pm	1pm	2pm
98	5pm						
99	8pm						
100	6pm	7am	10pm	11pm	9pm	3pm	9pm

Highest Engagement Time

Influencer	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
2	8pm	6pm	7pm	8pm	6pm	4pm	8pm
3	8pm	9pm	9pm	11pm	7pm	7pm	7pm
4	6pm	5pm	7am	5pm	9am	11am	6pm
5	10pm	10pm	6pm	10pm	3pm	7am	9pm
6	4am	6pm	11am	5pm	2pm	6pm	9am
7	8pm	7am	8pm	7am	7am	7am	8pm
8	5pm	6pm	7pm	6pm	5pm	6pm	10am
9	6pm	6pm	6pm	7pm	6pm	7pm	7pm
10	10pm	6pm	8pm	6pm	6pm	6pm	4pm
11	7pm	4pm	8pm	7pm	7pm	8pm	8pm
12	8pm	6am	5pm	8pm	9pm	4pm	8pm
13	8am	8am	7am	7am	7am	8am	9am
14	8pm	7pm	8pm	8pm	7pm	7pm	8pm
15	8pm	8pm	9pm	8am	8am	9am	9pm
16	11pm	11pm	11pm	11pm	1am	1am	11pm
17	6pm	6pm	6pm	5pm	8am	2pm	6pm
18	8pm	9pm	8pm	9pm	9am	4pm	9pm
19	12pm	5pm	9pm	5pm	8pm	1pm	9pm
20	7am	6am	7am	7am	6am	7am	10pm
21	3pm	11pm	11am	3pm	8pm	5pm	2pm
22	9pm	7am	9pm	7am	7am	9am	9pm
23	7am	7am	8am	5pm	8am	6pm	7pm
24	8am	11am	8am	12pm	11am	4pm	5pm
25	8pm	6pm	8am	6pm	6pm	9am	7pm
26	6pm	6pm	6pm	7pm	8pm	1pm	6pm
27	4pm	2pm	1pm	11am	2pm	5pm	9pm
28	12pm	12pm	12pm	12pm	12pm	8pm	10am
29	7am	7pm	7pm	11pm	8pm	9pm	6pm
30	6pm	7pm	7pm	7pm	6pm	6pm	5pm
31	7pm	7pm	7pm	7pm	5pm	10am	8pm
32	9pm	9pm	9pm	9pm	9pm	8pm	10pm
33	2pm	6pm	9pm	5pm	4pm	6pm	5pm
34	8pm	5pm	8pm	8pm	5pm	12pm	8pm
35	6pm	12pm	6pm	8am	8am	4pm	6pm
36	7pm	7pm	8pm	7pm	9am	11am	6pm
37	10pm	10pm	9pm	9pm	7pm	9pm	10pm
38	3pm	9pm	5pm	9pm	5pm	5pm	2pm
39	8pm	8pm	8pm	8pm	4pm	9pm	8pm
40	7pm	7pm	7am	7pm	5pm	9am	6pm
41	7pm	7pm	8pm	8pm	7pm	1pm	5pm
42	5pm	6pm	4pm	7pm	7pm	6pm	12pm
43	4pm	9am	4pm	7pm	5pm	11am	5pm
44	7pm	10am	10am	10am	10am	11am	11am
45	8pm	8pm	8pm	8pm	6pm	5pm	8pm

46	4pm	3pm	4pm	8pm	1pm	12pm	6pm
47	6pm	6pm	6pm	8am	8am	9am	6pm
48	8pm	7pm	8pm	7pm	8pm	6pm	6pm
49	8pm	9pm	8pm	8pm	8pm	8pm	9pm
50	9pm	9pm	9pm	9pm	7am	9pm	9pm
51	9pm	8pm	8pm	9pm	5pm	5pm	7pm
52	9pm	9pm	9pm	9pm	9pm	9pm	9pm
53	8pm	11am	8am	6pm	5pm	2pm	12pm
54	7pm	8pm	7pm	7pm	8pm	7pm	7pm
55	7pm	6pm	7pm	5pm	8am	10am	4pm
56	6pm	6pm	6pm	6pm	6pm	6pm	6pm
57	7pm	9pm	7pm	8pm	7pm	10am	8pm
58	7pm	7pm	7pm	7pm	7pm	7pm	7pm
59	5am	5am	7am	5am	5am	5am	5am
60	8am	7pm	7pm	5pm	8am	6pm	6pm
61	9pm	6pm	8pm	8pm	7pm	6pm	9pm
62	7pm	7pm	7pm	7pm	7pm	7pm	7pm
63	6pm	6pm	6pm	6pm	3pm	6pm	7pm
64	8pm	7pm	7pm	6pm	8pm	8pm	8pm
65	8pm	5pm	4pm	8pm	9pm	6pm	8pm
66	6pm	5pm	6pm	4pm	4pm	10am	5pm
67	9pm	9pm	9pm	9pm	9pm	9pm	9pm
68	8pm	8pm	7pm	7pm	6pm	6pm	7pm
69	8pm	8pm	8pm	8pm	9pm	8pm	8pm
70	4pm	12pm	12pm	4pm	3pm	11am	9am
71	8pm	8pm	8pm	9pm	8pm	8pm	8pm
72	8pm	1pm	10pm	7pm	6pm	11am	6pm
73	7am	7am	6am	5am	5am	5am	5am
74	8pm	8pm	7pm	8pm	8pm	8am	8pm
75	7am	7am	7am	7am	7am	7am	8am
76	6pm	6pm	6pm	6pm	6pm	4pm	6pm
77	9pm	9pm	9pm	8pm	9pm	9pm	9pm
78	7pm	7pm	7pm	7pm	6pm	2pm	7pm
79	8pm	8pm	8pm	8pm	8pm	8pm	9pm
80	6pm	8pm	7pm	8pm	7pm	8pm	8pm
81	7am	4pm	7am	7am	7am	8am	8am
82	5pm	5pm	5pm	5pm	4pm	4pm	5pm
83	7pm	7pm	6pm	7pm	6am	8am	5pm
84	7pm	7pm	8pm	8pm	7pm	8am	7pm
85	5pm	5pm	5pm	5pm	5pm	10am	8pm
86	4pm	8am	2pm	2pm	9am	10am	9am
87	10pm	10pm	9pm	10pm	9pm	9am	10pm
88	8pm	8pm	8am	6pm	7pm	6pm	8pm
89	6pm	7pm	7pm	6pm	5pm	7pm	5pm
90	8pm	7pm	5pm	8pm	6pm	8pm	8pm
91	6pm	8pm	7am	6pm	7am	9am	8pm
92	7am	7am	7am	5pm	7am	8am	10am
93	8pm	9pm	8pm	8pm	9pm	6pm	8pm

94	8pm	8pm	8pm	8pm	8pm	7pm	7pm
95	7am	7am	7am	7am	7am	11am	7pm
96	8am	8am	8am	8am	8am	8am	6pm
97	7pm	8pm	8pm	12pm	5pm	1pm	10pm
98	8pm	6pm	7pm	7pm	8pm	1pm	11am
99	5pm	5pm	5pm	5pm	5pm	5pm	5pm
100	8pm	8pm	8pm	8pm	8pm	8pm	8pm

Follower Response Feeling

Influencer	Positive	Negative	Unknown
1	4544	8	14
2	2155	0	32
3	3862	0	21
4	2363	0	33
5	5919	0	67
6	5118	27	24
7	4989	0	32
8	7868	0	76
9	7254	0	23
10	8943	0	57
11	8964	2	34
12	8976	0	24
13	7381	4	85
14	8946	0	54
15	4038	0	42
16	8870	5	45
17	8454	0	53
18	4499	0	24
19	4347	3	46
20	3474	0	42

Follower Response Type

Influencer	Textual	Tag	Visual
1	2218	1896	452
2	906	1167	114
3	2546	1272	65
4	894	1468	34
5	3921	1693	372
6	2152	1485	1532
7	1043	3624	354
8	4618	2975	351
9	3366	1237	2674
10	3743	1834	3423
11	1358	4266	3376
12	4032	2842	2126
13	2073	3172	2225
14	4217	2352	2431
15	2313	1257	510
16	3473	2915	2532
17	3397	4187	923
18	1123	3075	325
19	2700	1170	526
20	953	2024	539

Follower Response Length

Influencer	Short	Medium	Long
1	3407	892	267
2	1259	834	94
3	2880	976	27
4	1940	437	19
5	5086	738	162
6	4192	636	341
7	4076	870	75
8	4893	2959	92
9	5223	1925	129
10	7225	1632	143
11	7737	1101	162
12	8060	859	81
13	5008	2373	89
14	8350	572	78
15	3518	543	19
16	7787	1099	34
17	7443	1018	46
18	4021	484	18
19	3983	350	63
20	3316	172	28

Total Number of Comments per Post

Influencer	1	2	3	4	5	6	7	8	9	Total
1	710	643	608	507	449	422	412	409	406	4566
2	324	309	253	252	222	210	207	206	204	2187
3	1000	1000	733	395	254	130	128	124	119	3883
4	530	467	466	372	321	292	286	282	280	3296
5	1000	1000	867	758	707	627	408	316	303	5986
6	985	642	612	566	511	511	485	432	425	5169
7	1000	994	444	437	436	435	434	421	420	5021
8	1000	1000	1000	1000	981	816	755	741	651	7944
9	1000	1000	1000	1000	901	691	670	532	483	7277
10	1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
11	1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
12	1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
13	1000	1000	1000	827	824	782	746	661	630	7470
14	1000	1000	1000	1000	1000	1000	1000	1000	1000	9000
15	1000	1000	374	348	309	289	255	253	252	4080
16	1000	1000	1000	1000	1000	1000	1000	970	950	8920
17	1000	1000	1000	1000	1000	1000	878	834	795	8507
18	1000	815	665	397	363	341	325	312	305	4523
19	1000	1000	490	396	353	333	294	278	252	4396
20	590	457	406	388	366	344	325	324	316	3516

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