

**UNIVERSITY OF EDUCATION, WINNEBA**

**GOSPEL MUSIC CELEBRITIES AND SELF -PRESENTATION ON SOCIAL  
MEDIA: THE CASE OF JOE METTLE AND DIANA  
ANTWI HAMILTON**



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**of the requirements for award of the degree of  
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in the University of Education, Winneba**

**NOVEMBER, 2021**

## DECLARATION

### STUDENT'S DECLARATION

I, **DZIFA PONGO** declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE: .....

DATE: .....

### SUPERVISOR'S DECLARATION



I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Dissertation as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: GIFTY APPIAH-ADJEI (PHD)

SIGNATURE: .....

DATE: .....

## **DEDICATION**

This work is dedicated to my husband, Desmond Lord-Evans.



## ACKNOWLEDGEMENT(S)

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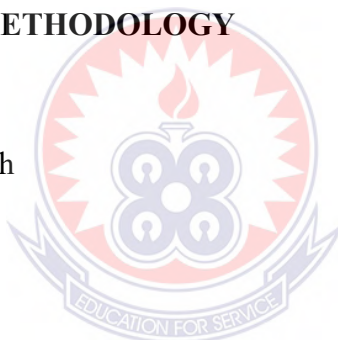
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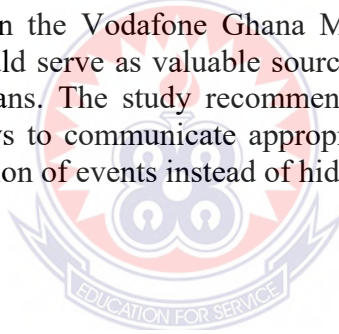
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## ABSTRACT

This study investigated self-presentation of gospel music celebrities on social media (Facebook and Twitter). The study selected two Ghanaian gospel music celebrities as participants based on the number of followers they attract on social media and their avid use of the medium. The study also investigated the dominant issues the gospel celebrities engaged in with their audience on social media and further examined the tone of views expressed by their audience and the type of self they presented on social media. Using Erving Goffman's presentational self and the reader response theory, the study qualitatively analysed the general experiences of the gospel celebrities through the posts they shared on Facebook and Twitter. The study employed Cyber ethnography and interviews as data collection methods. The findings of the study indicated that the gospel music celebrities mostly shared posts and tweets on music, wishes and gratitude, evangelism and advertisements in engaging with their audiences. The study also showed that the gospel celebrities presented the public self and public-private self-online. It was further revealed that gospel celebrities presented themselves in that manner to gratify their social media followers and increase their followership. The motivation for this study was stemmed from the fact that even though studies on social media engagement and celebrity culture abound, very little attention has been given to the study on celebrity musicians especially in the Ghanaian context. Also, the two musician celebrities are the only two Gospel Musicians who have won the Vodafone Ghana Music Awards in Ghana since its inception. The study would serve as valuable source of motivation and reference for upcoming gospel musicians. The study recommends that account managers of the celebrities must find ways to communicate appropriately with disgruntled fans, and give them better explanation of events instead of hiding or deleting their messages.



## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

An indispensable part of human life is communication. The advent of technological development has revolutionized the ways in which humans communicate (Manning, 2016). The proliferation of digital innovations has accelerated communication and almost obliterated the distance constraint that has existed so far (Obar & Steve, 2015). The influence of the evolution of digital media on human interaction has been explored by an increasing number of scholars (Edwards & Urquhart, 2016; Turkle, 2012). For example, Edwards and Urquhart, (2016) pointed out that an important example of digital media is social media. Social media has been the subject of the proliferation of the internet and its technologies. Owing to the effect it has on both personal and business interactions, the use of social media has become more prevalent in every society (Johnson, 2017).

It is worthy to note that the term social media has taken on numerous meanings and is somewhat open to interpretation as the domain is constantly reinventing itself (Turkle, 2012). Social media are interactive computer-mediated technologies that facilitate the creation or sharing of information, ideas and other forms of expression via virtual communities and networks (Manning, 2016). Social media is an undeniable force in today's world (Kaplan & Haenlein, 2014). It has established itself as one of the more pre-eminent communication vehicles in the modern world (Osei-Mensah, 2018). According to O'Reilly (2015), social media connects its users. Chi (2011) also asserts that the connection offered by social media gives a personal channel and currency for social networking and interaction among its users. This currency is, however,

conveyed through social media and its sites as users pave their way into the pool of virtual interactions in order to forge new ties and strengthen relationships with others (Chi, 2011).

Due to the pervasive nature of online interactions, various social media platforms hosting online interactions have become indispensable as they allow individuals and organizations to interact with each other regarding products, services and brands without the limitations of time and place (Argyris & Monu, 2015; Orsatti & Reimer, 2015). A study conducted by Bright and Cunningham (2012) establishes that the emergence of social media sites has encouraged social interaction and participation on an unprecedented scale. One group of social actors who have benefited from the emergence of social media is celebrities (Turner, 2014). Although celebrities are thought of as personalities with significant amount of popularity and following, there is a certain level of commodification of the person through publicity or advertising by the mainstream media (Marwick & Boyd, 2011). Argyris and Monu (2015) claim that celebrities have embraced social media as the new wave of mass communication to create content and share it with their millions of adoring fans.

Social media engagement is an efficient method for celebrity brands to achieve and maintain relationships with their followers and a tool to attract new fans (Jahn & Kunz, 2012). A successful and well managed engagement between a celebrity and his/her fans further strengthen the two-way communication medium. Thus, information shared between the two would no longer seem obtrusive but rather deemed to be “reasonable conversations among friends” (Jahn & Kunz, 2012, p. 23). If this kind of relationship is built between celebrities and their fans, and maintained, then it is possible that they are able to successfully influence their fans especially towards a certain way of seeing the world (Jahn & Kunz, 2012). A key contributing



institution to modern day celebrity culture, according to Epstein (2005) is the music industry. Music is consumed and appreciated by patrons across the globe with no geographic boundaries or divisions (Baccarne, Schuurman & Seys, 2013; Keeble & Cavanagh, 2008). The appreciation of music transcends borders and is a daily phenomenon. As a result, music creates conducive atmosphere for the mass production of celebrities and celebrity culture (Alvarez, 2017).

Various scholars have reiterated that the adoption of social media by music celebrities has deepened interactivity between the celebrities and their fans (Leslie, 2011; Krause, North & Heritage, 2018; Marwick & Boyd, 2011). According to Leslie (2011) many celebrities, particularly in the music industry, have a social media page and some of them allow individuals to sign up as ‘friends’, enabling them to follow celebrities more closely than might otherwise be possible. Thus, the social media accounts of celebrities offer the chance both for the celebrity and the public to engage in intimate two-way communication. While the celebrity benefits with an opportunity to create or recreate an image, the followers derive a sense of gratification in knowing each tiny detail about the celebrities they follow (Leslie, 2011; Swann, 2014). Krause et al. (2018) opine that, the adoption of social media by celebrities provides a sense of openness between celebrities and their fans. Where fans are privy to interacting with the said celebrities, they have access to information which hitherto, with the traditional media would have been almost impossible to access (Jahn & Kunz, 2012). It leads to an “illusion of familiarity” between celebrities and their fans (Alvarez, 2017, p.12). This ‘illusion of familiarity’ as suggested by Alvarez (2017) is explained as the technology mediated familiarity between celebrities and their online followers due to the posting or sharing of excerpts from the daily lives of celebrities online - travel schedules, families, business deals among others. There are agencies and

public relations representatives that manage the social media accounts of celebrities, but in several instances, celebrities manage their social media accounts themselves (Bhatti, 2015). This allows celebrities to directly co-create and co-share contents at the online space with their followers. Thus, the celebrities do not only share information about themselves but they also get to participate in the consumption of content online by answering questions and liking comments from their fans (Alvarez, 2017; Krause et al., 2018).

In the Ghanaian context, social media has drawn fans closer to their favourite public figures (Osei-Mensah, 2018). Unlike before when fans relied on traditional media for information about celebrities, social media has created the platform for most entertainers to reveal their lives to their followers, while drawing them closer (Owusu-Ansah, 2018). With just a tap on one's phone or the click of a button on a personal computer, the average Ghanaian would have an accurate account of happenings in the life of their favourite celebrity without depending solely on media reports (Owusu-Ansah, 2018). Celebrities in Ghana such as Yvonne Nelson, Shatta Wale, Stonebwoy, Sarkodie, Joe Mettle, Akese Brempong, Dina Hamilton, among others adopt social media platforms to connect to their fan base worldwide. Thus, through social media, the gap between ordinary Ghanaians and their icons have become shorter (Sey, 2011).

According to Sey (2011), social media accounts of well-known figures have a high likelihood of being impersonated due to the widespread adoption of social media. Many social networks now offer verification to well-known figures and brands (Laird, 2012). In most cases, the social media site will request some of the personal information of the celebrities to verify that they are who they say they are, and in return will place a small official badge next to their name (Laird, 2012; Keen, 2007).

This badge gives their audience trust in their account, in turn improving interaction and helping celebrities build their following (Laird, 2012; Keen, 2007). As a result, social media apps have made it possible for public figures and people with global recognition to verify their social media accounts. A verified social media account shows that the user is a notable public figure and a global brand. It is also evidence of the user's high-status symbol (Keen, 2007; Osei- Mensah, 2018; Sey, 2011).

According to Osei-Mensah (2018), a quick overview of the digital state of affairs in Ghana, establishes that the country is fast becoming an urbanized country at a rate of 56% and this is an important variable in the access to the internet in developing countries. Ghana Social Media Rankings (GSMR) is an annual report which highlights and analyses the social media usage among personalities, brands and the general populace in Ghana. Consistent with the GSMR report for 2019, social media has opened up the population of internet users in Ghana to approximately 13 million people. Also, a global definitive source of mobile operator data, analysis and forecasts known as GSMA Intelligence Data released a report in 2018 to affirm that Ghana has a unique mobile user base of 19.53 million with 9.28 million being active mobile internet users. This indicates that more people access social media on their smart phones, tablets and their mobile devices. Nutsugah (2019) adds that with Ghana as a distinct case, Facebook, Instagram, Twitter and LinkedIn are ranked 5th, 21st, 23rd and 38th respectively in the category of top websites visited by users in Ghana as at February, 2018. However, according to the GSMA report 2020, the ten most used social media platforms in Ghana as of the third quarter of 2020 are WhatsApp, Facebook, YouTube, Instagram, FB Messenger, Telegram, Snapchat, Twitter and Tiktok.

## 1.2 Facebook

Facebook is a social media and technology company based in Menlo Park, California. It was founded by Mark Zuckerberg, along with fellow Harvard College students and roommates Eduardo Saverin, Andrew McCollum, Dustin Moskovitz and Chris Hughes (Moyle, 2004). Facebook has evolved from a local website started in a college student's dorm room to a social media giant with 2.19 billion active users and significant influence on the global stage (Pugh, 2010). In 2003, Mark Zuckerberg was in his second year of college at Harvard University. While intoxicated – a fact Zuckerberg admitted to in one of his early blog posts at the time – he quickly created a website called “FaceMash” where students at Harvard could see two pictures of fellow students' side by side and vote on which one was more attractive. The website was quickly taken down by the university and Zuckerberg narrowly avoided expulsion (Nations, 2018).

In 2004, Mark Zuckerberg decided to create an online directory of Harvard students he called “The Facebook”. Six days after the site was launched, Zuckerberg ran into more controversy when he was accused by three fellow students of pretending, he would help them build a site called HarvardConnection.com and instead using their ideas to build a competing website. The student's contacted *Crimson* – the university newspaper – and an investigation ensued. In spite of the controversy, though The Facebook was big success on the Harvard University campus, and within the first month, half of all the undergraduate students at Harvard had accounts on the website (Bechmann & Lomborg, 2012; Nations, 2018). Though membership on ‘The Facebook’ was initially limited to Harvard students, Mark Zuckerberg soon opened up the site to students of Yale, Stanford, and Columbia. Shortly thereafter, membership

was opened up to all ivy league schools, then to most universities in Canada and the United States, and eventually to the public worldwide (Bechmann & Lomborg, 2012).

Later in 2004, Facebook was incorporated and Sean Parker – one of Mark Zuckerberg’s informal advisors throughout the process of building the website – was named the president of the company. In 2005, the “The” was dropped from the website’s name, and the company purchased the domain [www.facebook.com](http://www.facebook.com) for \$200,000 (Bechmann & Lomborg, 2012; Nations, 2018). Facebook remained a private company until 2012 when the company held its initial public offering. Since its initial public offering (IPO), the company’s stock has performed exceptionally well as Facebook continues to bring on more active users and increase profits through advertising. Facebook and its CEO, Mark Zuckerberg, faced controversy yet again – this time surrounding Facebook’s use of private user data – and in 2017 Zuckerberg was called to testify before Congress regarding Facebook’s use of data, censorship on the website, and the way the company might have influenced the 2016 Presidential election (Nations, 2018).

In 2005, the site launched Facebook Photos upload and the photo tag features and the Facebook mobile application in April 2006. Facebook wall and tabs feature was introduced in July 2008 to break up content into sections for easy navigation on the platform. The “like” feature was activated in February 2009, expanding the feature to allow users like each other’s posts on the platform. In August 2015, the Facebook live feature was built to be used by celebrity accounts which allowed for live streaming of themselves to their fans and this was later rolled out in 2016 to its global audiences (Facebook, 2019). With a logo that is relatively simple and straightforward, with white lowercase font on a blue background, Facebook continues to excel as a highly profitable company (Choudhury, 2014). Facebook is one of the world's most valuable

companies. It is considered one of the Big Five technology companies along with Microsoft, Amazon, Apple, and Google. Facebook offers other products and services. It acquired Instagram, WhatsApp, and Oculus, and independently developed Facebook Messenger, Facebook Watch, and Facebook Portal (Facebook, 2019).

The Facebook user experience includes joining groups, updating a personal status, and playing games such as Farmville. These features are accompanied by the basic social networking elements of posting information, communicating with other users, uploading pictures, writing notes (blogs), and sending event invitations, all of which contribute to a more interactive Facebook experience (Pugh, 2010). Russell (2014) claims that, Facebook is arguably the heart of the social network, given that more than half of its 1 billion users update statuses every day, post photos, send messages, talk in real time, log in to physical places, play games, shop, and a variety of other activities.



### **1.3 Twitter**

Twitter is a microblogging and social networking service on which users post and interact with messages known as ‘tweets’ (Mistry, 2011; Rice, 2013). Microblogging is a variant form of blogging which allows users to quickly post short updates, providing an innovative communication method that can be seen as a hybrid of blogging, instant messaging, social networking and status notifications (Ross et. al, 2011). According to Schmierbach and Oeldorf-Hirsch (2012), microblogging platforms like Twitter are mostly free service that enables users to send messages in real time and text entries are often restricted to a limited number of characters. For Twitter, the limited number of characters allowed is 140 characters and can include links to relevant websites and resources (Schmierbach & Oeldorf-Hirsch, 2012).

Although there are other microblogging sites, according to Rice (2013), Twitter is the most popular microblogging and social networking service. Twitter was created in March 2006 by Jack Dorsey, Noah Glass, Biz Stone, and Evan Williams, and launched in July of that year (Bristol et al., 2010). The service rapidly gained worldwide popularity (Williams, 2011). In 2012, more than 100 million users posted 340 million tweets a day and the service handled an average of 1.6 billion search queries per day (Sano, 2019). In 2013, it was one of the ten most-visited websites and has been described as “the SMS of the Internet” (McCarthy, 2017; p.16). As of 2018, Twitter had more than 321 million monthly active users (Combs, 2016).

To use Twitter, one needs to have an email address, a prerequisite for a number of social networking sites (Giordano & Giordano, 2011). After setting up a twitter account, users establish a profile and a Twitter ‘name’ and can then send and receive tweets, accessed through any computer or mobile networked device. Once a tweet is sent, it appears in the user’s Twitter ‘feed’ and in the feed of anyone who is following them (Giordano & Giordano, 2011). To interact on Twitter, one may want to reference or “tweet at” another user, by simply using the @ symbol followed by the Twitter handle of the user (Schmierbach & Oeldorf-Hirsch, 2012). Twitter is not only a useful tool to connect with your friends and keep abreast of their daily activities but it is also a means to follow news organizations, celebrities and other organizations (Cunningham, 2012). The true power of Twitter is in the viral dissemination of information. Twitter began as an idea that Twitter co-founder Jack Dorsey had in 2006 (D'Monte, 2009). Dorsey had originally imagined Twitter as an SMS-based communications platform that groups of friends could keep tabs on what each other were doing based on their status updates. During a brainstorming session at the podcasting company Odeo, Dorsey proposed this SMS-based platform to Odeo's co-



founders Evan Williams and Biz Stone. Later, both Williams and Stone gave Jack the go-ahead to spend more time on the project and develop it further (D'Monte, 2009). In its early days, Twitter was referred to as twttr (Sagolla, 2009). At the time, a popular trend, sometimes to gain a domain-name advantage, was to drop vowels in the name of their companies and services (Bristol et al., 2010). Software developer Noah Glass is credited with coming up with the original name twttr as well as its final incarnation as Twitter (Bristol et al., 2010). The tipping point for Twitter's popularity was the 2007 South by Southwest Interactive (SXSWi) Conference. During the event, Twitter usage increased from 20,000 tweets per day to 60,000 (Sagolla, 2009). After the SXSWi Conference, the company experienced rapid initial growth. It had 400,000 tweets posted per quarter in 2007 (Sagolla, 2009). This grew to 100 million tweets posted per quarter in 2008 (Beaumont, 2010). In February 2010, Twitter users were sending 50 million tweets per day (Schmierbach & Oeldorf-Hirsch, 2012). By March 2010, the company recorded over 70,000 registered applications (Schmierbach & Oeldorf-Hirsch, 2012). According the Ghana Social Media Rankings (GSMR) 2020 annual report which highlights and analyses the social media usage among personalities, brands and the general populace in Ghana, Twitter ranks as one of the leading social networks worldwide based on active users. As of the fourth quarter of 2020, Twitter had 192 million monetizable daily active users (mDAU) worldwide. Registered users can read and post tweets as well as follow other users via update feed. As of March 2021, former U.S. President Barack Obama was the most-followed celebrity on Twitter with nearly 130 million followers.(statista.com. retrieved Jan 3<sup>rd</sup> 2021)



#### **1.4 Statement of Problem**

Music transcends borders and language and creates a favourable environment for the mass production of celebrities and celebrity culture (Alvarez, 2017). Nonetheless, due to the proliferation of digital technologies in modern day, celebrities have taken to social media to sustain relationships with their fans and also to attract new ones (Jahn & Kunz, 2012). As a result, studies on social media engagement and celebrity culture abound. A number of these studies have examined how celebrities use their fame and large audience following for product endorsement purposes (Holland & Tiggerman, 2016; Rantanen, 2017; Samadova, 2016). For example, Samadova (2016) conducted a study on celebrities' social networking sites advertisements and their impact on purchase decisions using a quantitative research approach. With 300 respondents randomly selected from different faculties of Eastern Mediterranean University (EMU) who are users of Facebook and Twitter, Samadova (2016) explored how celebrities' relationship with certain products influenced the respondents' purchasing intentions. The study concluded that the celebrity endorsed advertisements on social networking sites do have a positive influence on the respondents' purchasing intentions.

Rantanen (2017) on the other hand also studied celebrity endorsement in social media marketing with the focal point on selected celebrities from Nigeria. Anchored in a mixed method research approach, the study explored celebrity endorsement phenomenon, how it is used by different types of companies, as well as what the effects, benefits and challenges were. In conclusion, Rantanen (2017) discovered that Facebook is the number one platform to execute the collaboration with celebrities and companies. Rantanen (2017) also discovered that celebrity endorsement increases traffic to the companies' websites as well as serve as a catalyst for positive feedback

from customers. Notwithstanding the above, other studies have focused on issues of gender and parasocial relations with regard to musicians and their social media engagements (Chung & Cho, 2017; Osei-Mensah, 2018; Rihl & Wegener, 2017).

In the case of Osei-Mensah (2018), she studied female celebrities in Ghana and the phenomenon of cyber bullying, focusing on Facebook and Instagram. The study was grounded in a qualitative research approach and discussed issues such as the nature of cyber bullying as well as the strategies employed by the female celebrities in countering cyber bullying on their respective social media pages. As part of the findings, Osei-Mensah (2018) established that female celebrities in Ghana were bullied along gender lines in various forms. As a result, they adopted strategies such as blocking and reverse bullying to respond to this phenomenon. Rihl and Wegener (2017) however, examine celebrities and parasocial interaction on Youtube, highlighting on feedback channels in mediatized relationships. In this study, the authors quantitatively examine whether the bond formed by YouTube users with the celebrities featured online, as formulated theoretically in the concept of parasocial relationships and whether the strength of these parasocial relationships is influenced to any extent by use of the feedback functions. The results of the study showed that the strength of these para social relationships formed by YouTube users with the celebrities featured online is not influenced to any great extent by use of the feedback functions on YouTube.

Although there have been studies on social media engagement and celebrity culture in general as stated above, Krause et al. (2018) contend that on the basis of celebrity musicians and their social media engagement, there have not been many studies to that effect. Krause et al. (2018) study on Musician interaction via social networking sites: Celebrity attitudes, attachment, and their correlates used an online survey to

considered whether psychological variables could predict whether individuals interact with musicians on SNS, and their opinions about doing so. The study revealed that users' celebrity attitudes and relationship attachment styles are important in predicting the extent to which they utilize SNS to interact with musicians.

According to Krause et al. (2018), social media accounts of the selected celebrity musicians serve as a medium to blur the boundaries between the public and private spheres of their lives. Also, as part of the findings, the study revealed that the content posted on these accounts serve as a credible source of information for mass media.

In the Ghanaian context, Bhatti (2015) studied three secular Ghanaian celebrity musicians and their para social interactions with fans on their respective Facebook and Twitter pages. In the said study, Bhatti (2015) avers that fan-celebrity relationship on social media boosts the beliefs fans hold about themselves. For instance, if a fan and a celebrity share the same view on a particular subject, it becomes some sort of endorsement for the fan and creates a sense of belongingness. It further helps in humanizing these celebrities in the sense that, celebrities are deified and seen as more human than the 'ordinary' human being. Using a qualitative research approach and anchored in the para social theoretical framework, Bhatti (2015) concludes among other things that social media acts as an interactive bridge between celebrities and their fans as well as an effective tool in deepening fan-celebrity relationships. When it comes to studies on self-presentation of celebrity musicians on social media with regard to Gospel music particularly within the Ghanaian context, very little attention has been given to the subject in literature. Thus, this research sets out to examine Ghanaian Gospel music celebrities and their self-presentation on social media using a qualitative research approach and a multi-theoretical framework.

## **1.5 Research Objectives**

This research sought to:

1. Identify the dominant issues Joe Mettle and Dina Antwi Hamilton engage in with their audience on social media.
2. Investigate the dimension of self-presented by Joe Mettle and Dina Antwi Hamilton on social media.
3. Examine the tone of views expressed by the audience of Joe Mettle and Dina Antwi Hamilton on social media.

## **1.6 Research Questions**

1. What are the dominant issues Joe Mettle and Dina Antwi Hamilton engage in with their audience on social media?
2. What dimension of self is presented by Joe Mettle and Dina Antwi Hamilton on social media?
3. What is the tone of the views expressed by the audience of Joe Mettle and Dina Antwi Hamilton on social media?

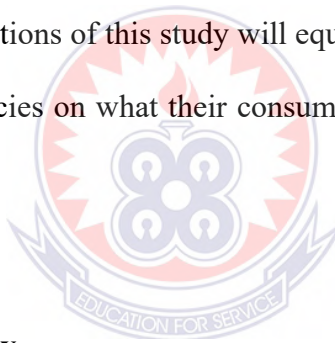
## **1.7 Significance of the Study**

The study sought to investigate self-presentation of gospel music celebrities on social media (Facebook and Twitter) through the lens of Erving Goffman's presentational self and the reader response theory attributed to Stanley Fisher. The study qualitatively analysed the general experiences of the gospel music celebrities through the posts they shared on Facebook and Twitter.

Conducting research on this subject is of value to academia and stakeholders in multiple ways. First and foremost, this study will add up to existing literature on

social media engagement and celebrity culture in the Ghanaian music industry. The study will also pave the way for further studies to be conducted in the area of celebrities and their self-presentation particularly in Gospel music.

Furthermore, the findings and recommendations of this study will be useful to music celebrities and fans at large. This study will increase the knowledge and awareness of music celebrities and fans on their social media usage especially the way they communicate their participation within the discourse of social media engagements and celebrity culture. Audience feedback is a critical part of communication process. It allows celebrities and their agencies to understand how their teaming followers generally perceive their brand (Gibson, 2017). In the light of this assertion, the findings and recommendations of this study will equally provide audience feedback to celebrities and their agencies on what their consuming publics on social media make of their brand.



### **1.8 Scope of the Study**

The study was conducted within a period of seven (7) months, from December 2020 to June 2021. This study focused only on posts by Joe Mettle and Diana Antwi Hamilton as well as audience's posts on Facebook and Twitter concerning the aforementioned Gospel musicians. It explores the dominant issues that emerged from the posts as well as the dimension of self-presented by Joe Mettle and Diana Antwi Hamilton on their two social media pages.

### **1.9 Organization of the Study**

The study is divided into five chapters. The first chapter is the introductory chapter which includes the background of the study, the objectives of the study, research

questions, significance of the study, delimitation and the organization of the study. The second chapter presents a review of literature on the study and outlines the theoretical framework underpinning the study. The third chapter presents the methods through which data was collected for analysis. Aspects of this chapter include the research approach, research design, and sample and sampling technique, data collection instruments, data collection procedure and method of data analysis. The findings and discussions of the data collected were discussed under the fourth chapter of the study. Data gathered from the study were discussed in themes and analysed using the theories discussed in the second chapter of the study. The fifth chapter presents the summary and conclusion of the findings and make recommendations for further studies.



## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

This chapter reviews related and relevant literature to the topic under study. It specifically focuses on music, music and celebrity culture, celebrity and social media, as well as celebrities and their self-presentation on social media. The chapter further discusses two theories; Erving Goffman's (1959) presentational self and the ready response theory (Woodruff & Griffin, 2017), that underpin the study and their relevance to the research work.

#### 2.2 Music and Celebrity Culture

According to Arthur (2015), music is an important component of the human experience, whether it is for listening pleasure, for an emotional release, or even whether it is being performed or created. Music can affect a person's disposition or influence a person's mood upon hearing it in lounges, bars, parties, or other social events (Davies, 2015). A study by Swithel (2017) reveals that music helps people to communicate how they feel when they just cannot find the words to express it. The authors add that sometimes it is difficult for people to express how they feel to other people, but with music, they find the words that are missing and the messages that they are trying to communicate to others. Studies such as Brooks (2014) and Whelmaton (2016) have corroborated this attribute of music by averring that people frequently find the words by either composing songs or just listening to various songs on the radio or wherever they are while attempting to convey how you feel through music.

Brooks (2014) argues that human nature is usually effective in understanding music once they hear it, considering the staggering variety of music inspired by countless cultures. Thus, scholars like Davies (2015) and Nettl (2011) have claimed that philosophers have not shown much interest in defining music as compared to other art forms. There is no universal definition for music due to the varying ways different authors look at the concept (Levitin, 2016; Nettl, 2011). Whereas some authors perceive music as an art of organizing sound by a person for the purposes of enriching or intensifying experience through active engagement such as listening, dancing, performing (Davies, 2015; Levitin, 2016), others also perceive music as any sound intentionally produced or organized to be heard, and either to have some basic musical features, such as pitch or rhythm, or to be listened to for such features (Brooks, 2014; Kania, 2013). The difference with the two perspectives of music espoused above is that one excludes any form of music that is not humanly created and artistically motivated such as a group of birds singing (Davies, 2015; Levitin, 2016) and the other one does not (Brooks, 2014; Kania, 2013).

Music can be categorized into genres and subgenres (Akakpo, 2019). A music genre is a conventional category that identifies some pieces of music as belonging to a shared tradition or set of conventions (Akakpo, 2019; Samson, 2012). Music can be divided into different genres in many different ways, such as Avant-Garde, Blues, Jazz, Classical, Rock, Pop, Reggae/Dancehall, Hip-Hop/Rap, Country, Religious, R&B, Electronic, Children, Folk, Comedy/Spoken, Latin and International (Akakpo, 2019). However, due to the artistic nature of music, these classifications are often subjective and controversial and some genres may overlap (Akakpo, 2019). Music genres are one of the most valuable tools in understanding and communicating with one another about music (Samson, 2012). The responsible use of music classification



helps in understanding creations in greater context, making it easier to identify patterns, recommend new artists to one another, and find creations that are the most satisfying to individual tastes (Dagnini, 2011). Music genres also greatly improve the pleasure of personal listening, encouraging individuals to appreciate and honour the artistic choices of hardworking musicians who make music, particularly those who branch out and experiment with new styles (Laurie, 2014).

According to Akakpo (2019), music is a primary form of artistic expression; since time immemorial one of the most significant means by which cultures have defined themselves. Akakpo (2019) also asserts that music in the contemporary sense has become a relentlessly commercial industry generating billions of dollars in revenues for composers, performers, publishers, record companies, and many other players. The music industry is a thriving sector worldwide, consisting of corporations and individual artists who earn money by producing new songs and arranging live concerts and shows, audio and video recordings, compositions and sheet music, and organizations and associations that support and serve music creators (Akakpo, 2019). Throsby (2014) in examining global and local perspectives on the music industry in the new millennium, noted that the rise in the prevalence of the Internet has had a wide range of implications in nearly every industry. Within the music business, the turn of the millennium came with a unique, and difficult, set of challenges (Throsby, 2014). While the majority of academic literature on the evolution of the music industry in the post-internet era, according Gamal (2013) focuses specifically on the aspect of file sharing within the Internet as it negatively impacts sales within the recording sector, Throsby (2014) assessed the Internet's wider impacts on the broader music. Employing a time series multiple regression model to evaluate the statistical significance of the relationship between the Internet's rise and the value of record

sales, Throsby (2014) revealed that record sales have plummeted, the live music sector has thrived, potentially presenting alternative business models and opportunities. He also points out that the effect of the Internet on the music industry can also be seen in the prevalent celebrity culture, which encompasses popularizing personalities with attributes that society finds exceptional. Exceptional in this context is relative, and highly determined by the media (Marshall, 2010). Kim Kardashian, for example, is a very popular internet celebrity, yet it can be argued that she has no obvious talent, yet she is idolized and celebrated by most young American women. However, these activities are what is called the celebrity culture (Marwick, 2015; Marshall, 2010).

According to Boorstin (1992) a celebrity is someone who is known for his/her 'well-knownness' Also, Byberg et. al., (2015) describes a celebrity as someone who is known in public by a huge number of a particular group of people. This implies that one's attainment of a celebrity status depends on how popular or how huge once followers are. A celebrity often describes an individual or group of persons or, occasionally even an animal that has attained fame and public attention through the mass media (Lewis, 2010; Marshall, 2010; Sternheimer, 2011). Celebrity status is regularly associated with fame and fortune (Sternheimer, 2011). According to Inglis (2010), celebrity is one of the dominant features of modern life and an emergent theme in historical studies. Thus, when searching for the antecedents of modern celebrity, Inglis (2010) argues that social scientists have largely ignored the historical context. The term 'celebrity' in its modern meanings began to be used in the nineteenth century, but the study of the phenomenon began in earnest with the rise of mass-produced culture, and in particular with the elaboration of an industrialized

Hollywood film 'star system' in the early decades of the twentieth century (Gamson, 2015).

According to authors like Marshall (2010) and Sternheimer (2011), the term 'celebrity' first emerged as a sustained focus of inquiry through mid-twentieth century criticism of mass culture. However, Lewis (2010) maintains that earlier works on the subject particularly during mid-twentieth century were rarely based on empirical research, and were filled with unsupported assertions about those creating and receiving celebrity images. Also, they called attention to the mass production and management of celebrities, and to the question of the social impact of industrialized celebrity culture. Boykoff and Goodman (2019) have examined the idea of celebrity and capitalist ideology and have concluded that early perspectives on celebrity emerged as part of Marxist cultural criticism of 'mass culture' in which celebrities were seen as mass-produced, standardized commodities posing as unique human individuals, and celebrity discourse as a major ideological support beam for consumer capitalism. Boykoff and Goodman (2019) also note that the concept of celebrity is not only a description of the American capitalist society, but also acted as a way of manipulating the masses' through the false promises of capitalism of both choice (where the uniform, mass-produced celebrities seem to be special people) and universal success (where the celebrities seem to display the rewards available).

Cashmore (2016) on the other hand looks at the concept of celebrity as a democratic aristocracy. According to Cashmore (2016), celebrities are culturally constructed and one striking feature of contemporary Western celebrity discourse is the way celebrities are treated to a cultural status that is simultaneously 'above' the rest of the populace and 'of' that populace. Likewise, Marshall (2010), in examining the cultural and societal prominence of celebrity, postulates that although the idea of a celebrity

has been around for a long time, its mutation into an important cultural force is a relatively recent development. In recent decades, however, several authors have also discussed celebrity culture's importance for social cohesion or identity formation (Marshall, 2010; Sternheimer, 2011).

Penfold (2014) states in the contemporary context that the world is increasingly becoming a celebrity society where videos of stars, individuals “famous for being famous,” are shared and consumed around the world on a daily basis (p. 289). The views expressed by Cashmore (2016) and Penfold (2014) are adequate justification for the presence of a celebrity culture in so many spheres of society (Driessens, 2014). However, notwithstanding its centrality and importance, most scholars seem to hold an implicit understanding of the concept of celebrity culture, and only very few explicit definitions have been suggested to date. Is a celebrity culture limited to circulating images of stars and particular celebrities with mere attributed celebrity status, as Penfold (2014) suggested? Or as Marshall (2016) would suggest, celebrity culture can be viewed more broadly as a culture that is permeated by celebrity, where social life and many social spheres and activities outside entertainment, media, and sports are “celebritized” (p. 36).

As with all kinds of culture, celebrity culture has also proven difficult to define (Driessens, 2014; Lewis, 2010). In the literature, however, there are several approaches and descriptions of it. Some scholars described celebrity culture tautologically as “a culture in which fame is central”, one that is driven by the media (Van den Bulck & Tambuyzer, 2018, p. 14); whereas others stressed its economic and capitalist dimensions, for they argued that celebrity culture is essentially about celebrities promoting commodities as well as selling themselves as a commodity (Rojek, 2011, p. 14). A few authors have used metaphors to explain celebrity culture

(Rojek, 2001; Van-Krieken, 2012). For example, while Van-Krieken (2012) compares celebrity culture with court society, Rojek (2011) adds that celebrity culture has religious-like dimensions, as fans idolize their heroes in a way comparable to religious worship. Other scholars like Epstein (2015) and Lewis (2010) have argued that what is typical about modern celebrity culture is its pervasiveness and its integration in our everyday lives. Epstein (2015) further advances three elements of celebrity culture as the criteria for its pervasiveness. Thus, a culture should have institutions, embody certain values, and revolve around hypes. Celebrity culture's institutions, according to Epstein (2015), are the promotional industries and media outlets, such as popular talk shows, gossip magazines, but also the boulevard sections in newspapers. The values in celebrity culture centre on publicity, the urge to be visible and promoted. This is accompanied by certain hypes that bring certain celebrities into the limelight, whilst others live in their shadow. According to Epstein (2015) these differences can manifest themselves in hierarchies such as star, superstar, and icon.

When evaluating the literature on modern celebrity culture, one key institution of celebrity culture according to Epstein (2015), is the music industry. The music industry consists of the companies and individuals that earn money by creating new songs and pieces and selling live concerts and shows, audio and video recordings, compositions and sheet music, as well as the organizations and associations that aid and represent music creators (Goldman, 2010). Among the many individuals and organizations that operate in the industry are: the songwriters and composers who create new songs and musical pieces; the singers, musicians, conductors and bandleaders who perform the music; the companies and professionals who create and sell recorded music and/or sheet music and those that help organize and present live

music performances – like the sound engineers, booking agents, promoters, music venues and road crews (Goldman, 2010; McCardle, 2010). The music industry has attracted lots of studies with regards to celebrity world (Álvarez, 2017; Mcpherson & Frew, 2015; Miller & Dighe, 2016; Shapero, 2015). Shapero (2015) for example examined the impact of technology on music celebrity's cultural influence. Shapero (2015) asserts that the business model of the music industry has undergone significant change over the last decade due to the advent of technology, and recognizing the impact of artists on audiences is crucial in re-evaluating their place in society. A survey was conducted by Shapero (2015) to determine how college students communicate on Twitter with music artists and how they consume music. The findings showed users' high social access to artists through Twitter and high levels of consumption of the music of an individual artist via streaming services such as Spotify. Such results indicate that modern media grant music artists control over a higher number of individuals.

On the other side, Mcpherson and Frew (2015) explored celebrities, music consumption, and the music industry of Christian worship. In their study, Mcpherson and Frew (2015) argue that gospel music has evolved from its roots as a popular North American religious music to become one of the world's most widely audible, commercially successful, and culturally significant types of popular music. The study revealed the dynamics involved in the artistic connection between faith-based messages and what were once thought of as secular musical styles, through an ethnographic account of the renowned members of the Contemporary Christian band, IX Saves. Although, the appropriation of musical styles found in the broader contemporary secular music scene by contemporary Christian artists is not without contestation and discussion (Álvarez, 2017), the ethnographic data from the study by

Mcpherson and Frew (2015) show the ways in which religious actors actively negotiate the nature of what constitutes secular versus sacred cultural products. In turn, the ability of religious actors to negotiate and redefine what is secular or sacred, highlights the looseness of the secular-sacred binary. This study among other things, offered one example of how religious groups engage, adapt, and subsequently survive in modern secular society.

Miller and Dighe (2016) also studied celebrity culture, popular music and endorsements in food and non-alcoholic beverage marketing. According to Miller and Dighe (2016) food and beverage marketing have been associated with childhood obesity. Thus, they quantified the number and type of food or beverage brands promoted by music celebrities, assessed the nutritional quality of the products, and examined Teen Choice Award data to assess the celebrities' popularity among adolescents. Using a descriptive study, a list of music celebrities associated with the 2013 and 2014 Billboard Hot 100 Chart, which ranks songs according to sales and radio impressions, was compiled. Data on celebrity endorsements were gathered from official company Web sites, YouTube commercials, an advertising database, and media reports. Nutritional quality of foods was assessed according to the Nutrient Profile Index, whereas non-alcoholic beverages were evaluated based on calories from added sugar. Teen Choice Award nominations were used to measure the celebrities' popularity among adolescents. The study among other things, demonstrated that music celebrities who are popular among adolescents endorse energy-dense, nutrient-poor products.

Leslie (2011) explored music, celebrity culture and social media and noticed that many celebrities have a social media profile, particularly in the music industry, and some of them allow people to sign up as 'friends', allowing them to follow celebrities



more closely than would be possible otherwise. Thus, the social media accounts of celebrities offer a chance both for the celebrity and the public to engage in intimate two-way communication. While the celebrity benefits with an opportunity to create or recreate an image, the followers derive a sense of gratification in knowing each tiny detail about the celebrities they follow (Leslie, 2011). Leslie (2011) further elaborates that while some of the information posted to these sites might be trivial and mundane but in postmodern culture even this mundane and trivial information is considered worth knowing. Thus, while social media offers a valuable medium for examining the issues that celebrities engage with their audience, it also provides a platform for evaluating the dimensions of self-portrayed by celebrities on social media to their audiences (Leslie, 2011; Owusu-Ansah, 2018). For the purposes of this study, the researcher operationalized Ghanaian gospel celebrities as gospel musicians who are known to have huge number (over 10,000) of followers on Facebook and Twitter. (Byberg et. al., 2015)



### **2.3 Social Media**

A number of studies have preferred varying interpretations and explications for the notion of social media. For example, Manning (2016) asserts that the term social media generally refers to interactive computer-mediated technologies that are used to facilitate the creation or sharing of information, ideas and other forms of expression via virtual communities and networks. Manning's (2016) assertion of social media emphasizes the underlining idea that social media is the term often used to refer to new forms of media that involve interactive participation. On the other hand, Osei-Mensah (2018) postulates that social media has democratized how individuals connect and also broken the ground for more self-expression and validation. Consistent with



this line of argument, Osei-Mensah (2018) explains that social media have become the primary way for corporation and individuals to communicate and form connections.

To wholly appreciate the denotations ascribed to social media both as a concept and as a medium of mass communication, Agboada (2017) acknowledges that there is the need to take a wary look at the development of media as a whole. The development of media, for that matter, is often discussed in two unlike ages: the broadcast age and the interactive age (Agboada; 2017; Manning, 2016). Manning (2016) described the broadcast age as a period in which the media were almost entirely centralized. In the previous period, messages were usually transmitted to several individuals by an organization such as a radio or television station, newspaper corporation, or a movie production studio. Feedback to media outlets was often indirect, delayed and impersonal. Mediated communication between individuals typically happened on a much smaller level, usually via personal letters, telephone calls, or sometimes on a slightly larger scale through means such as photocopied family newsletters (Manning, 2016).

With the rise of digital and mobile technologies, interaction on a large scale became easier for individuals than ever before; and as such, a new media age was born where interactivity was placed at the centre of new media functions (Agboada; 2017; Manning, 2016). Owusu-Ansah (2018) avers that the concept of new media makes reference to all forms of media that are computational and rely on computers for redistribution. Some examples of new media are computer animations, computer games, human-computer interfaces, interactive computer installations, websites, and virtual worlds (Owusu-Ansah, 2018). With the rise of new media, which is also a product of the emergence of digital technologies, it can be well argued that speaking

to many at the same time with instant feedback became a possibility (Manning, 2016; Owusu-Ansah, 2018). Obar and Steve (2015) have also indicated that the low cost and accessibility of new technology have also allowed more options for media consumption than ever before. So, instead of only a few news outlets, individuals now have the ability to seek information from several sources and to dialogue with others via message forums about the information posted. Obar and Steve (2015) further reiterate that social media is at the core of this ongoing revolution within the media landscape. A number of studies have reviewed the characteristics, common forms and common functions of social media (Edwards, 2016; Turkle, 2012; Kaplan & Haenlein, 2010). In discussing the core characteristics of social media, Edwards (2016) avers that all social media involve some sort of digital platform, whether that is mobile or stationary.

Two common characteristics help to define social media (Edwards, 2016). Firstly, social media allow or give room for participation (Edwards, 2016; Osei-Mensah, 2018; Obar & Steve, 2015). Social media are never completely passive, even if sometimes social networking sites such as Facebook may allow passive viewing of what others are posting. Typically, at the very least, a profile must be established that allows the opportunity for interaction to begin (Edwards, 2016; Manning, 2016). In and of itself, the quality distinguishes social media from conventional media in which personal profiles are not the standard (Edwards, 2016). The second characteristic of social media pertains to its participatory nature, (Edwards, 2016; Osei-Mensah, 2018). This interaction can be with established friends, family, or acquaintances or even with new people who share common interests or even a common acquaintance circle. Edwards (2016) acknowledges that social media often makes it possible for

consumers to be co-creators of online content. Therefore, consumers of social media not only engage in the online consumption of content, but also generate content.

Social networking sites are some of the common forms of social media (Kaplan & Haenlein, 2010; Manning, 2016). According to Manning (2016) social networking sites are almost ubiquitous features in contemporary culture. Even those who choose not to create an online profile and participate will often hear from other information gained from such social platforms (Manning, 2016). A social networking service, as described by Holland and Tiggerman (2016) is an online platform which people use to build social networks or social relationship with other people who share similar personal or career interests, activities, backgrounds or real-life connections. The social network is distributed across various computer networks. Holland and Tiggerman (2016) add that social networks are inherently computer networks, linking people, organization, and knowledge. Social networking services incorporate a range of new information and communication tools, operating on desktops, mobile devices (such as tablet and laptop computers) and smartphones. They may feature digital photo/video/sharing and 'web logging' diary entries online also known as blogging (Holland & Tiggerman, 2016). A key distinguishing feature that makes a social networking site is the fellow list of users that one connects with, usually based upon friendship, family, work relationships, or even weak tie relationships (Kaplan & Haenlein, 2010). Initially social networking sites were great ways to meet new people, and although that is still a possibility, many social networking sites now discourage people from adding connections they do not know (Owusu-Ansah, 2018). The public nature of information posted to social networking sites often allow a space for social or political viewpoints to be displayed, although research suggests much of this

political activity reinforces pre-existing beliefs – especially because people tend to be online friends with those that are most like them (Kaplan & Haenlein, 2010).

Turkle (2012) and Manning (2016) have outlined some common functions of social media. Social media have many different functions. First, they allow people to do identity work. When an individual put who he or she is into a profile, it requires some kind of reflection. As individuals see reaction to their online social presence, they will consider themselves in new light and notice that online interaction allows them to feel more open about thoughts, opinions, and inquiries – both for better and for worse (Manning, 2016; Turkle, 2012). Secondly, social media allows people to tend to their relationships in different ways (Turkle, 2012). Research shows social media allows people who may not otherwise be able to connect to interact. People also report meeting some of their best friends and even spouses through computer-mediated communication platforms (Turkle, 2012). Thirdly, social media allow people to perform work functions. Social media has created working opportunities and tools such as a someone running a popular blog or someone with a large social network circle being hired to promote events (Manning, 2016; Turkle, 2012). In addition, social media allow people to seek information or share ideas (Manning, 2016; Mensah, 2018). This information can range from political campaigns to local issues to disaster relief (Manning, 2016). Finally, and often in line with information sharing, people can also offer opinions or consider the opinions of others through social media (Turkle, 2012).

#### **2.4 Social Media Adoption**

Social media has changed drastically the way consumers obtain information about celebrities. In the past, information related to celebrities was created by press agents

and public relations specialists and was communicated to consumers through traditional media like radio, television, magazines and newspapers (Kerrigan et al., 2011). Innovations in technology have allowed celebrities to take ownership of their images, allowing consumers to engage directly with celebrities through branded websites, blogs and social media. Social media has brought a lot of benefits to celebrities. The switch from one-to-many to many-to-many communication models through online platforms (Lippert & Govindarajulu, 2016) is probably the most influential development in the commencement of social media (Kozinets, 2012). Various social media platforms hosting online interactions have become indispensable as they allow individuals and organizations to interact with each other regarding products, services, and brands without the limitations of time and place (Argyris & Monu, 2015; Orsatti & Reimer, 2015). A study conducted by Whiting and Williams (2013) to track social media adoption among American adults revealed that 82% of American adults use some type of social media. It can, therefore, be argued that as more Americans continue to adopt social media, the social media user baseline will also continue to grow more representative of the broader population (Whiting & Williams, 2013). Although the above-mentioned study focused on the American community, it sheds light on the rate at which social media is becoming an indispensable facet of the contemporary world. Social media adoption, therefore, signifies the rate at which social media platforms are becoming an essential part of the contemporary world (Kozinets, 2012; Orsatti & Reimer, 2015).

A number of studies have investigated the relationship between businesses and consumers in relation to social media adoption (Drury, 2018; Bhagat et al., 2019; Mangold & Faulds, 2019). According to Mangold and Faulds (2019), social media has made it possible for businesses to communicate instantaneously and

simultaneously with consumers and consumers to communicate with other consumers regarding products, brands and services continuously. This reciprocal cycle is magnified greatly in the marketplace and has impacted marketer and consumer adoption of social media (Mangold & Faulds, 2019). Mangold and Faulds (2019) also note that the mass adoption of social media by individuals has increased consumer power which, in its turn, has pressured companies into adopting and managing social media communication. Its increasing relevance has influenced companies to allocate more investment to create or promote companies' brands and content rapidly through social media marketing efforts. Thus, social media has become a central issue for companies and marketers (Kumar, Vikram, Mirchandani, & Shah, 2013; Mangold & Faulds, 2019).

Drury (2008) studied the adoption of Facebook by consumers and noted that marketers were to a great extent surprised over the dramatic traffic growth in Facebook usage. According to Drury (2008), a market survey of consumer usage of Facebook resulted in a report of an exponential increase in the total amount spent online by consumers from 3.1 billion minutes to 205 billion minutes from December 2006 to December 2007. It is expected that an increment of 566 percent of time spent on-line will increase significantly over time, with billions of consumers and marketers flocking into social media as more and more people adopt online interaction as part of their daily activities (Drury, 2008). Marketers, however, attribute this change of course to the self-sustaining nature of the social media (Radwanick, 2010). Bhagat, Amiden, Smith and Drenth (2009) indicate that social media have become the mass media vehicle for consumer-sponsored communications that represent a number one source of media for consumers at work and the number two source of media for consumer at home. Due to this, consumers' needs towards consuming traditional

media is on the decline and have gradually gravitated towards online media and eventually culminated in the usage of social media which is more personalized and user-controlled (Bhagat et al., 2009). Social media provide the needed accessibility and usability framework that support consumer for immediate information at their own convenience (Bhagat et al., 2009, Vollmer & Precourt, 2008). Hence, the advent of social media has changed both consumer behaviour and their pattern of adoption as consumers perceive social media as group of internet-based applications that allow the creation and exchange of user generated content (Vollmer & Precourt, 2008). Thus, this has led consumers to adopt social media effortlessly (Mangold & Faulds, 2009).

The existing literature on social media adoption identify three main researched topics: (i) the level of adoption of social media by a certain group of organization (Mangold & Faulds, 2009; Kumar, Vikram, Mirchandani, & Shah, 2013; Venkatesh & Davis, 2000); (ii) the factors and barriers influencing adoption (Dahnil et al., 2014; Sinclair & Vogus, 2011; Kuikka & Akkinen, 2011); and (iii) the stages of adoption (Al-Ghaith, 2015; Kautz & Nielsen, 2004). According to scholars such as Mangold and Faulds (2009) and Venkatesh and Davis (2000), the increasing relevance of social media has influenced companies to allocate more investment to create or promote companies' brands and content rapidly through social media marketing efforts. Thus, social media has become a central issue for companies and marketers (Kumar, Vikram, Mirchandani, & Shah, 2013). For Venkatesh and Davis (2000), the increasing trend towards the use of social media by companies offers a clear research opportunity into understanding the factors that encourage the adoption of social media marketing among companies. On a broader perspective, the implementation of new internet-based technologies has been identified as a relevant process for moving a



company toward electronic business (Mangold & Faulds, 2009). In this sense, business attitudes regarding the adoption of internet-related innovation have been acknowledged as a critical factor for executing e-business strategy (Mangold & Faulds, 2009).

Dahnil, Yose, Hoshi and Nasthir (2014) in a study on the factors influencing adoption by large companies have indicated that five groups of internal and external factors affect the adoption of social media marketing. The first group of factors is related to the end users themselves: training and knowledge of the social media environment and perceived usefulness (Dahnil et al., 2014). The second group is related to organizational resources: whether top management has allocated resources in terms of money, time and personnel, to social media marketing (Dahnil et al., 2014). The third is related to the technological limitations of the platforms (Dahnil et al., 2014). The fourth factor group is related to the company's leader's attitude towards social media (Dahnil et al., 2014). Lastly is the business environment. In this group, competitors' behaviour may exercise some influence as well also as a country's infrastructure, as in the case of internet broadband distribution (Dahnil et al., 2014). For Sinclaire and Vogus (2011) who studied 16 fast growing American companies, the main factor for companies' adoption of social media was the mass adoption of social media by consumers. Other factors also considered by companies' executives were: ease of implementation and increased ability to communicate with customers.

Kuikka and Akkinen (2011) on the other hand, asserts that social media adoption barriers can be divided into two broad categories: internal challenges, involving the management challenges within the company, and external challenges, which are normally associated with company image, brand or external relations. Kuikka and Akkinen (2011) identified five categories of internal challenges: resource limitations,



unclear corporate ownership/responsibility for social media, authority over social media content, negative attitudes towards social media and economic challenges. Kuikka and Akkinen (2011) also identified three external challenge categories: company's reputation management, potential legal issues and public versus private use of social media. Kuikka and Akkinen (2011) acknowledge that the frontiers between these categories are not clearly defined and that some overlaps exist between them. In the Ghanaian context, Dadzie (2018) researched the adoption of social media in the context of Small and medium-sized enterprises (SMEs). Dadzie (2018) identified five key barriers in the process: lack of relevance of social networking service within the industry the company operates; uncertainty of benefits resulting from using social networking service; the personnel's unfamiliarity with and lack of technical skills; the needed investment especially in terms of time; and competitors' not using social networking service. Ayivor (2013) discovered that companies' adoption of social media in Ghana is facilitated by its ease of access, the possibility of using it advantageously in selling and as a client relationship channel. On the other hand, the barriers were lack of qualified work force, lack of specific knowledge of social media and the challenge of attracting customers to interact with the company through the social media channel (Ayivor, 2013; Otu, 2015).

## **2.5 Social Media Engagement**

A study conducted by Bright and Cunningham (2012) has established that the emergence of social media sites has encouraged social interactions and participations on an unprecedented scale. In addition to uploading and sharing photos and videos, social media platforms provide a range of features, according to the writers, which include both active and passive participation. Engagement has been defined as “a user-initiated action” (Gluck, 2012, p. 8), which leads to a ‘co-creation’ of value

(Brodie, Ilic, Juric, & Hollebeek, 2013). Hollebeek (2011) viewed engagement as a multidimensional concept that comprises not only behavioural (actions) but also cognitive (thoughts), and emotional (feelings) aspects. Engagement may be viewed as an individual's interaction with media. In line with Hollebeek's (2011) view of engagement, this study views engagement as comprising behavioural aspects or click-based interactions (participation) as well as cognitive (thoughts), and emotional (feelings) aspects of the social media user's content viewing and reading (consumption). Cayari (2011) in a study on user participation and engagement on social media notes that online behavioural engagement on Facebook is typically manifested symbolically through actions such as liking, commenting, and sharing. Users may choose to remain passive by simply consuming content, or play an active role by participating in various interactions, and even repurpose content to fit their needs (Cayari, 2011).

For Kittur, Suh, Pendleton and Chi (2007), engagement in the form of user participation on social media is not uniformly distributed, as a few users do a significant fraction of work. This is evident on sites such as Wikipedia where a small percentage of users write articles or edit them (Kittur et al., 2007). Similarly, a fraction of visitors contributes to videos on YouTube and comment and engage in discussions on videos. This type of distribution in terms of user participation on social sites such as the ones stated above is known as the Pareto principle (Neuhauser, 2006). The Pareto principle suggests 80% of the work is done by 20% of individuals (Neuhauser, 2006). Therefore, to have a wholesome understanding of engagement, both of its active (participation) and passive (consumption) forms need to be examined (Neuhauser, 2006; Kittur et al., 2007).

Neuhauser (2006) discusses the difference between passive and active users. According to him, passive users, also known as lurkers, are users who read but do not post messages (or comments). Takahashi, Fujimoto, and Yamasaki (2003) define lurkers as those “who do not post any messages in an online community” (p.1). It is therefore argued that lurkers engage in consumption behaviour. On the other hand, active users or posters participate by posting comments, like/dislike and share videos. Neuhauser (2006) establishes that lurkers (or passive users) constitute about 90% of many online communities. Shao (2009) states that individuals deal with content in three main ways: consumption, participation, and production. According to the study by Shao (2009), content consumption is when users watch a video, read comments and view likes/dislikes but do not respond. Viewing videos add to the number of views depicted at the bottom of a video. Shao (2009) viewed participation to include user-to-user and user-to-content interaction (commenting, sharing, liking, disliking). Lastly, the same study viewed production involving a greater degree of engagement that comprises actual publishing of content such as uploading a video on YouTube (Shao, 2009).

A study by Lee and Jang (2010) on social media engagement on news sites indicates that amongst various participatory actions, user generated content in the form of comments on various news sites has gained considerable importance overtime. Besides reading a news article or watching a video, individuals may also engage in reading comments posted by others (Lee & Jang, 2010). It may be argued that in the age of social media, user generated content in the form of comments carry weight in how individuals perceive reality, and even compete for influence against original news content posted by a news establishment (Kim & Sun, 2006). Research has already shown that user generated contents have the potential to alter reader's

perception significantly about the topic discussed (Kim & Sun, 2006; Lee & Jang, 2010). Kim and Sun (2006) for example aver that users not only gain gratifications from writing comments but also reading them. These comments are an expression of user opinions and reading them adds to the pool of information on the site (Kim & Sun, 2006).

According to Bright and Cunningham (2012), engagement involves the creation of a solid and lasting bond between a brand and its consumers based on an incessant effort from the brand to stimulate the interest of its consumers through interaction, shared values, experiential contents and rewards. To put this in social media terms, users are engaged with social media when they view the site(s) as an integral part of their daily life which ensures that their needs are satisfied by the social media site (Bright & Cunningham, 2012; Gambetti et al., 2012). Celebrities, in this instance, usually assume the role of the brand (Bright & Cunningham, 2012) and therefore are obliged to keep their fans engaged with their social media page(s) by interacting and rewarding fans as often as possible. The relationship between celebrities and their fans are not solely for marketing reasons, hence, the need for better rapport between them (Gambetti et al., 2012). In relation to Gambetti et al's (2012) assertion, this study attempts to examine the relationship between celebrities and their fans in the sense of the form of messages that celebrities send to their fans and the fans' reaction to those messages.

Solis (2011) also emphasizes that on social media, users are encouraged to create, share and consume information created by other users about a brand. These include but are not limited to blog spots, comments, reviews, votes, videos, pictures and podcasts (Solis, 2011). Celebrities, as users, are also able to generate contents and share them to their millions of adoring fans (Malthouse et al., 2013). As it is possible

for fans to be affected by these posts, it can be seen as a form of celebrity endorsement (Jin & Phua, 2014). Various studies have examined celebrity social media engagements in the lights of product endorsements and advertisement (Castronovo & Huang, 2010; Jahn & Kunz, 2012; McKelvey & Masteralexis, 2013). According to McKelvey and Masteralexis (2013), a personal validation ensues when the celebrity is honestly reviewing a product that they have used and is not being rewarded by the brand owners for their reviews while in sponsored endorsements, the celebrity is employed by a brand to promote their product. Advertising regulatory bodies such as the Federal Trade Commission (FTC) in America and the Advertising Standards Authority (ASA) in the UK are responsible for governing advertisements including celebrity endorsements on social media (McKelvey and Masteralexis, 2013). In 2009, the FTC established new guidelines for advertisements on social media. The summary of the guidelines with regards to endorsements on social media is that endorsers “must disclose any contractual relationship, or otherwise material connection, that they have with a company in any situations where the audience would not otherwise "reasonably expect" that a material connection exists” (McKelvey and Masteralexis, 2013 pp.63). This ensures that celebrities are open and honest about endorsements that are paid or sponsored. Research suggests that for a social media marketing strategy to be successful, the brand needs to be able to gain access to dialogues that their (target) customers engage in (Castronovo & Huang, 2010). When they locate the site of these conversations, the brands must be able to affect social media in order to obtain the right to participate in these conversations and thereby effectively manage the relationship and content generated (Castronovo & Huang, 2012). Marketing on social media focuses on promoting communication among consumers instead of partial push of a message generated by the brand (Castronovo & Huang, 2012). It is even more important to communicate with fans on

social media because “communication, not persuasion is the foundation of consumer-marketer relationships in the online context” (Cunningham & Bright, 2012 p.73). Therefore, strategies employed on social media must include encouraging users to share and contribute to promoted contents (Castronovo & Huang, 2012). Engagement on social media is an effective tool for brands to retain and sustain relationships with their customers and it is also a successful tool for attracting new fans and customers (Jahn & Kunz, 2012). A successful and well managed engagement between celebrities and their fans will further strengthen the two-way communication medium and information shared between the two would no longer seem obtrusive and rather deemed to be “reasonable conversations among friends” (Jahn & Kunz, 2012, p. 23). If this kind relationship is built between celebrities and their fans, and maintained, then it is possible that they are able to successfully influence their fans, especially by endorsing a product (Jahn & Kunz, 2012).

## **2.6 Celebrities and Self-Presentation on Social Media**

In this era of social media, the prevalence of celebrity culture appeared to gain some traction in research (Colapinto & Benecchi, 2014; Marshall, 2010; Owusu-Ansah, 2018). According to Colapinto and Benecchi (2014), social media are effective digital communication channels capable of underpinning marketing and communication strategies. Using a qualitative research method, Colapinto and Benecchi (2014) investigate the effect of social media on public relations and communication management issues. The study looked at the management of the online reputation of an Olympic athlete (Evan Lysacek, a gold medalist at the 2010 Olympics) applying the Goffman self-presentation framework. After a theoretical component concerning the concept of celebrity, sport sponsorship and crisis management, the authors focus on the uses and misuses of social media. In the end, the study found that social media

is both an explosive opportunity and a disruptive shift in the basic criteria of crisis management. Colapinto and Benecchi (2014) concluded that social media and the phenomenon of celebrity culture broaden the conversation on how the celebrity discourse of self-functions as an educational tool for the new world of social media and its users. Colapinto and Benecchi (2014) add that social media produces a middle ground of self-expression; creating a new hybrid among the personal and interpersonal called the mediated or the “presentational media” (p.132).

In his work on celebrity as a marker of presentational media, Marshall (2010) also identified three key categories of online version of the self: public self, public private self and transgressive intimate self. Public self in celebrity discourse is concerned with the celebrity activities of what Marshall (2010) identify in a typical celebrity expression as the “industrial model of a person” (p. 49). It includes announcing upcoming shows, event appearances, performance times, and a host of others. Online presentation at this level can be compared to Goffman’s (1959) front stage performance. Since activities involving self-presentation in the public version require careful preparation before execution. By way of illustration, before putting out an event date or price point, it would involve the decision of a celebrity’s management team. This is because before the final decision, it would be wise to weigh different factors, just as it will require the consideration of different factors when engaging in the online context. Nevertheless, celebrities have bridged the divide between the audience and themselves through social media sites (Wright, 2015).

Secondly, Marshall (2010) mentions the public private self. He explains that through social media networking sites, the celebrity enters a more interactive realm with his fans at this point. It is in this version of the self that the celebrity is engaged in the social networking environment, or at least appears to be engaged in it (Marshall,



2010). The celebrity is thus able to knowingly unveil a portion of his personal life (Rojek, 2001). Marshall (2010) addresses in the final version of the online presentation a seemingly impulsive behaviour exhibited online by celebrities due to the impact of some emotional responses as well as cognitive acts. He calls this version of the online self the transgressive intimate self. As per Marshall (2010), “the transgressive intimate on-line version of the self is the one motivated by temporary emotion; but it is also the kind of information/image that passes virally throughout the internet because of its visceral quality of being closer to the core of the being. (p. 45)”. A typical example of transgressive intimate version of online self is when Shatta Wale was nominated for the Ghana Music Awards in 2013 and did not win in his category. He became so angry at that point and behaved without cognitive processing as he kicked and pulled down decorative items on the grounds of the event. He verbally insulted the event organizers and the entire Ghana Music Industry. His actions were covered on tape by individuals at the scene and virally spread on the internet to attract millions of online users (Agyemang, 2018). These online presentations of the self by Marshall (2010) will also enable this study to explain the data that will be derived in investigating the dimension of selves presented by Joe Mettle and Diana Antwi Hamilton on social media.

Within the Ghanaian context, using Archipalago, Teacher Kwadwo, and Hajia4real as a case study, Owusu-Ansah (2018) also examined the concept of micro celebrities and self-presentation on social media in Ghana. The study selected the above-mentioned micro celebrities as participants based on the number of followers they attract on social media and their avid use of the medium. The research qualitatively examined the perceptions and feelings of the micro celebrities through the posts they posted on Facebook using Erving Goffman's (1959) presentational self and identity construction



theory. The study suggested that the micro celebrities share posts on different issues in order to create their identities. Falling on Marshall's (2010) explication on the online presentation of the public self, the study showed that the micro celebrities presented the public self and public-private self-online. It was revealed in the study that the micro celebrities presented themselves in that manner due to their innate traits and the quest to maintain and increase followers on Facebook. Similar to Colapinto and Benecchi (2014) and Marshall, (2010) Owusu-Ansah's (2018) study informs this current study on celebrity online presentations and offers the empirical perspectives for data analysis aspects of Joe Mettle and Diana Antwi Hamilton presented on social media.

### **Social Media and Users' Tone of Voice**

The popularity of social media such as Facebook and Twitter with both consumers and companies has opened up opportunities for brands and users to interact (Barcelos, Dantas & Sénéca, 2017). However, while social media have become an important tool for branding and social interaction, many questions remain concerning the best ways for brands to represent themselves or address their customers in this highly interactive, both personal and public, conversational environment (Barcelos et al., 2017). The same may be true about the most effective methods and tones of voice individuals employ when commenting or responding to brands on social media (Barcelos et al., 2017).

While online interactions are distinct from offline or face-to-face interactions, online users can relate to and react to them in the same way as they would in offline or face-to-face interactions (Barcelos et al., 2017; Kelleher 2019). For example, Kelleher (2019) points out that on social media, brands are always personified to a certain

degree because it is an actor interacting with consumers on the same level as any other user, and using a discernible pattern of communication when talking to them. The stylistic choices in this pattern of communication – the tone of voice – include attributes such as humanness and closeness that underlie the concept of a conversational human voice (Kelleher, 2019). In the professional press, while many experts argue that brands and users should use a more human tone of voice on social media (Lund & Sutton 2016). However, there is still little evidence that this informal style is the optimal way to communicate on social media (Lund & Sutton 2016). Thus, there is no consensus among researchers as to the most appropriate tone of voice (Lund & Sutton 2016). Given the reports that users and brands are increasingly employing an informal style in their social media communications (Beukeboom, Kerkhof, & de Vries, 2015), the lack of research on its effects on key aspects of consumer–brand relationships are striking (Beukeboom et al, 2015; Lund & Sutton 2016). Schamari and Schaefers (2015) also noted that the concept of a conversational human voice in social media related studies is still a relatively underexplored concept though it has deserved growing attention due to evidence in the literature suggesting that it increases consumer engagement and brand evaluations on social media.

The study by Kelleher (2019) which was based the tone of voices used by brands on social media revealed that each brand's positioning, essentially represent the concept of a conversational human voice, which refers to a tone of voice making the company or brand feel closer, more real and human (Kelleher 2019). Conversational human voice was originally defined as “an engaging and natural style of organizational communication as perceived by an organization's public based on interaction between individuals in the organization and individuals in publics” (Kelleher, 2019, p. 23). For the purposes of this research, the study follows a conceptualization of “human voice”

similar to Park and Cameron's (2018) and define it as a more natural, close, and human style of online communication, opposed to “corporate voice”, which is the more distant and formal style traditionally used by companies in formal settings.

Moreover, even though the concept of conversational human voice is more often associated with the choice of words, the term is not restricted to precise operational guidelines, referring more broadly to a “style of organizational communication” (Kelleher, 2019, p. 23). Accordingly, tone of voice “is more than just the words we choose. It's the way in which we communicate our personality” (Kelleher, 2019, p. 24). Thus, what exactly constitutes human or corporate voice is largely contextual. Beside the choice of words, it can also include other elements of communication style, such as the musicality in the text, or graphic elements in websites, such as emoticons (Kelleher, 2019).

The tone of voice concept has deserved some attention in customer service literature, in which it belongs to the “humanism” category of clues about a product or service (Park & Cameron 2018). According to Park and Cameron (2018) such clues tend to address emotions rather than reason, and are just as important to the customer experience as the functional clues. When customers deal with frontline employees or call centres, the tone of voice, and general friendliness of the company's agent becomes a direct extension of the brand, and even a personification of the company (Park & Cameron, 2018).

Schamari and Schaefer's (2015) study which was hinged on social media and the tone of voice of users demonstrated that on social media, a user's tone of voice can be particularly important during initial encounters, when users form opinions about new and unfamiliar people or topics. In such situations, non-verbal cues, such as

communication style, play a central role in reducing uncertainties and influencing assessments of the brand's trustworthiness (Schamari & Schaefer, 2015). The way brands communicate with consumers can be thus decisive in shaping consumer attitudes and determining whether the relationship will progress beyond the initial encounters (Schamari & Schaefer, 2015). Nevertheless, Schamari and Schaefer's (2015) study identified positive, negative and neutral tones as the three basic voices of users on social media. According to the authors, these three basic voices of users on social media can take the form of a personal and human communication style (Schamari & Schaefer, 2015).

A positive tone of voice according to Schamari and Schaefer (2015) reflect a sense of admiration, affection, appreciation, approval, benevolence or it is often celebratory in nature. While a positive tone of voice is not just about being polite, it is also more concise and assists the reader in accomplishing tasks due to its easier wording and use of fewer words (Schamari & Schaefer, 2015). A negative tone is opposite of a positive tone (Schamari & Schaefer, 2015). Negative tones are the polar opposite of positive tones (Schamari & Schaefer, 2015). They frequently communicate antagonism and defensiveness, as well as a sense of rejection or abhorrence (Schamari & Schaefer, 2015). On the other side, a neutral tone is the absence of either positive or negative language. A neutral tone is devoid of emotion; it just states the facts (Schamari & Schaefer, 2015).

Consequently, this present research adopts Schamari and Schaefer's (2015) three basic voices of users on social media to demonstrate the tone of views expressed by the audience of Joe Mettle and Dina Antwi Hamilton on social media. In doing so, this study will also consider the interactions between the humanness in the tone of voice used and characteristics of the consumption context (namely level of situational

involvement) unaccounted for in previous studies. According to Barcelos et al. (2017) the level of situational involvement is associated respectively with the perceived value of the online experience.



## **2.7 Theoretical framework**

The theories that underpin the study are Goffman's Theory of Self Presentation propounded by Erving Goffman, 1959 and the Reader Response Theory attributed to Stanley Fisher (Woodruff & Griffin, 2017).

### **2.7.1 Goffman's Theory of Self-Presentation**

The theory of self-presentation was promulgated by the sociologist, Erving Goffman in 1959 (Littlejohn & Foss, 2011). The theory uses the theatrical analogy to describe the various processes by which people enact social roles to express who they are (Littlejohn & Foss, 2011; Schlenker & Pontari, 2000). The theory compares the everyday settings of social life to a theatrical stage and people are considered actors and actresses who use performance to make an impression on an audience (Littlejohn & Foss, 2011). Like actors and actresses, they communicate not only with words but also through nonverbal cues such as their mode of appearance, mannerisms as well as the setting or context within the said performance takes place (Littlejohn & Foss, 2011; Schlenker & Pontari, 2000).

The theory of self-presentation hinges on the basic assumption that as individuals interact with one another within a certain social setting, meanings are constructed. Thus, it is possible to predict behaviour of people in distinct situations (Jameson, 2014; Marwick, 2005). According to Schlenker and Pontari (2000), self-presentation refers to the behaviour people display to create, modify, or maintain an impression other people have about them. This is in line with Pearson (2010) who asserts that self-presentation is a projection of one's identity before an audience. Goffman (1959) as cited in Littlejohn and Foss (2011) indicates that in order for people to illicit a certain deserved response, they present themselves in a way that will attract the

expected response. Littlejohn and Foss (2011) corroborate this assertion by highlighting that whenever one is involved in a social situation, he/she enacts a character that best project him/her in favourable manner. Goffman (1959) as cited in Littlejohn and Foss (2011) therefore aver that for an individual project him/herself in favourable manner, he/she ought to understand the basic meanings society ascribe to a particular situation in order to act in a way that will ensure fulfilment of individual's goal.

Contextualizing self-presentation in the cyberspace has been relatively dominant in the field of Communication and other Social Sciences (Marwick, 2015; Sackey, 2015). Social media allows people to share personal content with great number of friends (Stefanone & Rui, 2016). Thus, as described in Gharbi and Sassi (2015), it gives people a better opportunity to present themselves more consciously and dynamically in the virtual world. Different features are available on different social media platforms that offer users the ability to show their personal information to friends. For example, when an individual builds a profile on Facebook or Twitter, options are offered as part of the subscription requirements for your occupation, school, interest, location and other personal information (Jones & Soltren, 2005). While Klein (2011) claims that diverse options are available on different social media platforms, providing subscribers with opportunities to influence the appearance of their images. This is achieved by subscribers through the use of editing software. In face-to-face social life, these editing features on social media websites are somewhat absent, while one can equate facial makeover in the offline space to the editing features on social media websites, altering one's appearance or presentation is not as extreme as on social media (Klein, 2011). Gharbi and Sassi (2015) on the other hand, put forth the argument that even though the editing features on social media websites

allows users to manipulate one's image or presentation, social media also helps individuals to view, alter, or sustain a perception that other individuals have of them. This is consistent with the ideas by Pearson (2010), who argues that self-presentation is a projection to an audience of one's identity.

The theory of self-presentation also hinges on another basic assumption which emphasizes that self-presentation is cyclical (Jameson, 2014; Marwick, 2005). According to Jameson (2014) whenever people present a certain self to others, the feedback they receive from them is also a presentation from their end. Jameson (2014) explains that this enables both communicators to achieve their desired goals. That is, both communicators use the feedback process to present a self which is desirable to them. Jameson (2014), therefore, reiterates that this cyclical activity that goes on in the society forms the basis for defining situations and subsequently gets social actors to come to a common understanding of distinct meanings for distinct situations. Social media, as described by Holland and Tiggerman (2016) are online platforms which people use to build social relationships with other people who share similar personal or career interests, activities, backgrounds or real-life connections. Similarly, social media enables users to communicate with celebrities (Kaplan & Haenlein, 2010). Owusu-Ansah (2018) reports, along with the views of Kaplan and Haenlein (2010), that social networking sites such as Facebook and Twitter provide fans with a great way to meet celebrities and vice-versa (Owusu-Ansah, 2018). The social media function that allows users to comment and exchange information equally allows people to interact and get social actors to come to a shared interpretation of different meanings for different situations (Stefanone & Rui, 2016).

Another key component of Goffman's (1956) theory of self-presentation is the idea of the front stage and back stage. Goffman (1956) avers that it is convenient to refer to



the front stage as the consolidation of the activities individuals perform to a particular set of observers and which has an influence on them (observers). The front stage consists of all the expressions that individuals enact intentionally and sometimes spontaneously before an audience. This feature of Goffman's (1959) self-presentation is where he metaphorically describes the social setting as "involving furniture, decor, physical lay-out, and other background items which supply the scenery and stage props for the spate of human action played out before, within, or upon it" (Goffman 1956, p.13). Once there is a stage and a background, it implies that there is also a backstage that is isolated from the point of view of the observers for whom the stage was set. The partition between the audience and the performer is backstage. It is where preparations take place before the audience's actual performance (Littlejohn & Foss, 2011). As in a typical backstage of a theatre, the preparation may be in the form of meditation or sometimes subtly enacted. Actors practice in private or out of sight of their audience during backstage performances. Few people however, may be backstage too but these may be individuals for whom the performance is not planned (Littlejohn & Foss, 2011). This confirms the assertion by Schlenker and Pontari (2000) that self-presentation in general is more or less a private but social phenomenon. Comparably, backstage performance is seen as more cognitive than the front which is more practical. Backstage is where a communicator forms a preconceived idea about the audience, he is about to meet in order to prepare accordingly. As soon as the preparation is done and a decision is finally made on a particular performance to stage, the performer now enters the realm of the front stage. Finally, when the performance enacted for the audience is completed, the individual comes back to the backstage. Both concepts (back stage and front stage) form the premise of Erving Goffman's "theatrical perspective" of the everyday social life (Schlenker & Pontari, 2000).

A growing number of scholars have employed Goffman's theory of self-presentation in various online studies (Boyd and Ellison, 2007; Marwick, 2015; Pearson, 2010; Sackey, 2015). Relative to the offline social setting, social media provides and empowers individuals to present themselves more consciously and dynamic in the virtual world (Gharbi & Sassi, 2015). Pearson (2010) for example, postulates that on social media individuals are able to deploy diverse selves. Pearson (2010) indicates that based on one's discretion, individuals use the most satisfactory and desired presentation they wish to outdoor on social media. On Facebook, for example, as part of the subscription requirements, individuals are required to provide key information about their interests, location and other personal information when creating a profile (Jones & Soltren, 2005). Individuals then decide on the information to be provided, the information is sometimes not always accurate and the information columns are left blank other times (Jones & Soltren, 2005). Consequently, by the application of the front and backstage on social media, the user at home can be likened to the backstage region of self-presentation. Then again, the self-presentation (posting) through an online profile can be likened to the front (Gharbi & Sassi, 2015).

### **2.7.2 Reader-Response Theory**

The reader-response theory is attributed to Stanley Fisher (Woodruff & Griffin, 2017). The theory focuses largely on the readers and their relationship with the text to create or generate meaning (Louie, 2005; Woodruff & Griffin, 2017). The analysis of reader-response theory dates back many decades, covering different schools of thought (Larson, 2009).

A number of scholars have for many years examined the various approaches to literary analysis (Kim, 2004; Pennycook, 2001; Woodruff & Griffin, 2017). However,

the reader-response approach, argues that in the act of reading it is undoubtedly the role of the reader to make inferences in their interpretation of literature (Kim, 2004). The theory has dominated literary research in the recent times (Mart, 2019). It has been admirably pointed out by a number of scholars (Louie, 2005; Woodruff & Griffin, 2017) that reading literature is an exploration, in which readers avail themselves of emotions and histories with the intention of meaning construction. According to Louie (2005) meaning is constructed through a transaction between the reader and the text and throughout the transaction; learners bridge the gaps in the text employing their previous knowledge and disposition as well as their interpretation of the text (Louie, 2005).

The term text refers to both written texts and images (Piturro, 2018). In relating the reader-response theory to social media posts, Ruppert (2016) points out that in analysing social media posts, the advantage the reader-response approach offers lies in the critical shift from an emphasis on the social media posts/texts read (and more or less passively consumed) to an emphasis on the reader or researcher in the act of reading, actively producing the meaning of the texts. Ruppert (2016) notes that the reader-response theory focuses on the social media researchers' active role in reading significance into a social media posts shared. In a very real sense, then, the researcher's role as "reader" is as much "the subject" as the texts that are collated and analysed, and this role is evaluated along with the text. The aims, generally, are to make researchers aware of their own roles in producing the meanings of a social media texts; to get them to recognize how certain posts/texts guide the researcher and to make them cognizant of the extent to which their interpretive responses are dependent on their own emotional/intellectual disposition and their experiences (Ruppert, 2016).

The main argument of reader-response theory is that readers, as much as the text, play an active role in a reading experience (Rosenblatt, 1994 as cited in Mart, 2019). This theory rejects the structuralist view that meaning resides solely in the text (Mart, 2019). Words in a text evoke images in readers' minds and readers bring their experiences to this encounter (Louie, 2005; Mart, 2019). This is because individuals have different life experiences, it is almost certain that no two readers or reading sessions will form the exact same interpretation of a text (Louie, 2005; Mart, 2019). Ruppert (2016) also noted that even though social media users through their posts explore a range of possible meanings, in the process of meaning construction, the researcher should distinguish their observations and assign meaning only to what they are actively reading from the posts. Another aspect of reader-response theory is viewing reading on an "efferent-aesthetic continuum" (Rosenblatt, 1994 as cited in Mart, 2019, p 24). The "efferent stance" focuses on information carried away at the end of the reading, whereas the aesthetic stance focuses on the reader's thoughts and feelings during the reading itself. However, the two stances are not mutually exclusive. For example, one can read a novel to identify the characters for an assignment and also become inspired by the story while reading it (Rosenblatt, 1994 as cited in Mart, 2019, p.24). This position as indicated by Rosenblatt (1994) and cited in Mart (2019) also corroborated Ruppert's (2016) position on applying the reader-response theory to social media posts. In analysing social media comments that are usually messages that people leave in response to a post made on social media, according to Ruppert (2016), the researcher may find that social media comments may display either a direct response or an irrelevant response that sometimes stems from pre-conceived ideas of the people irrespective of the posts to which he/she responds.

Tyson (2006) sums up the reader-response theory by indicating that the reader-response theorists share two beliefs: (1) that the role of the reader cannot be absent from our understanding of a text; and (2) that readers do not passively absorb the meaning handed to them by an objective literary text; rather they actively construct the meaning they find in the text. With regards to meaning, Bressler (2003) points out that meaning is context-dependent and inextricably associated with the reading process. What is and what happens during the reading process? To answer this question Bressler (2003) proposes that first, the reader has to be seen not only as the individual reading, but also his or her world knowledge, background, viewpoint, reason for reading, and knowledge of words and literature must be taken into consideration. Second, the study of the text must include what Bressler (2003) calls “linguistic elements,” which include word choice, syntax and sentence formation, among others (p.23). Third, meaning has to be considered from the interaction or transaction between the reader and the text. These three elements together would bring forth the study of the response of readers with regards to any given text (Bressler, 2003).

When conducting a literary analysis on social media, Bressler (2003) points out that the meanings constructed from reading the text on any social media platform is context-dependent and inextricably associated with the reading process. Thus, Bressler (2003) emphasizes that in applying the reader-response theory in an online context, the researcher is an essential participant in the reading process and the creation of meaning. The researcher along with the text plays a pivotal role in the production of interpretation of that literary work from the point of view of the reader-response theory (Bressler, 2003). In other words, the evaluation of a literary text on social media, helps researchers to take into account personal emotions, judgments and

their own viewpoints. Therefore, meaning exists not in the text/post, but in the reader/researcher's mind (Larson, 2009; Louie, 2005; Woodruff & Griffin, 2017).

## **2.8 Relevance of the Theories to the Study**

Music is an important component of the human experience and Gospel music celebrities have become one of the dominant features of modern life (Higgins, 2006; Inglis, 2010). With the advent of social media, music celebrities can interact with their fans in multiplicity of ways (Edwards, 2016). Fundamentally, the theory of reader-response offers the researcher the basis for actively producing the meaning from texts/social media posts (Ruppert, 2016). The reader-response theory therefore aided this study in determining the dominant issues that emerged from Joe Mettle and Dina Antwi Hamilton's interaction with fans on social media as well as the tone of views expressed by the fans of Joe Mettle and Dina Antwi Hamilton on social media.

As explained above in the case of the reader-response theory, the readers, as much as the text, play an active role in a reading experience (Rosenblatt, 1994 as cited in Mart, 2019). In this vein, in identifying the dominant issues in research question one, the researcher did not only look at the posts (written texts and images) to derive meaning but the researcher equally inferred the meanings of the texts by critically reading through the text over and over again, and observing the text as was suggested by Bressler (2003) that meaning is context-dependent and inextricably associated with the reading process. The process helped the researcher to answer research question one by actively constructing the meaning found in the text in order to identify similar patterns in the posts and tweets of Joe Mettle and Diana Antwi Hamilton and hence put them together as themes.

Secondly, in constructing meaning of the posts (written text and images) in order to identify the dominant issues in research question one, the researcher distinguished her observations and assigned meanings only to posts and tweets (written texts and images) by the two celebrities, even though there were range of possible meanings to be explored as purported by Ruppert (2016).

Additionally, in using the lens of the reader response theory to identify the tone of views of fans of Joe Mettle and Dina Antwi Hamilton on social media in research question two, the researcher took into consideration her world knowledge on the study, background, viewpoint, reason for reading and knowledge of words and literature as suggested by Bressler (2003). The researcher had a world knowledge and background of how the celebrities interact with their audience on social media because she had lived in the virtual community for two months prior to the study. The researcher had gathered the view points on both the celebrities and audience through the participant observations made on the virtual community. Bressler (2003) suggests that the reader must also consider the reason for reading and also have knowledge of words in literature. In that vein, the researcher had the task to identify the tone of views of the celebrities' audiences on social media. This means the researcher knew why she was reading the texts. With this background, the researcher, critically observed the choice of words, and their meaning in literature, sentence formation and syntax, according to Bressler (2003). With the above procedure, the researcher was able to construct meaning out of the posts of the audiences in order to identify the type of tone of views.

Goffman's theory of self-presentation on the other hand, which concerns various process by which people enact social roles to express who they are (Littlejohn & Foss,



2011) provided the basis for analysing the dimension of self-presented by Joe Mettle and Dina Antwi Hamilton on social media in research question three.

Also in research question one, the theory analysed the dominant issues in relation to the social lives of the celebrities on social; media.

The researcher identified the Facebook and Twitter pages as the stage and the celebrities as actors and actresses who use performance to make an impression on their audience (Littlejohn & Foss, 2011). The study identified the nonverbal cues such as their mode of appearance, mannerisms and performances of the music celebrities on social media through the posts they made. Goffman (1959) as cited in Littlejohn and Foss (2011) indicates that in order for people to illicit a certain deserved response, they present themselves in a way that will attract the expected response. As a result, the study critically examined the posts they made to ascertain the kind of response they expected from their audiences. In answering research question three, the posts made to showcase their front stage performances according to Goffman's Theory (1959) were classified as the public self which is in line with Marshall (2010) who describe public self as announcing upcoming shows, event appearances, performance times, and a host of others. Online presentation at this level can be compared to Goffman's (1959) front stage performance.

The study also used the lens of the Goffman's theory of self-presentation to categorise the posts of celebrities that showcased their back stage presentation as the public private self as purported by Marshal (2010).

## **2.9 Chapter Summary**

The chapter reviewed studies on music, its components and contributions to the gratification of its consumers and producers among other things. It further looked at



the culture of clarification and its association with music. The chapter also reviewed works on celebrities' online versions of the self. The notion that the relationship between the celebrity world and the music industry can be identified as inextricably linked was crucial among the salient ideas that emerged from this chapter. The review also showed that music is universal and as such, a collective number of audiences around the world experience music on a regular basis in one way or the other. In the mass development of celebrities and celebrity culture, music then offers a viable platform. With the advent of social media, contact on a wide scale has become easier for people than ever before and connections between fans and celebrities have been improved. Fans were not only interested in the consumption of content online with the participatory aspect of social media platforms, but also generated content by commenting or liking celebrity posts. With more and more music celebrities using social media as a medium for communicating and projecting their brands, the studies reviewed reiterate that the adoption of social media by music celebrities enables researchers to explore the aspects of themselves they portray on social media and how their audiences respond to them. The chapter concluded by explaining the theories used for the study and its relation to the topic and objectives for the study. It reviewed literature on the reader-response theory and Goffman's theory of self-presentation as well as their relevance to the study.

## CHAPTER THREE

### METHODOLOGY

#### 3.1 Introduction

This chapter highlights the methodological procedures adopted in the collection and analysis of data for this study. It focuses on the research approach employed, the research design, sampling technique and data collection methods used. This is in line with the position of Austmann (2015) who posits that research methodology is an accumulation of phases a researcher adapts in study with the sole purpose of achieving higher levels of validity and reliability. The chapter also explains in detail the principles that underpin the choices of methods used for the data collection and further explains the procedures used in analysing the data in order to answer the research questions for this study.

#### 3.2 Research Approach

This study employs the qualitative research approach. Creswell (2014) describes qualitative research approach as providing the methods for understanding the meanings a group of people give to social practices within a particular context. According to Patton and Cochran (2007), the ultimate aim of a researcher conducting a qualitative study is to reveal the facts without distorting the natural setting of the phenomenon. For this study, data was gathered from Joe Mettle and Dina Antwi Hamilton as well as their audiences' posts on Facebook and Twitter in order to better understand how they present themselves on these social media networks. The data for this study was acquired in its natural context, as it unfolded on the social media networks, with no attempt to edit or affect the data in any way. Denzin and Lincoln (2007) also define qualitative research as a situated activity that locates the observer

in the world. It involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study phenomena in their natural settings, attempting to make sense of, or interpret in terms of the meanings people bring to them. The authors add that qualitative research involves the studied use and collection of a variety of empirical materials that describe routine and problematic moments and meanings in individuals' lives. Accordingly, this study employed the qualitative research approach as it afforded the researcher the chance to delve deeper into posts made on the social media accounts of Joe Mettle and Diana Antwi Hamilton and probe even further on how they present themselves to their audiences.

### **3.3 Research Design**

A research design refers to the strategy, plan and structure that typify a research work (Creswell, 2014). It is the logic that links the data to be collected and the answers to be given to the research questions (Creswell, 2014). In effect, a research design describes the journey between the initial set of questions to be answered and the conclusions, which can also be categorized as answers, to these questions. When following the qualitative approach to analysis, there are several research designs available. Some of these, among others are: ethnography, phenomenology and case study. The design selected for this research is a case study. This study employed case study as the research design on the basis that it provides the strategy, plan and structure that characterizes this research work. Additionally, case study was adopted since it provided a logical connection between the data to be collected and the conclusions to be formed regarding the research questions.

### 3.3.1 Case Study

Case study design is primarily used when a researcher wishes to dig further into a phenomenon (Yin, 2012). The research questions often help to decide the research design suitable for the study. To Yin (2012) when the research questions of a research work are tailored in a way that would clarify a current occurrence, a case study might be appropriate. In describing what a case study is, Yin (2012) avers that a case study is “an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used” (p. 14). Zainal (2011) states that the case study design often selects a particular geographical area or a very restricted number of individuals as subjects of study. This according to Yin (2012) lets the researcher gain an in-depth understanding of the phenomenon. A case study is preferable when the questions of the researcher revolve around eliciting information about a phenomenon and how it works (Rowley, 2012). This means that a case study seeks to elicit responses to open-ended questions, ideally from those experiencing the phenomenon. Baxter and Jack (2018) corroboratively suggest that a qualitative case study is an approach to research that makes it easier to analyse a phenomenon utilizing a range of data sources within its background. This means that the phenomenon is not explored through one lens, but rather through a number of lenses that make it possible to expose and appreciate various dimensions of the phenomenon. Creswell (2013) also argues that “case study analysis is a qualitative approach in which the researcher observes over time a real-life, contemporary bounded structure (a case) or several bounded structures (cases), through systematic, in-depth collection of data involving multiple information sources and presents a case definition and case themes” (p. 24).

The case study design was deemed appropriate because as noted by Yin (2012), it allows the researcher to probe deeper into a particular phenomenon, which enables the researcher to gain an in-depth understanding of an area of interest, problem or situation. The design enabled the study to examine and gain more insight on the dominant issues that Joe Mettle and Diana Antwi Hamilton engaged in with their audiences on social media. This means that the case study design also makes it possible for this study to expose and appreciate various dimensions of self that Joe Mettle and Diana Antwi Hamilton project to their social media audiences (Baxter & Jack, 2018). Similarly, in line with Rowley's (2012) definition, a case study best suits this study because it is driven by the motive to investigate not only what Joe Mettle and Diana Antwi Hamilton's post on their social media pages but also how they present themselves to their audience/fans on social media. Furthermore, data was also examined in a specific context or bounded structure (Creswell, 2013) which is social media, precisely Joe Mettle and Diana Antwi Hamilton's official Facebook and Twitter pages. Given the scale of the bounded cases and the case analysis, this study employed a multiple case study design (Creswell, 2014).

### **3.3.2 Multiple Case Study**

According to Creswell (2014), a multiple case study is a type of case study in which the researcher identifies a problem and then selects multiple case studies to demonstrate the issue. The researcher selects these sites primarily for the purpose of demonstrating diverse perspectives on the subject. Additionally, Yin (2009) points out that a multiple case study enables the researcher to examine many cases concurrently. Since people use social media in diverse ways and the phenomena of self-presentation occurs across different social media platforms, a multiple case study design was used.

As a result, the researcher was able to examine how Joe Mettle and Diana Antwi Hamilton presented themselves on two bounded contemporary systems at the same time: Facebook and Twitter.

### **3.4 Sampling Strategy**

Lindelof and Taylor (2017) suggest that a sampling strategy allows the researcher to determine what to study and also gives a rationale for what to study. This way, since the specific unit or units to be analysed are predetermined and well-thought out, the researcher decreases the risk of engaging in unnecessary efforts. The purposive sampling strategy was employed in this study. Purposeful sampling, as the name suggests, includes the intentional or deliberate selection of a participant or data to be analysed on the basis that they have certain research-relevant qualities and characteristics (Kumepkor, 2015; Wimmer & Dominick, 2016). Berg (2004) adds that participants for a study ought to be chosen based on their experiences and knowledge of the issue under investigation.

It is apparent from the above that the qualitative researcher selects participants or materials that will help him or her answer the questions set out in the study. The main purpose of this research is to extensively examine the use of social media by gospel music celebrities in Ghana and this is the basis for the choice of participants. The purpose of this research guided the researcher's choice of Joe Mettle and Diana Antwi Hamilton as cases for this study. First of all, these gospel artists, are active users of Facebook and Twitter. Diana Antwi Hamilton is a multiple award-winning gospel artist with a huge fan base. Joe Mettle was the first gospel artist to win the Vodafone Ghana Music Awards (VGMA) artist of the year in 2018 (Bediako, 2019). Also, Austmann (2015) argues that a study that aims to examine people's social media use

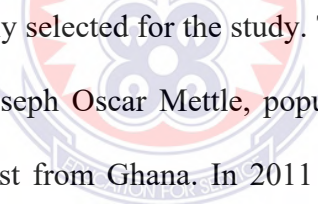
should take a greater number of social media messages into account. For the purposes of this study, therefore, the collection of the seven-month posts of these gospel musicians were deemed to be enough. Thus, both gospel musicians: Joe Mettle and Diana Antwi Hamilton are active and interactive on social media which made choosing them for this study appropriate. Furthermore, the Facebook and Twitter pages were chosen for data collection because according to the Hootsuite study cited in Zurek (2018), Facebook and Twitter ranked as two of the most widely used social media sites among Ghanaian celebrities. These social media handles were chosen because they had the most focused segment related to the research questions. There is substantial traffic on social media handles in Ghana, the social media handles have large numbers of discrete message posters, they contain detailed and rich data and the fans are interactive.

Qualitative sampling is primarily made up of small sampling units studied in-depth (Bryman, 2012). Daymon and Holloway (2011) also notes that the appropriate number of participants for qualitative studies depends mainly on the type of research questions, the resources available to the researcher as well as even the researchers available for the study. Berg (2004) adds that participants for a study ought to be chosen based on their experiences and knowledge of the issue under investigation. According to Daymon and Holloway (2011) qualitative researchers are interested in deep exploration in order to provide rich, detailed, holistic description – as well as explanation. Therefore, small samples are the norm. The authors further state that the appropriate number of participants chosen for research will depend on the type of research question, the type of qualitative approach used in the study, material and time resources as well as the number of researchers involved in the study. In order to analyse how gospel musicians, present themselves on social media, the sample size

was taken out of all Gospel Musicians in Ghana and the popular social media sites used by Ghanaians social media users. In all, the researcher retrieved 334 Facebook posts and 95 tweets of Joe Mettle and 254 Facebook posts and 94 tweets of Diana Antwi Hamilton, totalling seven hundred and seventy-seven (777), posts of the gospel music celebrities. A unit of analysis for a study according to Zhang and Wildemuth (2018) constitutes the fundamental unit of text and a text can be either a written word or a graphic image (Hsieh & Shannon, 2018) In line with the foregoing, a post or tweet which either contains a written word or a graphic image or both was considered as a unit of analysis for this current study.

### **3.4.1 Research Participants**

#### **3.4.1.1 Joe Mettle**



Joe Mettle was purposefully selected for the study. This was based on the fact that the gospel music celebrity, Joseph Oscar Mettle, popularly known as Joe Mettle, is an award-winning gospel artist from Ghana. In 2011 and 2018, he made a leap in the gospel music industry. Even before his big break as a gospel artist, he worked as a vocalist for some Ghanaian Gospel artists such as Cindy Thompson, late Danny Nettey, and Reverend Tom Bright Davies (Adomako-Siribuo, 2017). Joe Mettle was a member and the lead singer for the indigenous multicultural music group, Soul Winners, before his debut as a solo artist. He is known for his great passion as a worship leader and composer. Joe Mettle is a multiple award-winning artiste. Notable among the awards he has amassed over the years are the Vodafone Ghana Music Awards Artiste of the Year in 2017, Gospel Artiste of the Year in 2018 and the Male Vocalist Artiste of the Year in 2015 and 2017. His award for Artiste of the Year was considered historical as he was the first Gospel artiste to win in this category since the



conception of these awards. Joe Mettle has also won over ten local and international awards (Adomako-Siribuo, 2017). He has won several awards at Africa Gospel Music Awards, Gospel industry Awards, African Gospel Awards (UK), CCML Ghana Gospel Awards, Bass Awards and RIGA Awards (South Africa). Joe has featured on the popular South African Broadcasting Corporation's TV show titled, "Gospel Classics" which also highlighted Donnie McClurkin. He received the Best Male Gospel Artiste in Africa at the Trumpet Gospel Awards held in South Africa. He has many nationwide hit songs including 'Nhyira', 'Medo Wo', 'Akokyem Nyame', 'Mensuro' and "Turning Around" to his credit. His latest hit that earned him nominations at 2017's VGMA is titled 'Onwanwani' (God of Wonders). He has five albums to his credit. They are "My Gratitude" (2011), "Sound of Praise" (2013), "The Encounter" (2015), and "God of Miracles" (2017). In 2007, Joe Mettle Ministries was founded from the desire to use music, which is undoubtedly a commanding element, to bring people together. The ultimate vision of his ministry is centred on empowering believers and winning souls for Christ through the power of worship (Adomako-Siribuo, 2017; Bediako, 2019). The Ministry has two major annual headline events; 'Praiz Reloaded' in midyear and "My Love Gift" in December every year. Joe Mettle is the manager at Reverb Studios. Reverb is a rehearsal and recording studio in Accra. The company provides musical equipment rental and music and marketing consultancy services. He has a total number of 340,467 followers on Facebook and 84,200 followers on Twitter (Bediako, 2019). Joe Mettle has over 800,000 followers on his verified Facebook page, and 94, 400 followers on his Twitter account (@jmettle).

### 3.4.1.2 Diana Antwi Hamilton

Diana Antwi Hamilton was purposely selected based on the fact that Diana is a music phenomenon on the rise and a leading voice in contemporary African gospel music. She is a multi-octave and gifted artist whose vocal ability has positioned her as one of the industry's best-loved talents. Her ministry has taken her to various countries across the world including the USA, Italy, Belgium, Canada, Holland and Germany. Diana developed a profound passion for music at a very tender age, which has led to a celebrated journey. Her debut album, 'Osoro be kasa' hit the music charts in Ghana in 2007 and was nominated for Best Female Vocal Performance and Gospel Song of the year for Ghana Music awards 2008. Her second album, 'Ensi Wo Yie' catapulted her into prominence. Her song 'Ensi wo Yie' received a nomination for Gospel song of the year 2010 at the Ghana Music Awards. Hamilton released two other albums, 'Blessings' in 2011 and 'Yehowah' in 2015 respectively.

Diana Hamilton was also nominated for "Best Musician" at the Ghana UK Based Achievement Awards 2010. With a staggering powerful and sensitive voice and an inspired writer's hand in music and words, she has become one of Africa gospel's most talked-about talents across the world. She has also won the Best Artiste Europe at the Africa Gospel Awards 2011.

She was best female artiste at the Africa Gospel Awards in 2015, best artiste Europe at Africa gospel awards 2011 and best female vocal performance at the Ghana gospel industry awards 2012. Diana won the most streamed female act of the year award at the 3Music women's Brunch. She was among the top 30 most influential women in music by the 3music awards women's brunch. Her song 'Mone Yo' which she released in 2018 also won her the Gospel Song of the year for the second time during

the Vodafone Ghana Music (VGMA) Awards. At the recent Vodafone Ghana Music Awards, 2021, Diana had six nominations and won four awards.

Diana released her single 'Adom', one of the songs nominated for VGMA award, 2021. 'Adom' is one of the biggest hit songs for Ghana for 2021, which she used to win the VGMA artiste of the year 2021. She has also received nominations for several awards and has won the following awards: Best Female Artiste at the Africa Gospel Awards 2014, Best Artiste Europe at the Africa Gospel Awards 2011, Best Female Act and Best Gospel Act at the Ghana Music Awards Europe 2012 and Best Female Vocal Performance at the Ghana Gospel Industry Awards 2012. Diana volunteered as a peace ambassador in recent elections in Ghana. She has also been involved as an advocate for 'Healthy Lifestyles' in Ghana and also supports various charitable causes. She was born to the late Apostle Felix Antwi, a former Executive Member of the Church of Pentecost, and Mrs. Comfort Antwi. She is the third of eight siblings and is married with a set of twins. For Diana, it is an honour and a privilege to stand and lead God's children in the art of spiritual intimacy through music in all genres. She understands that worship is what brings the overwhelming presence of God. Diana enjoys cooking and designs her own fashion. She remains a mentor for many upcoming gospel musicians. She also finds time to mentor the youth in her local church. She is currently being managed by 1516 Media (Ghanaweb, 2021. Retrieved march 3<sup>rd</sup>).

Diana Antwi Hamilton's verified Facebook page has over one million followers, while her Twitter account (@dianahamilton) has 19,800 followers.

### **3.5 Data Collection Method**

In this study, the researcher employed the use of interviews and cyber ethnography. The selection of the methods is in line with Spencer and Snape's (2013) position that certain data collection methods have also been identified with qualitative research, which include observational methods, in-depth interviewing, group discussions, narratives, and the analysis of documentary evidence.

#### **3.5.1 Interviews**

Daymon and Holloway (2010) argue that interviews are a significant source of data in qualitative research and thus allow the researcher to investigate the viewpoints of participants on a phenomenon. Interviews can be defined as a way of jointly gathering data on the thoughts, intentions, perceptions and ideas of individuals (Daymon & Holloway, 2010). The term interviewing is described by Braun and Clarke (2013) as "a professional conversation with the objective of getting a participant to talk about their experiences and perspectives and to capture their language and concepts in relation to a subject you have chosen" (p. 77). Braun and Clarke (2013) agree that interviews are used when the researcher seeks to answer questions about the experience, understanding and construction of things in which the participants have some kind of personal stake. This current study utilized interviews as one of the methods of data collection. For these gospel music celebrities in Ghana, the interview created a platform to freely articulate their opinions on the current subject of study.

Primarily, qualitative interviews are classified into three types: structured, semi-structured and unstructured (Braun & Clarke, 2011; Daymon & Holloway, 2010). The researcher used a semi-structured interview for this study. Braun and Clarke (2011) claim that the semi-structured approach to the interview is tailored so that before the

interview the researcher prepares an interview guide but does not adhere to it rigidly, either in terms of the precise wording of the questions or the order in which the questions are asked. Daymon and Holloway (2001) emphasize that for every participant, the sequencing of questions is not the same as it depends on the process of each interview and each individual's answers.

### **3.5.2 Cyber Ethnography**

Morgan (2014) describes cyber-ethnographic researchers as internet ethnographers. The ethnography of computer-mediated communication (CMC) is often referred to as Internet, cyber-, or virtual ethnography, and ethnography (Hine, 2003, 2005; Ignacio, 2005; Leung, 2005; Mann & Stewart, 2006; Smith & Kollock, 2001). Literature on this area is interdisciplinary, although a major focus has been on “the impact of CMC on social interactions and the presentation of the self-online” (Mann & Stewart, 2006, p. 4). Creating methodological guidelines for this type of research faces the same problems of offline research, which involve the massive diversity of human social experiences, and makes it “virtually impossible to elaborate a methodology that could be employed widely in different online contexts” (Guimarães, 2005, p. 141). The following three steps were involved in the conducting of the cyber ethnography. The steps have been used and accepted by scholars globally (Kozinets, 2002; Catterall and Maclaran, 2001).

The first thing was to have access to the gatekeepers or to gain entry. This involved identifying the suitable online communities. For this study, the online communities identified were the Facebook and Twitter pages of Joe Mettle and Diana Antwi Hamilton. Secondly, in order to gain familiarity with handles, the researcher engaged in non-participant observation, also known as lurking (Catterall & Maclaran, 2001).

The aim was to learn about the social media handles of the celebrities and to also earn a place in the community. By lurking, the researcher identified a strategy of entry. The researcher was able to find clues through one-to-one personal interactions in personal chat rooms. The data collection began and continued until there were no new insights generated. Two forms of data were engaged. The primary data included the data that was directly copied from the Facebook and Twitter pages of the celebrities. The second data included the observations of the researcher of the platforms (Kozinets, 2002). Research indicates that a major disadvantage of copying data directly from the interaction in a virtual community is quantity (Kozinets, 2002). There were hundreds of comments almost on a daily basis. So, the study restricted that period covered to only seven months (December 2020 to June, 2021).

### **3.6 Data Collection Procedure**

#### **3.6.1 Cyber Ethnography**

At the beginning of the data collection process, the researcher made sure she had active accounts on both Facebook and Twitter. As stated earlier, according Leslie (2011), many celebrities have a social media profile, particularly in the music industry, and some of them allow people to sign up as ‘friends’, allowing them to follow celebrities more closely than would be possible otherwise to. As a result, prior to the research, the researcher had been following a number of Ghanaian gospel artists on Facebook and Twitter by liking their pages to follow them. The researcher ran a search on both Facebook and Twitter to identify the Ghanaian gospel celebrities that had a huge number of followers (over 200,000 followers). The researcher followed all the pages for two months and finally selected the pages that were most active and relatively had a higher following and audience. This is confirmed by Byberg et. al.,

(2015) that a celebrity is someone who is known in public by a huge number of a particular group of people. The researcher used various names of gospel celebrities as key words to identify their handles and see their number of followers. Joe Mettle and Diana Antwi Hamilton were names that popped up with huge following according to the definition, hence were purposely selected. Afterwards, the researcher visited the pages of each selected participant and screenshotted every single post made by them within the seven-month period (December 2020-June 2021). The researcher retrieved 334 Facebook posts and 95 tweets of Joe Mettle and 254 Facebook posts and 94 tweets of Diana Antwi Hamilton, totalling seven hundred and seventy-seven (777), posts of the gospel artists. The researcher chose screenshots in order to get the dates of each post on the screen shots and also help avoid alteration to the original texts. The screenshots included posts on text only, images with texts, and videos. The links to videos were downloaded on YouTube and the direct videos posted were downloaded through Facebook Uniform Locator (URL). The data retrieved were stored on my laptop. As advised by Austmann (2015), each post was considered as a single, unique unit of analysis. The researcher created two folders for each participant. A folder for Facebook posts and another folder for twitter posts for each participant, making a total of four folders. Afterwards, the researcher printed the document to aid easy analysis in line with Altheide and Schneider's (2013) advice of saving the data retrieved for later research because it can be more easily searched and a more secure way of reviewing data since one can go back to it at any given time in the course of the study. The researcher paid close attention to the data collected while putting down descriptive notes at every stage in order to gain a general understanding of the contents. After attaining a general overview of the issues inherent in the data by closing looking through, the researcher began coding and went on to categorize them under ten themes. The researcher created a folder for each theme on her laptop



while working with the printed documents as well. The data obtained from the content analysis was supplemented by a personal interview.

### **3.6.2 Interviews**

The purpose for the interviews was to provide a rich contextual backdrop for understanding gospel celebrities and how they present themselves on social media. The researcher had the opportunity of interviewing Joe Mettle and Diana Antwi Hamilton after establishing contacts with them. Joe suggested to the researcher to have the interview on phone with him due to his busy schedules. On that note, on the 23<sup>rd</sup> of February, 2021 at exactly 11:30am, the researcher had a phone conversation with Joe Mettle with a Samsung Galaxy S8 phone. With his permission, the conversation was recorded. In the case of Diana Antwi Hamilton, her manager informed the researcher about Diana's invitation to a concert at Cedar Mountain Chapel Assemblies of God, Shiashi, Accra on the 7<sup>th</sup> of May 2021. The researcher therefore went for the concert to meet with the Manager for an appointment date. After the concert, the manager of Diana Hamilton booked the researcher for the next day for the interview. On the 8<sup>th</sup> of May, the researcher met with Diana face to face at her hotel at Fiesta Residence, Cantonment, Accra for the scheduled interview. With the permission of Diana Hamilton, the researcher recorded the interview with an iPhone7. The researcher used a semi structured interview guide, to direct the sequence of conversation with both participants. The focus was on their experiences, views and ideas on the phenomenon under study. The researcher allowed additional views which were not part of the interview questions. Both interviews lasted for about 15 to 20 minutes. The interview was also characterized by unstructured and open-ended questions, meant to prompt opinions of the participants (Creswell, 2014) and to verify



the experiences of the phenomenon as obtained from the non-participant observations and documents. The recorded interviews were transcribed. The interviews were transcribed and analysed as well. The researcher also sought their permission to use their real names for the study, which they agreed.

### **3.7 Method of Data Analysis**

#### **3.7.1 Qualitative Content Analysis**

According to Krippendorff (2018), content analysis is a research technique or method for establishing reproducible and valid connections between a set of data and its context, whereas Palmquist (2016) defines it as a method for objectively examining the presence of specific words, phrases, characters, themes, concepts, or any communicative language in a body of text. On the other hand, Kenix (2018) contends that content analysis enables the discovery of embedded meanings within texts and can be conducted qualitatively or quantitatively.

When content analysis is conducted beyond the realm of quantification in order to uncover hidden meanings, patterns, and themes within a communicative text, this is referred to as qualitative content analysis (Kenix, 2018). According to Kenix (2018), a qualitative method to content analysis enables "researchers to grasp social reality in a subjective but scientific manner" (p.1). Based on Kenix's (2018) assumptions about qualitative content analysis, the current study used this method to analyse the Facebook posts and Tweets of the participants.

Hsieh and Shannon (2018) are of the conviction that qualitative content analysis is one of the qualitative data analysis methods that is most suited for interpreting text quality or meaning. Hsieh and Shannon (2018) stressed the importance of qualitative

content analysis while attempting to comprehend the meanings and patterns hidden in a communication text. Additionally, it enables the researcher to derive subjective yet scientific interpretations by examining the meanings and patterns contained in the text, whether explicit or implicit (Hsieh & Shannon, 2018). Zakaria (2017) and Owusu Ansah (2018) used qualitative content analysis to examine the patterns and meanings in Facebook posts in examining dialogic public relations by Ghana Police Service on social media. Similarly, qualitative content analysis was used in this study to help the researcher comprehend the meanings and patterns inherent in how Joe Mettle and Diana Antwi Hamilton presented themselves to their audiences on social media.

### **3.7.2 Thematic Analysis**

Thematic analysis is a method of qualitative analysis in which patterns within data are identified, analysed, and reported. It is used to analyse categories and identify recurring patterns in the data (Braun & Clarke, 2018). According to Creswell (2014), this can be accomplished by classifying and organizing data into themes. The procedure entails classifying, categorizing, and identifying patterns in order to establish relationships between variables and components and to construct an acceptable and logical chain of evidence. The researcher coded the different interviews done with participants as well as the data from the social media posts for the current study.

The researcher used qualitative content analysis to interpret the meanings and patterns in the social media posts for this study. In contrast, thematic analysis was used to understand the meanings and patterns in the interviews as well as to organize the inherent meanings and patterns in the entire dataset into themes in order to facilitate

data presentation (Braun & Clarke, 2018). While Zakaria (2017) employed both analytical methods in his work, Braun and Clarke (2018) affirms that combining the two methods for document-related analysis provides a scientific foundation for identifying inherent patterns as well as decluttering a large volume of data into simplified themes for easier presentation and comprehension. In this current study, the researcher identified recurring themes and sub-themes in the interviews and document analysis and organized them into various themes and sub-themes within the specified study objectives to facilitate data interpretation.

### **3.8 Ethical Considerations**

According to Halai (2006), good research is a moral and ethical task, and the researcher should be concerned with ensuring that the interests of study participants are not jeopardized in any manner. In order to prevent or eliminate harm, ethical norms must be followed in all methods of studies. This is due to the importance of protecting human subjects or volunteers in any research (Orb, Eisenhauer & Wynaden, 2017). Ethical considerations are very vital in qualitative studies because:

*Qualitative researchers focus their research on exploring, examining, and describing people and their natural environments. Embedded in qualitative research are the concepts of relationships and power between researchers and participants. The desire to participate in a research study depends upon a participant's willingness to share his or her experience... (Orb, et al., 2017, p. 93).*

In line with this, Halai (2006) proposes three essential ethical problems that researchers must follow during their research. Informed and voluntary consent, confidentiality of information supplied, anonymity of study participants, and no

damage to participants are among them. The current study made a concerted effort to adhere to these ethical norms in order to maintain high standards. In the area of informed and voluntary consent, the researcher informed the various participants about the study and its purpose. This was accomplished first by submitting introductory letters for permission to collect data. Later, an email was sent, and a meeting was scheduled with the participants to debrief them on the study's scope, purpose, and significance.

The participants were also informed that their participation was entirely voluntary and that the study was solely for academic purposes. They were equally given copies of the interview guides to read before the planned interviews. The participants were as well notified that the interviews would be recorded. The recordings of the interviews were shown to the participants to corroborate the information they had provided. Participants' permissions were sought to use their real names in the study.

To avoid or minimize any potential constraints to participants' work schedules, the researcher informed them of any possible consequences that could develop throughout the course of the study. The researcher informed them of the possibility of lengthy interviews and follow-up interviews. This is due to the fact that the participants are busy professionals who may not be available for other periods of information gathering. This information was intended to assist them in readjusting their schedules as well as the researcher's work plan in order to ensure that both the interviewer and interviewees were available for the interviews. In fact, adhering to this approach avoided any potential conflicts between the scheduled interviews and the participants' work schedules.

### **3.9 Trustworthiness of the Study**

In order to validate and make trustworthy the study, the research was founded on the criteria of trustworthiness accorded to reflexivity, adequacy of data, and adequacy of interpretation (Marrow, 2005). The researcher's reflexivity is an important approach for the researcher to understand his or her own effect on the research (Patton, 2002). Invariably, this entailed the researcher's observing her own experiences and understanding of the world which would affect the research process. In the line of reflexivity, the researcher becomes aware of her assumptions, predispositions and personal experiences about research and making them overt to the self and others by bracketing (Fischer, 2009). There are two important points that were considered while interpreting the data collected. The first point is concerned with the structure of the virtual world where identities are created, developed and discarded (Fox & Roberts, 1999). Thus, the characteristics of the participants are often unknown and there is a possibility that the same participant may be interviewed more than once inadvertently (Catterall & Maclaran, 2001). The second point is concerned with the structure of cyber ethnographic research. When interpreting the data, I always remembered that this research is content based. The data analysed is "the content of a virtual community's communicative acts rather than the complete set of observed acts of consumers in a particular community" (Kozinets, 2002, p. 12). In addition, because text-based data is used, the researcher was careful in interpreting the data. In addition to these two above-mentioned critical points, researcher builds trust within the community so that more accurate information can be gathered.

### **3.10 Chapter Summary**

This chapter presented the process of the research and the method of data analysis. Firstly, it highlighted the approach of research used and the design suitable for the

study. It also shed light on the sampling method and size and at every stage rationalizes the various choices the study demanded. Finally, it discussed the method of data collection and analysis in detail and wrapped up with the ethical considerations.



## CHAPTER FOUR

### FINDINGS AND ANALYSIS

#### 4.0 Introduction

In this fourth chapter of the study, findings are presented and discussed. The chapter presents the findings and analysis of the in-depth interviews and cyber ethnography conducted. Various themes and sub-themes were generated for each of the three research questions. The themes were generated from the data. Each theme was adequately described and critically analysed using Goffman's theory of self-representation and the reader-response theory when necessary. The analysis followed the sequence of the research questions, and most importantly fashioned within the theoretical framework of the study. The research questions for the study were as follows:

1. What are the dominant issues Joe Mettle and Dina Antwi Hamilton engage in with their audience on social media?
2. What dimension of self is presented by Joe Mettle and Dina Antwi Hamilton on social media?
3. What are the tone of views expressed by the audience of Joe Mettle and Dina Antwi Hamilton on social media?

#### 4.1 **RQ1. What are the dominant issues Joe Mettle and Dina Antwi Hamilton engage in with their social media audience?**

The research question looked at the dominant issues Joe Mettle and Diana Antwi Hamilton engage in with their audiences on social media. The two celebrities are known to have huge following on Facebook and Twitter according to Byberg et. al

(2015) who describe a celebrity as someone who is known in public by huge number of particular group of people.

This research question therefore sought to identify and examine the themes that run through gospel music celebrities' social media posts and tweets in order to further identify the dominant issues among them. As Penfold (2014) rightly avers that the world is increasingly becoming a celebrity society where videos of stars, individuals are shared and consumed around the world on daily basis. The gospel music celebrities shared different posts on daily basis in order to make their followers derive a sense of gratification in knowing each tiny detail about them (Leslie, 2011). For the purposes of this research, the term "Dominant issues" were operationalised to be posts and tweets of gospel music celebrities on social media that were most occurring.

A thorough coding of seven (7) months posts of Joe Mettle and Diana Antwi Hamilton was done. Findings indicated that the following themes emerged from the gospel celebrities' engagement with their audience: *music, wishes and gratitude, evangelism, advertisements, lifestyle, health, humour and patriotic*. However, the dominant themes were: *music, wishes and gratitude, evangelism and advertisements*.

#### **4.1.1. Issues Engaged on Social Media by Joe Mettle**

To arrive at the dominant issues of the gospel music celebrities, the researcher first investigated the issues of each gospel artist through frequency distribution tables.

The table below, indicates by percentages; the issues Joe Mettle engages in with his audiences on social media. He had a total number of 167 post on music on Facebook and 48 related post on Twitter. This totalled 215 posts on both social media handles and at the percentage of 50.1%. Therefore, on the frequency distribution table of Joe



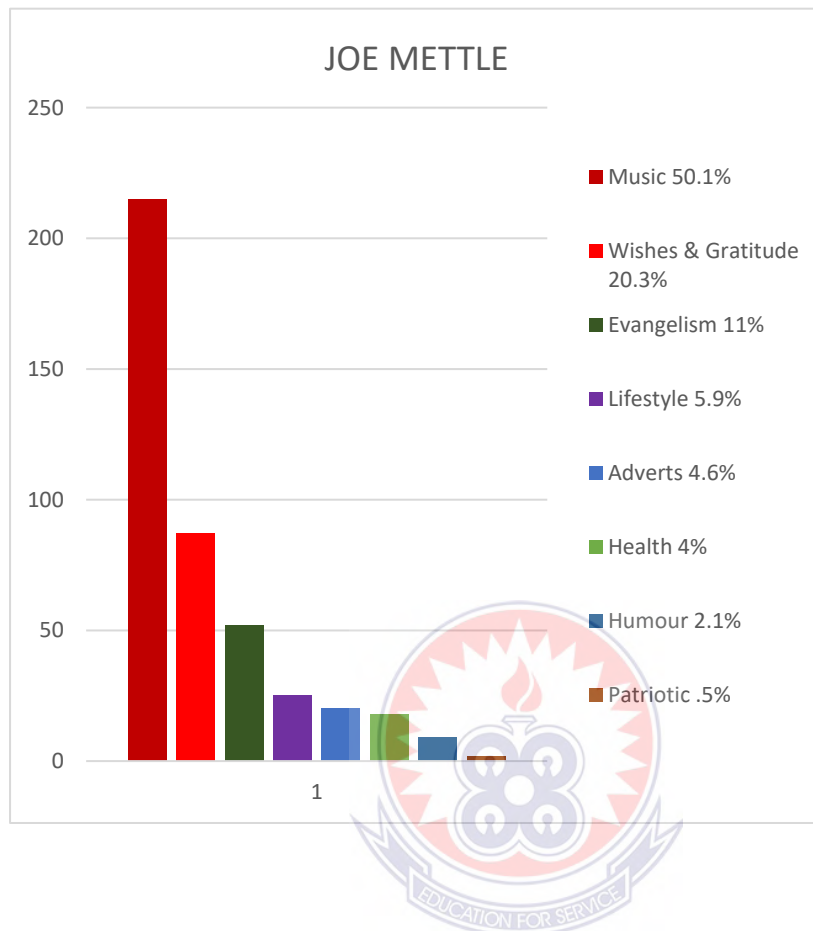
Mettle, the theme of music ranked first. In addition to the theme of music, other dominant themes included wishes and gratitude, evangelism and lifestyle. They ranked at the percentages of 20.3%, 11% and 5.9% respectively.

*Table 4.1 Distribution of Posts Shared on Facebook and Twitter by Joe Mettle from December 2020-June 2021*

Issues Engaged(Posts)	Facebook	Twitter	Total	Percentage (%)
Music	167	48	215	50.1
Wishes & Gratitude	69	18	87	20.3
Evangelism	45	7	52	11
Lifestyle	20	5	25	5.9
Adverts	15	5	20	4.6
Health	7	11	18	4
Humour	8	1	9	2.1
Patriotic	2	0	2	0.5
Total	334	95	429	100

Source: Fieldwork, 2021

*Fig. 1: Bar Graph of Frequency Distribution of the Eight Thematic Categories of the Facebook posts and Tweets, from December 2020 – June 2021.*



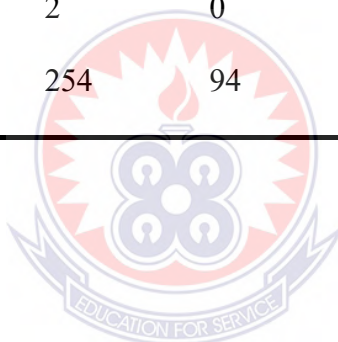
#### **4.1.2. Issues Engaged on Social Media by Diana Antwi Hamilton**

The table below also indicates through the figures and percentages the issues engaged in by Diana Hamilton on social Media. From the above, it is evident that Diana Hamilton discusses music, wishes and gratitude, adverts and evangelism at the following percentages respectively: 40.5%, 19.8%, 16.7%, 12.6% as dominant issues.

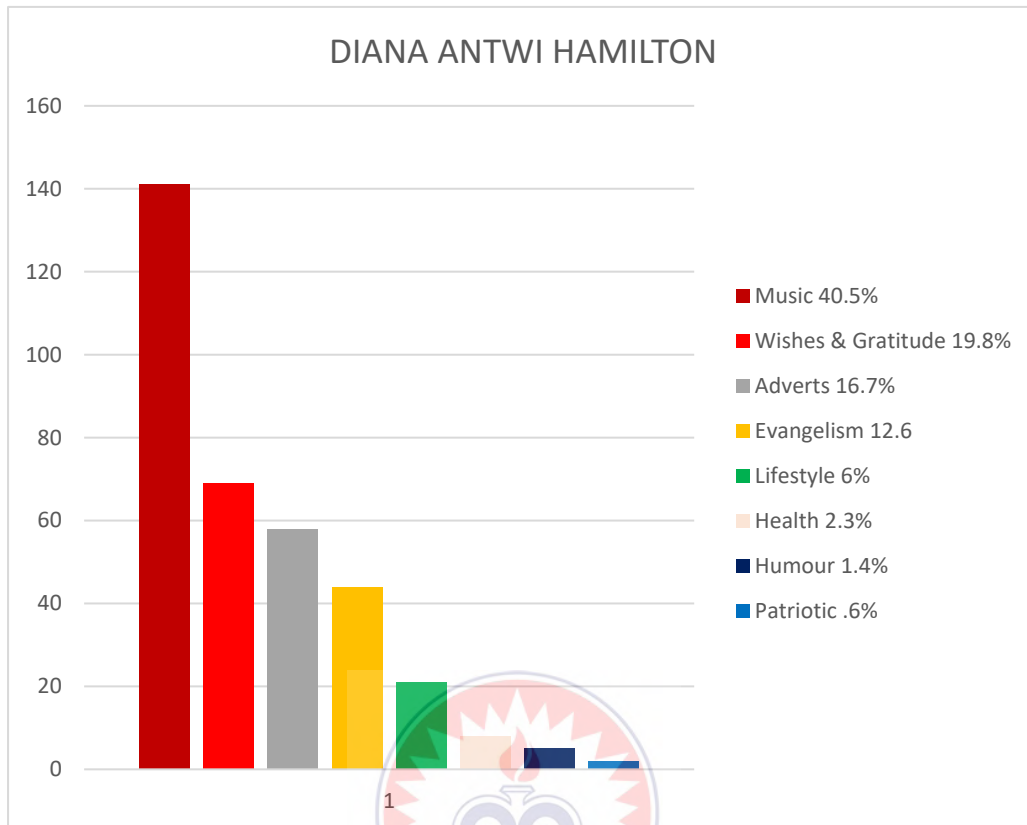
*Table 4.2 Distribution of Posts Shared on Facebook and Twitter by Diana Antwi Hamilton from December 2020-June 2021*

Issues Engaged(Posts)	Facebook	Twitter	Total	Percentage (%)
Music	121	20	141	40.5
Wishes & Gratitude	49	20	69	19.8
Evangelism	29	15	44	12.6
Lifestyle	11	10	21	6.0
Adverts	33	25	58	16.7
Health	5	3	8	2.3
Humour	4	1	5	1.4
Patriotic	2	0	2	0.5
Total	254	94	348	100

Source: Fieldwork, 2021



*Fig. 2. Bar Graph of Frequency Distribution of the Eight Thematic Categories of the Facebook posts and Tweets from December 2020 – June 2021.*



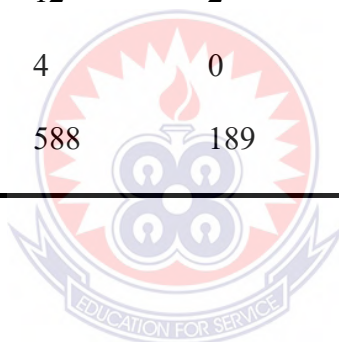
#### **4.1.3 Dominant Issues Engaged on Social Media by Gospel Music Celebrities (Joe Mettle and Diana Antwi Hamilton)**

The cumulative table below clearly indicates the eight dominant themes gospel celebrities engage in with their audiences on social media. However, four of the issues were considered dominant for the purpose of this study. These include, music, wishes and gratitude, evangelism and advertisements.

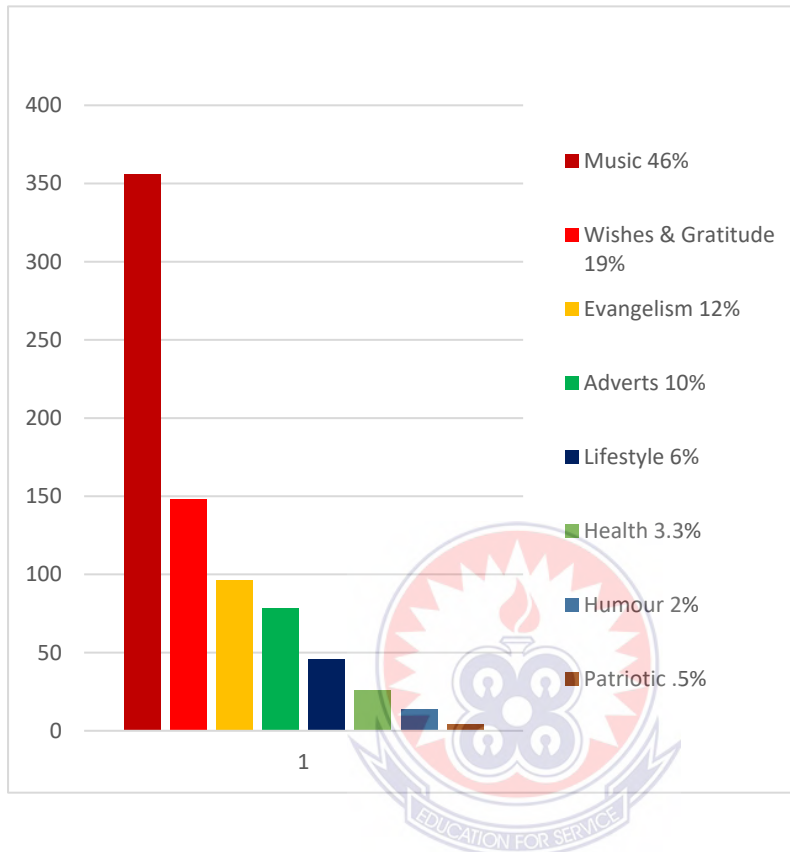
*Table 4.3 Cumulative Frequency Distribution of Posts Shared on Facebook and Twitter by Joe Mettle and Diana Antwi Hamilton from December 2020 –June 2021.*

Issues Engaged (Posts And Tweets)	Facebook	Twitter	Total	Percentage (%)
Music	288	68	356	46
Wishes & Gratitude	118	30	148	19
Evangelism	74	22	96	12
Adverts	48	30	78	10
Lifestyle	31	15	46	6
Health	12	14	26	3.3
Humour	12	2	14	2
Patriotic	4	0	4	0.5
Total	588	189	777	100

Source: Fieldwork, 2021



*Fig. 3. Bar Graph of Cumulative Frequency Distribution of the Eight Thematic Categories of the Facebook and Twitter Posts of Gospel Music Celebrities (Joe Mettle and Diana Hamilton) from December 2020 – June 2021.*



#### ***4.1.3.1 The Theme of Music***

One of the major things that the gospel music artists use their social media platforms for is to share music for the consumption of their fans as Penfold, (2014) suggests.

Joe Mettle and Diana Antwi Hamilton who are known to be famous share their music videos and that of their friends on social media for the consumption of their audiences. This affirms what, Penford (2014) opine that the world is increasingly becoming a celebrity society where videos of stars, individuals, the popular and famous are shared and consumed around the world on a daily basis.

The indicators of this theme include *sharing links to their new music tracks and videos* so that their fans can follow to either listen, watch or download, *sharing music information about their friends who are equally doing music, information about an upcoming music project or event, posters inviting fans to music events, rehearsal sessions, announcing their successes or achievement in music and also announcing their appointments with media houses.*

Findings revealed that the theme of music ranked first for both artists at a percentage of the 50.1% for Joe Mettle and 40.5% for Diana Antwi Hamilton, totalling 46% for both gospel music celebrities on social media. This means that music covers almost 50% of issues the two selected gospel celebrities engage in on social media, hence it is the most dominant issue. This may be due to the fact that, music is what they do, therefore the main things they share. According to Marwick, (2010), celebrities see their followers as a fan base hence they often construct their online personalities for the consumption of these fans. In relation to Marwick, (2010) since these celebrities brand themselves to their fans as gospel musicians, they almost all the time share posts that will be loved by their fans.

Applying the above findings to Goffman's (1959) presentational self, Facebook and twitter are stages and the posts and tweets that the celebrities share, whether written texts, videos or images are seen as the front stage performances. The front stage performances of Joe Mettle and Diana Antwi Hamilton include the sharing of their images, music videos, performances, posters and flyers, information about an upcoming music project or event, rehearsal sessions, announcing their successes or achievement in music and also announcing their appointments with media houses.

The gospel music celebrities are the social actors whereas the back stage performances are the things that the celebrities do to prepare themselves for the performances on the front stage. Joe Mettle and Diana Antwi Hamilton as actors in this regard, used Facebook and Twitter to stage their performances to their audiences.

*Fig 4. An excerpt of Joe Mettle announcing his event.*



*Source: Researcher's Field Data 2021.*

*Fig. 5. An excerpt of Diana inviting fans to join her on Hitz fm,*



*Source: Researcher's Field Data 2021.*

For instance, in the above posts, Joe Mettle had a concert on the 27<sup>th</sup> of June, 2021 and he shared the flyer of the event frequently to his audiences to invite them.



Also, due to their celebrity status, most media houses invited them for interviews and live music performances. They shared with their audiences, flyers or posters inviting them to tune in to the radio or television stations to listen to their interviews and performances.

For instance, also in the extract above, Diana Hamilton shared a post on twitter inviting her audience to tune in to Hitz FM on the 28<sup>th</sup> of June at 7:30am GMT, to listen to her.

This is in sync with Kerrigan et al., (2011), who posit that social media has drastically changed the way consumers obtain information about celebrities. According to the study, in the past, information related to celebrities was created by press agents and public relations specialists and was communicated to consumers through the traditional media like radio, television, magazines and newspapers. Innovations in technology have allowed Joe Mettle and Diana Antwi Hamilton to take ownership of their social media content, allowing their audiences to engage directly with them on social media as suggested by Kerrigan et al., (2011). The gospel music celebrities are therefore able to communicate and share favourable information with their audiences.

Additionally, the gospel music celebrities updated their audiences not only on upcoming music events but also images with captions of previous music events and how successful they were. An example is when Diana Antwi Hamilton shared pictures of her performance at Cedar Mountain Chapel and invited fans who missed the previous performance to join in her next session.

Fig.6. A n excerpt of Diana Antwi Hamilton sharing pictures of her performance.



*Source: Researcher's Field Data 2021.*

From the above, it is evident that the gospel music celebrities use music to engage more with their audiences on social media and this is also in sync with Shapero (2015) who posits that the business model of the music industry has undergone significant change over the last decade due to the advent of technology and the impact of artists on audiences. In this study, the celebrities won the attention of their fans by creating music related contents which had great impact on their audiences. The findings of Shapero (2015) concluded that social media users had high level of access to artists and high level of music consumption through Twitter, Spotify and streaming services. The findings of this study also confirms the assertion of Shapero (2015) that modern media grant music artists control over higher number of individuals as in the case of Joe Mettle and Diana Antwi Hamilton. Diana confirmed in her interview;

I touch on music....in addition to the word, you share with them what they admire about you.

Diana Antwi Hamilton interview (May 8, 2021).

Fig. 7. An extract of Joe Mettle announcing an up-coming music.



*Source: Researcher's Field Data 2021.*

Joe Mettle was found sharing posts on an upcoming music” Enyo” in which he was featured by a music group. He inscribed on the image; “*Something amazing is coming. Watch out family. @bethel revival choir. #Enyo.*”

Fig.8. Diana Hamilton’s video” Nsenkyerene Nyankopon” shared on social media.



*Source: Researcher's Field Data 2021.*

Additionally, Goffman (1959) as cited in Littlejohn and Foss (2011) avers that for an individual to project him/herself in favourable manner, he/she ought to understand the basic meanings society ascribe to a particular situation in order to act in a way that will ensure fulfilment of individual's goal. In the case of the celebrities under this study, they understand the basic needs and expectations of their online society and therefore act in a particular way that will ensure satisfaction, they post various contents on music to derive the needed satisfaction of their fans. As described above, Diana Hamilton projected herself in a favourable manner to her audience by sharing her music video 'Nsenkyerene Nyankopon' which attracted 10million views according to the post. Audiences derived satisfaction from the post because their expectation of the music celebrity was met by the post made. The above extracts are examples of the contents they share to enhance audience satisfaction.

Both music celebrities also shared upcoming music of their friends such as Ohemaa Mercy's new release, Akesse' music, MOG and Luigi Maclean, Nathaniel Bassey.

*Fig.9. An excerpt from Joe Mettle sharing an up-coming music of Nathaniel Bassey*



*Source: Researcher's Field Data 2021*

#### ***4.1.3.2 The Theme of Wishes and Gratitude***

The second dominant issue celebrities engage in according to the study is the theme of Wishes and Gratitude. The indicators of this theme were mostly wishes on *birthdays, father's day, holidays, international women's' day, new year wishes, congratulatory messages and appreciation*. The theme ranked second on the cumulative table at a percentage of 19. This means that aside sharing music with audiences on social media, Joe Mettle and Diana Antwi Hamilton also engage more with their fans on sharing issues on wishes and gratitude. Some of the indicators of the theme included words like 'thank you', 'appreciate' happy birthday', 'grateful', 'medase' (thank you). This assertion is confirmed in Goffman's (1959) assertion on self-presentation that when individuals (gospel celebrities) post information, publication, commentaries and personal data, they make an impression on the end user in their social media post. The gospel music celebrities make an impression about themselves to their audience as being caring through their wishes. These wishes make the celebrants or audiences accepted and appreciated by the gospel celebrities. This implies that the followers or audiences feel accepted and happy when they are wished by the gospel celebrities. Not only were the fans happy with birthday wishes but any other wish that was posted. Joe Mettle wished his friends, mom, dad and wife happy birthdays. He also wished Archbishop Duncan Williams and Pastor Eastwood Anaba happy birthdays.



*Fig. 10: An extract of Joe Mettle's Birthday wish to Archbishop Duncan Williams.*



*Source: Researcher's Field Data 2021.*

*Fig. 11: A tweet from Joe Mettle wishing his fans a happy new year.*



*Source: Researcher's Field Data 2021.*

*Fig. 12: An excerpt of Joe Mettle wishing a fellow Musician a happy birthday.*



*Source: Researcher's Field Data 2021.*

Diana Hamilton also engaged on issues on wishes and gratitude. For example, she wished all women a 'happy international women's day celebration'. Diana Hamilton showed appreciation in her posts and tweets to her fans, team members and fellow artists for supporting her in her nominations and awards.

*Fig. 13: An extract of Diana Hamilton wishing women a happy internal women's day.*



*Source: Researcher's Field Data 2021.*

*Fig. 14: An excerpt of Diana Hamilton showing gratitude to fans.*



**Source:** *Research's field data, 2020-2021.*

Joe Mettle also thanked his fans for being part of his recording. The two gospel music celebrities almost always thanked their audiences for their support.

*Fig. 15: An extract of Joe Mettle showing gratitude to his fans.*



**Source:** *Researcher's Field Data 2021.*

Even though Diana Hamilton sometimes extended her well wishes to her audience on their birthdays she thinks it's better to call or meet with them if it's possible. This is



confirmed by Gharbi & Sassi, (2015) that face-to-face interaction in the social context promotes relatively genuine representation of the self-whereas social media facilitates more fraudulent representations. Diana indicated that,

... its even hard to call someone to wish them a happy birthday. We think when we put a picture of someone there on social media wishing him a happy birthday, we've told him. We are losing the essence of contacts. –one to one. I pray we don't lose it. - Diana Hamilton (interview May 8, 2021).

#### **4.1.3.3 The Theme of Evangelism**

The theme of Evangelism is the third dominant issue discussed by the gospel music celebrities on social media according to the study. The theme ranked third on the cumulative frequency distribution at 12%. The indicators for the theme “evangelism” included texts on religious posts and biblical verses or quotations. Even though evangelism ranked third on the cumulative distribution table, it ranked 3<sup>rd</sup> at 11% on the frequency table of Joe Mettle and 4<sup>th</sup> at 12.6% on the frequency table of Diana Hamilton. This was because Joe Mettle was found with more posts and tweets that bothered on evangelism. Notwithstanding the differences in the percentages on their respective distribution tables, the two selected gospel celebrities have interest in evangelism on social media. Since social media and religion is a new and burgeoning field, relatively little has been written on the subject. However, some authors have begun to embrace this new and canonically approved form of evangelisation (Westen, 2013). According to Cheong (2012), the internet has become an increasingly popular place for social and religious interaction, and looks for the consequences of the changes for churches and other religious organisations. Hence from the study, the

gospel music celebrities used social media for religious interactions. Joe Mettle and Diana shared images with tests on religious quotes and biblical verses.

*Fig. 16 An extract of Joe’s post on Facebook on evangelism.*



Source: Research’s field data, 2020-2021.

*Fig. 17: An extract from Diana Hamilton’s post on Facebook on evangelism*



Source: Research’s field data, 2020-2021.

The extracts above are examples of religious posts made by the gospel music celebrities that showcase the theme of Evangelism. Manning (2016) asserts that social media is used to facilitate the creation or sharing of information, ideas and other forms of expression via virtual communities and networks. The celebrities therefore take advantage of their celebrity status to create contents on religion for information sharing which is themed under 'evangelism'.

Also from the interview data, both Joe Mettle and Diana Hamilton agreed on using social media as a means of evangelism. They see social media as a source of engagement which enables them to spread the word of God. They see themselves as vessels of God, and as such should be able to use whichever means appropriate to propagate God's message to their fans. Even though evangelism is not the major issue discussed as compared to the theme of music, their audiences consider the posts on evangelism as worth knowing as suggested by Leslie, (2011). According to Leslie (2011) while some of the information posted to these sites might be trivial and mundane but in postmodern culture even this mundane and trivial information is considered worth knowing.

They evangelise through motivational messages, through their music and also through Biblical verses. According to Joe Mettle, his 'vocal point is to spread the word of God which is the gospel through music'. He is of the belief that his music is inspired by God's word and as such, as he sings, he is also evangelising. He notes that;

for me, my social media usage inspiration will be that, first of all I preach the word of God through music even though I'm a musician, an artist and everything, my vocal point is to spread the word of God

which is the gospel through my music. - Joe Mettle (Interview Feb. 2021).

Diana Hamilton is of the view that Jesus would have also used social media to preach, were he to be born in the 21<sup>st</sup> century. She avers,

if Jesus had been here, he wouldn't go and stand on a boat to preach...Jesus used the boat to preach... That's what they used to travel... so that was their social media'. -Diana Hamilton (interview May 8, 2021)

This finding is in sync with Hipps (2005) as he argues that it is important to realise that evangelism is about transmitting eternal truths, therefore, the messages must never change, but the channels and means must constantly be updated to reach each new generation. According to Diana Hamilton interview, at times, some Biblical verses were shared with the fans.

so you wake up in the morning, the Lord drops a message in your heart and then you put it out'. Diana Hamilton (interview May 8, 2021)

The gospel musicians were of the opinion that when they are able to share the word of God through music and other Biblical quotations, they end up being a blessing to people. Diana Hamilton indicated further;

You are also able to resuscitate hope and become a blessing to the fans. 'I think when we put out a song and somebody is saying you are speaking my story, so that's the aim, to be a blessing to someone'. - Diana Hamilton (interview May 8, 2021)

She further reiterates the need to touch the hearts of people and turn those hearts to God as part of the evangelism. She avers,

so it's to touch the hearts of people... People will then be able to turn their hearts to God who is the ultimate'. Diana Hamilton- (interview May 8, 2021).

#### ***4.1.3.4 Advertisements***

The theme on adverts ranked fourth on the cumulative table with a percentage of 10.0%. Even though it ranked fourth on the cumulative table, it ranked third on the distribution table of Diana at 16.7% and fifth on the distribution table of Joe with a 4.6%. This indicates that, aside sharing of music, Diana is more engaged in the advertisement of products and services of consumers rather than Joe. The use of social media helps the celebrities to reach as many fans as possible.

Clayton (2013) as cited in Wright (2015) opine that, celebrities use their social media pages to promote and distribute materials which is less costly but produces higher revenues for the producers due to bypassing the standard distribution channels. As stated by Clayton (2013), the two celebrities have their personal businesses they do. Diana and Joe use social media to advertise their own products and that of others as well.

Joe Mettle owns a studio called the 'Reverb Studio' for rentals and Diana also owns a clothing line called the DH clothing(Dhbydh). They use their social Media handles to advertise them to their audiences. For instance, Joe Mettle announced the opening of his new studio on Facebook and asked his audiences to call for details. Diana Hamilton also tweeted her picture on her birthday and announced her clothing line.

Fig. 18: An extract of Joe Mettle advertising his studio



Source: Research's field data, 2020-2021.

In most posts and tweets of Diana, she would acknowledge her clothing line by way of drawing the attention of her audiences.



Fig. 19: A post of Diana Hamilton announcing her clothing line.



Source: Research's field data, 2020-2021.

Fig.20: An excerpt of a tweet showcasing Diana Hamilton's clothing line.



Source: Research's field data, 2020-2021.

In the above image (fig 20 & 21) she indicated that her dress is by Dhbydy which happens to be her clothing line. She also shared a screenshot of an advert she did in *the spectator* newspaper for her clothing line. She invited audiences to visit the clothing site-dybydh.com.

According to Marwick, (2010) celebrities often see their followers on social media as a fan base and this leads them to construct their online self for the consumption of these fans (Marwick, 2010). Not only does social media give Joe Mettle and Diana Antwi Hamilton their own voice and choose what they want to disclose, it also speeds up the process of releasing news and allows them to connect with their audience on a deeper level (Wright, 2015).

From the interview, Diana Hamilton avers,

nobody goes to the beach to go marketing except the fisherman. But even the fisherman is on social media'. -Diana Hamilton (interview May 8, 2021)

Joe Mettle avers;

social media has given me the medium to reach more people than I used to'. -Joe mettle (interview, Feb. 2021).

Joe also used his social media channel to advertise products such as honey and catering services. Diana on the other hand used social media to promote Enterprise Life products and services, Sunshine Magazine and a lot more. This confirms Jin and Phua, (2014), assertion that is possible for fans to be affected by these posts, it can be seen as a form of celebrity endorsement.



Fig.21: An extract of Joe Mettle advertising honey



Source: Research's field data, 2020-2021.

Fig. 22: Extracts from advertisement Enterprise life, Diana on Social Media.



Source: Research's field data, 2020-2021.

Also the extract above describes Diana Antwi Hamilton's endorsement for the Enterprise Life 'Akwantupa Policy'. According to Samadova (2016), celebrity endorsed advertisement on social media do have positive influence on respondent's purchasing intentions. In sync with the above, the gospel music celebrities' advertisement on social media positively influence the purchase decisions of their audiences and therefore make them purchase their products. The advertisement by the celebrities which is like an endorsement, increases traffic to their social media pages as discovered by Rantanen (2017) who posit that celebrity endorsement increases traffic to the companies' websites as well as serve as catalyst for positive feedback from customers.

In conclusion, according to the cumulative frequency table above, music engaged in was at the percentage of 45.8% which can be approximated to 46%. This means that sharing music videos and links to new and old videos, sharing of music of friends, information of upcoming events, posters on new music or event and other indicators on music took almost fifty percent of the issues discussed. This implies music is the most dominant issue discussed on social media by the two gospel celebrities. The remaining 54% percent of issues were discussed within the other seven themes at different percentages.

Even though most issues shared by the gospel celebrities were trivial in percentages, Leslie, (2011) opine that, the followers of celebrities derive a sense of gratification in knowing each tiny detail about the celebrities they follow. This implies that followers of Joe Mettle and Diana Hamilton derive their gratification from the posts shared to them no matter how trivial they are.

## **4.2 RQ2. What dimensions of self is presented by Joe Mettle and Diana Antwi Hamilton on social media?**

On research question two, the study sort to find out the type of dimensions of self-presented by Joe Mettle and Diana Antwi Hamilton through the lens of Goffman's dimensions of self. This will also help the study identify whether Joe Mettle and Diana Antwi Hamilton have same personalities offline and online.

This is to help draw a distinction between the two personalities and to indicate what their beliefs are so far as their online and offline identities are.

### **4.2.1 Joe Mettle's Public Dimension of Self**

According to Marshal (2010), Public self in celebrity discourse is concerned with the celebrity activities of what Marshall (2010) identifies in a typical celebrity expression as the "industrial model of a person" (p49). It includes announcing upcoming shows, event appearances, performance times and host of others. Online presentations at this level can be compared to Goffman's (1959) front stage performance.

From the 7 months of study, it was revealed that Joe Mettle adopted the public dimensions of the online self as purported by Marshall (2010). Thus, Joe Mettle was cautious of what he put out on his social media handles. The researcher found that what he puts on his social media is not necessarily who he is offline. His front stage and back stage lives are different. Though he at times allow his audience to watch backstage preparations towards major events, he did not go beyond that. He believed that it was not everything that one needs to put out there. He said, '*There are some things that are meant for family only*'. When asked how his posts reflect his personality, he argued that,'

I am also one of those that believe there can be a full persona but then you choose what to share with the public and what is kept by your family and your close friends. So there is a persona, aside of it not necessarily being a pretence but just a side that's supposed to be known by the public' -Joe Mettle (Interview, Feb 2021).

He emphasised on the fact that having a different persona off social media did not make one fake. However, it is just a means of protecting yourself from certain unforeseen dangers. He believed one needed to get to a certain level of relationship formation with their fans before letting out other information about their personal lives. In further explanation, he emphasised that;

...bear in mind that even though social media are people that follow you and love what you do, you may not know all of them personally. Sometimes, they may know things that you will never know. Relationship is a two-way thing so that's why there's a limit to how much you share on social media so not everything about myself can be determined by social media. It's a choice' - Joe Mettle (Interview, Feb. 2021).

Celebrities can choose to hide some aspect of their lives, as indicated by Joe Mettle. This position of Joe Mettle affirms the position of Walton and Rice (2013), that the Internet age offers multiple forms of presenting multiple selves. Their assertion is further substantiated by Ellison and Boyd (2013) who believe that since internet users lack visible bodies, self-representation in online spaces offers participants many possibilities to actively construct a representation of how they would like to be identified. In the case of Joe Mettle, Facebook and Twitter are the stages, the fans of Joe Mettle are the audience, the kinds of things posted by him and how they are posted are the performances whereas the Joe Mettle is the actor.

Joe Mettle was seen to share posts on upcoming shows, performances, music videos and link to videos, videos of others, adverts, and others but was cautious of sharing his personal life to his fans. The study therefore reveals that Joe presents the public self which can be compared to Goffman's (1959) front stage, therefore there were no screenshots of Joe Mettle's private self to be displayed by the researcher.

#### **4.2.1b Diana Antwi Hamilton's Public and Public Private Dimensions of Self**

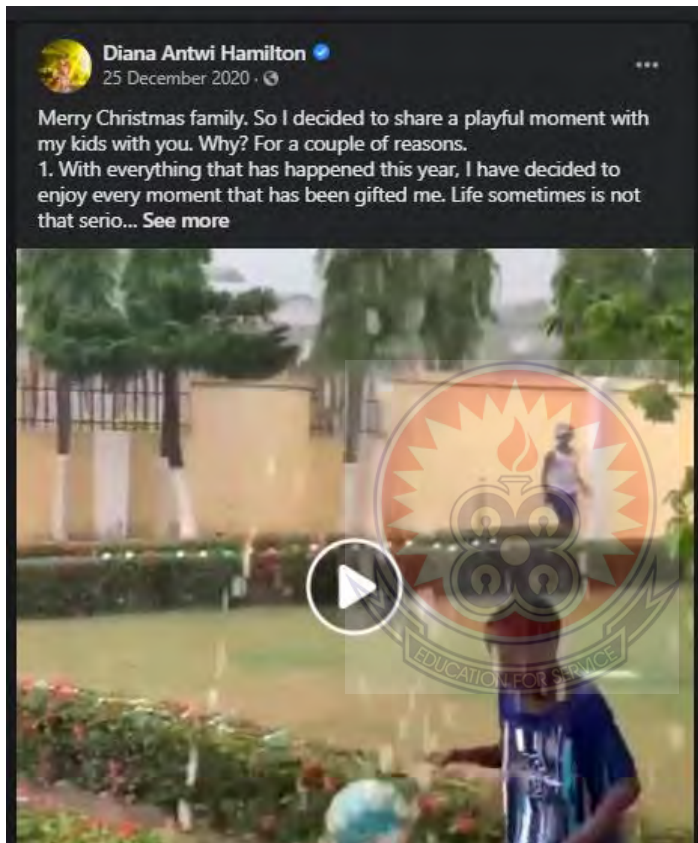
As stated earlier the 7 months' post of the celebrities indicated their public dimensions of self-according to Goffman, (1959). Diana demonstrates the public celebrity discourse which is concerned with celebrity activity which Marshall (2010) describes as the 'industrial model of a person or public self. The 7 months' study revealed that she does these activities through announcing upcoming shows, event appearances, performance times, sharing of flyers and posters, adverts and a host of others. Goffman, (2010) presentation at this level can be compared to Goffman's, (1959) front stage.

Goffman's (1959) describes the back stage as involving those things that the fans do not see on social media. Mostly it involves the personal lives of the celebrities which they want hidden from society. They also involve activities that do not relate to their core business of sharing their music. This is the Public Private self, according to the theory of self-presentation (Goffman, 1959). The backstage is often that stage where only a few people have the privilege to observe and to prepare the artists for the front stage performance.

Diana however shares part of her private live with her audience. She holds live chats where she talks about herself, team and family. She also shares pictures of her time

with her kids, husband and even life at home. This dimension of self implies some sort of further exposure of the individual's life. Diana shared a video playing with her kids during Christmas. She also shared a video in which she was dancing in her living room.

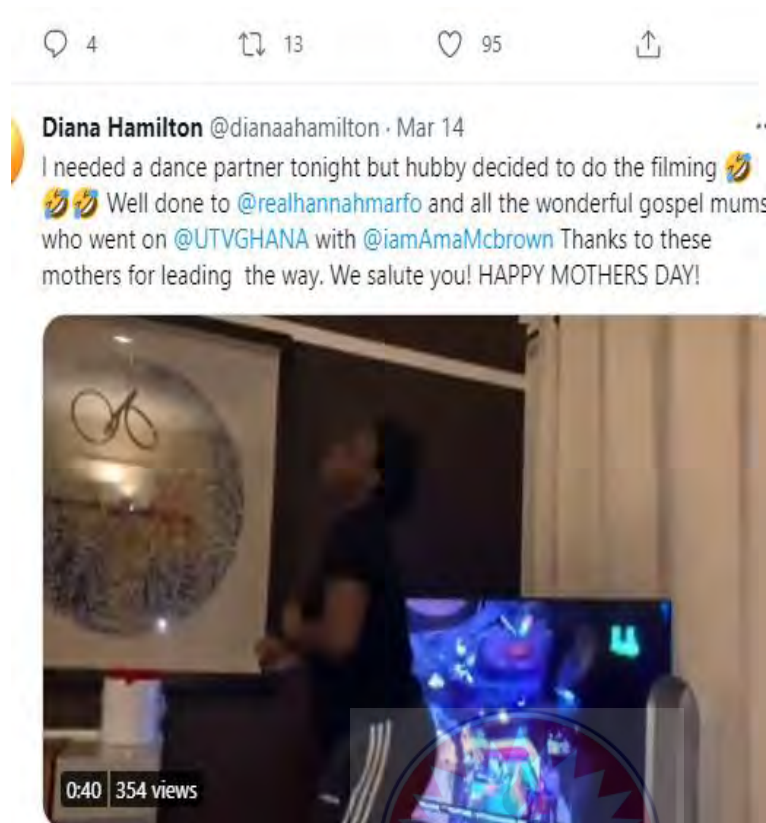
*Fig. 23: Excerpts of Diana's scene, playing with her kids at home.*



**Source:** *Researcher's field data, 2020-2021.*



Fig. 24: An excerpt of Diana Hamilton Dancing at home.



Source: Researcher's field data, 2020-2021.

The figures above show Diana's playful moments with her kids. Diana also shared a post of herself dancing at home.

Diana Antwi Hamilton argued that what was seen on social media about her is the same as what you see on her activities offline. She emphasised that what one sees is what he or she will get any day, any time about her. She related this trait of herself to the fact that she was a realist and did not see the need to have different front stage and back stage identities. Diana Hamilton noted:

what you see is what you get, and so if I am excited, I think it will pop through my message. If I am in a prayerful mood, I think it pops through my message'.

Diana Hamilton (interview May 8, 2021).

The findings of the study reveals that because Diana Hamilton believes in having the same lifestyle online and offline, she is careful about her everyday decisions and actions. She wants her online and offline personalities to reflect who she is at all times.

The study found out that, though her philosophy is ‘what you see is what you get’, there are instances where she sieves through the content she puts on her social media handles. She does not want anything that will disrupt with a particular message she puts out there. She is also careful about the type of images she puts on social media. For example, she argued,

so yes, if you are taking a picture and you think this picture will cause people to have too much negative publicity, give it attention and take the focus off the message you want to put up, you take that out. If the video is too long and you feel nobody is going to have the attention span for it, you edit it. So we select the best. We chose the best and we edit when necessary’. - (Diana Hamilton Interview, May 8, 2021).

Diana Hamilton also puts her backstage preparations on her social media handles. She puts content ranging from meetings, prayer time, time with kids, song preparation her professional work as a nurse and time out. At the back stage, she does a lot of prayers. She narrates,

what we are able to get on the stage is a reflection of what we have done back stage. As Christians, if you haven’t prayed, you can’t produce’. Diana Hamilton (interview May 8, 2021).

As the times changes, the application of the identity theories have been moved from their natural spaces on to that of social media where internet users get to construct, modify and alter their preferred identities online. Easthope (2009) supports the above statement with his view that “we are moving from rooted identities based on place,



and toward hybrid and flexible forms of identity” (p. 62). Orsatti and Reimer (2015) believe that social media might not be much different from traditional discussion boards as it allows for social conversations and connection of people. Yet, what is different is the scale and scope with which social media has become part of people’s everyday life. Diana shares moments she has with her children to her fans. She shares her profession as a nurse also to her fans. Her moments of fan at home is also shared with her fans.

*Figure 25: An extract of Diana exhibiting her profession as a nurse to her fans.*



**Source:** *Researcher’s field data, 2020-2021.*

#### **4.3 RQ3. What are the tones expressed by fans of Joe Mettle and Diana Antwi Hamilton?**

Research question three involved a cyberethnographic analysis of events on the Facebook and Twitter pages of Joe Mettle and Diana Antwi Hamilton through the

lens of the reader response theory. This research question also afforded the study to find out what fans normally discuss about celebrities. The reader response theory focuses on readers and their relationship with the text they read to create meaning. The role of the reader cannot be absent from our understanding of a text. Readers actively engage in constructing meanings they find in a text (Tyson, 2006). This section of the study analysed the interactions between the celebrities and their fans though the lens of the reader-response theory.

The tables below describe the data collected on the tone of the audiences of the two selected celebrities on Facebook and Twitter. They also give overview of the number of positive, negative and neutral tones.

*Table 4.4: Frequency table of tones of the audience of Joe Mettle.*

Tone	Facebook	Twitter	Total	Percentage (%)
Positive Tone	254	96	350	93
Negative Tone	0	0	0	0
Neutral Tone	20	6	26	7
Total	274	102	376	100

Source: Fieldwork, 2021

In the case of Joe Mettle, 274 data were collected, consisting of 254 positive tones, 20 neutral tones and zero negative tones on Facebook. On Twitter, 102 tweets were collected. This consisted of 96 positive tones, 6 neutral tones and zero negative tones.

Therefore, the total positive tones gathered from Joe Mettle's audience on social media (Facebook and Twitter) is 350 which represents 93%. Additionally, 26 neutral tones were gathered on social media. This also represents 7%.

*Table 4.5: Frequency table of tones of the audience of Diana Antwi Hamilton*

Tone	Facebook	Twitter	Total	Percentage (%)
Positive Tone	302	101	403	95
Negative Tone	0	0	0	0
Neutral Tone	19	2	21	5
Total	321	103	421	100

Source: Fieldwork, 2021.

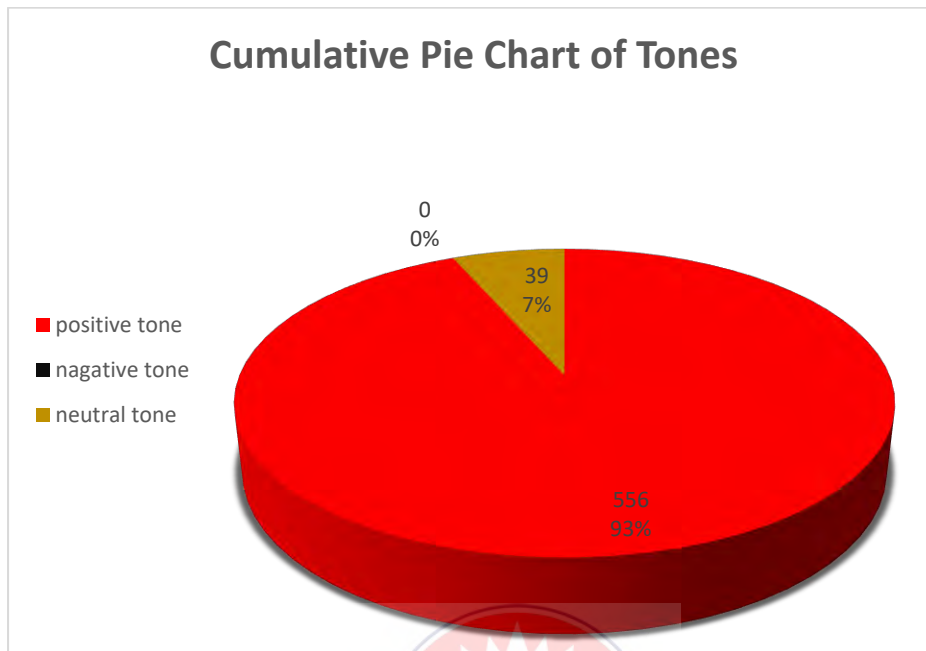
In the case of Diana Hamilton, a total of 321 data was gathered, consisting of 302 positive tones, 19 neutral tones and zero negative tones on Facebook. On Twitter, 103 tweets were collected. This consisted of 101 positive tones 2 neutral tones as well as zero negative tones.

Therefore, the total positive tones gathered from Diana Hamilton's audience on social media (Facebook and Twitter) is 403 which represents 95%. Additionally, 21 neutral tones were also gathered on social media. This represents 5%.

*Table 4.6: Cumulative table of tones of the audience of Joe Mettle and Diana Antwi Hamilton.*

Tone	Facebook	Twitter	Total	Percentage (%)
Positive Tone	556	197	752	94
Negative Tone	0	0	0	0
Neutral Tone	39	8	47	6
Total	595	205	799	100

Fig. 26: Cumulative Pie Chart of tone views of audiences of the two gospel music celebrities.



**Source:** *Research's field data, 2020-2021.*

In the cumulative table above a total of 595 data was collected, consisting of 556 positive tones, 39 neutral tones and zero negative tones of both gospel music celebrities on Facebook. On Twitter a total of 205 data consisting of 197 positive tones and 8 neutral tones and zero negative tones were realised. Therefore, the total positive tones of the two gospel music celebrities realised was 752 at 94%. Total negative tone was 47 at 6%.

#### 4.3.2 Positive Tone

Schamari and Schaefer (2015), posit that a positive tone reflects a sense of admiration, affection, appreciation, approval, benevolence or it is often celebratory in nature. While a positive tone of voice is not just about being polite, it is also more concise and assists the reader in accomplishing tasks due to its easier wording and use

of fewer words (Schamari & Schaefer, 2015). The study therefore realised that almost every comment reflected a sense of admiration, appreciation, or celebratory, hence was considered a positive tone. This was probable because the audiences of the selected celebrities already had some experiences, beliefs expectations and assumptions that are positive towards the selected celebrities as purported by Schamari and Schaefer (2015). The fans were mostly praising the works of the artists. When Joe Mettle posted the video of his latest song ‘Ye Obuami’, Some of the positive tones included; *great tune, congratulations, powerful, amazing, great testimony, the song is a breakthrough for me.*



Fig. 27 Positive comments on Joe Mettle's song "Ye Obuami"



Source: Research's field data, 2020-2021.

Diana's post also attracted a positive tone after she won the Gospel Song of the year as well as Artist of the year on the Vodafone Ghana Music Awards(VGMA).

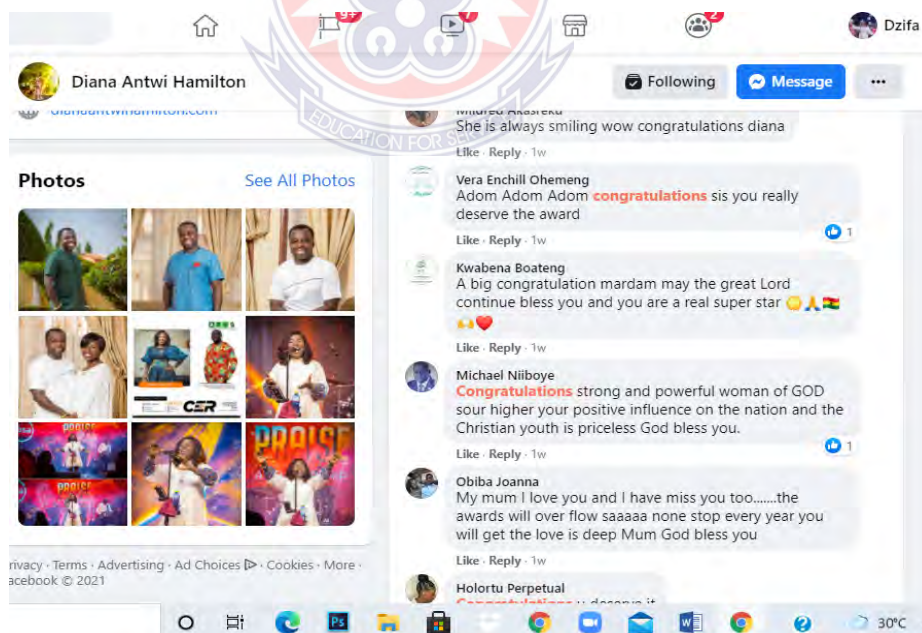


Fig. 28: An extract of Diana Hamilton's award.



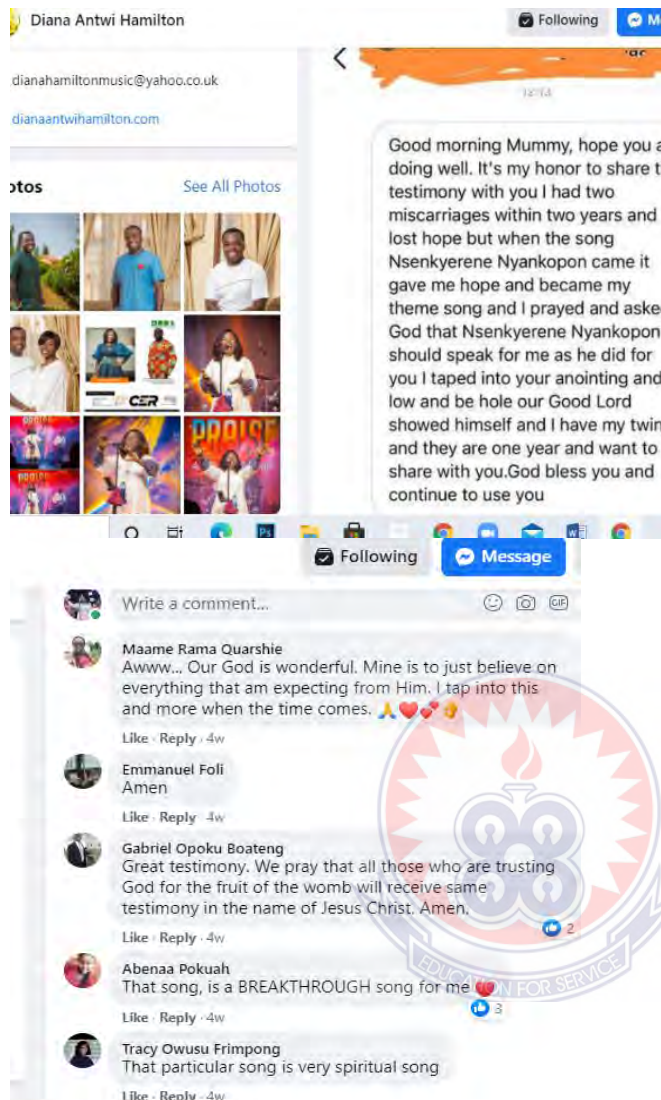
Source: Research's field data, 2020-2021

Fig. 29: An extract of positive tones of Diana's audiences on her award.



Some of the fans also praised the anointing prowess of Diana Hamilton after she posted a testimony of a woman who gave birth to twins after listening to her music.

Fig. 30: An extract of positive tones after Diana shared testimony of a fan.



Source: Research's field data, 2020-2021

On the affirmatives, fans often praised the looks of the celebrities. They praised their sense of fashion and that affirmed the purpose for putting images on their social media handles.



Fig 31: An extract showing affirmation of Joe Mettle's outfit



Source: Research's field data, 2020-2021

### Negative Tones

Schamari and Schaefer, (2015) posit further that, negative tones are the polar opposite tones of the positive tones. They frequently communicate antagonism and defensiveness, as well as a sense of rejection or abhorrence (Schamari & Schaefer, 2015). The study did not come across posts or tweets with a negative tone. This may be due to the fact that the celebrities delete or hide the messages with negative implications as they indicated in their interview. Thus,

I'm also one of those that believe there can be a full persona but then you choose what to share with the public and what is kept by your family and your close friends. So there is a persona, aside of it not necessarily a pretense but just a side that's supposed to known by the public because bear in mind that even though social media are people that follow you and love what you do, you may not know all of them personally.

Source: Joe Mettle Interview (Feb, 2021)

Diana Hamilton also noted that;

yes, sometimes we delete or hide negative or comments that not helpful.”

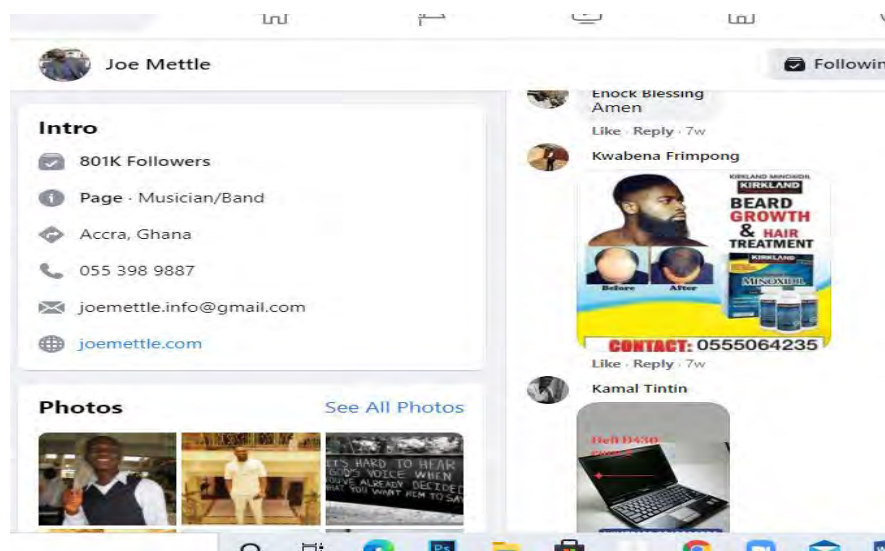
Source: Diana Hamilton Interview (March, 2021)

#### 4.2.2 Neutral Tone

A neutral tone is devoid of emotion; it just states the facts (Schamari & Schaefer, 2015). For the purpose of this study, neutral tones were comments that did not have any link or relationship with the post or tweet. For example, one of the fans of Joe Mettle posted beard growth hair treatment advert under the comment section of a post that Joe Mettle was actually talking about the ‘Ye Obuame’ song.

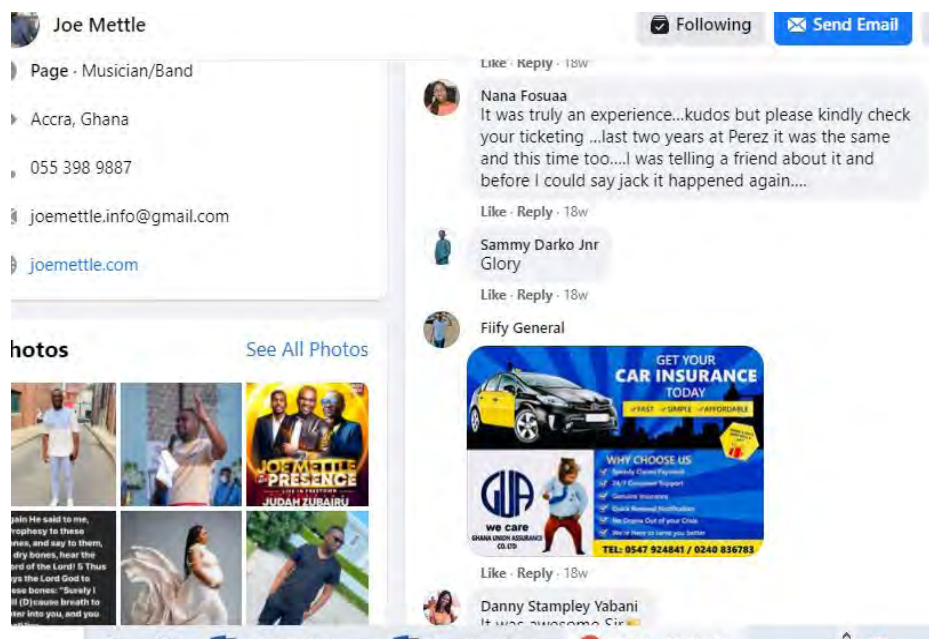
This obviously is not linked to the posts on discussion and therefore it is classified as a neutral comment. In another instance while Joe Mettle’s audiences were discussing their experiences during his last concert, an audience posted an advert on car insurance. This had no link with the other comments.

*Fig. 32: An extract of a neutral tone*



Source: Research’s field data, 2020-2021.

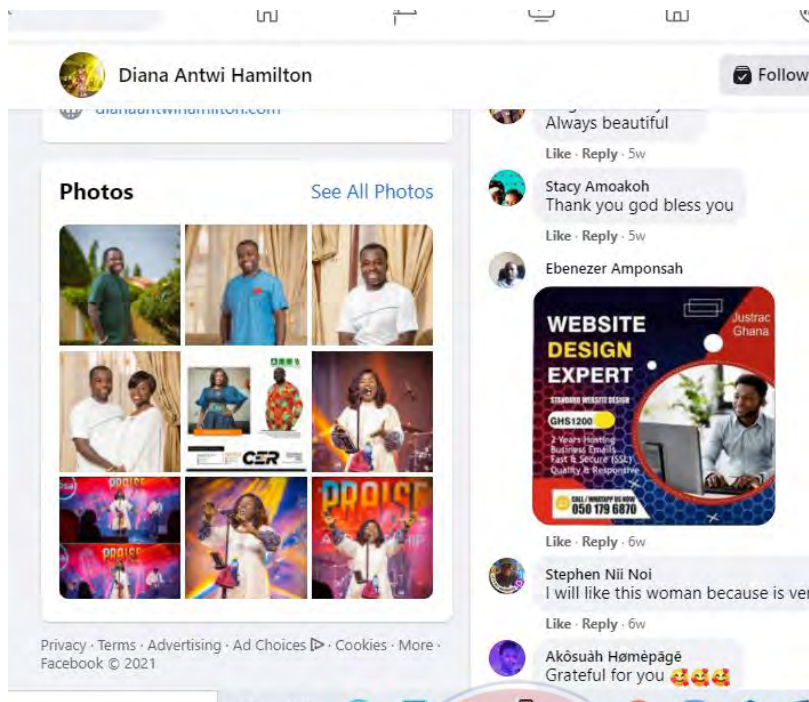
**Fig. 33:** An extract of a neutral tone



**Source:** Research's field data, 2020-2021.

Similarly, on Twitter, while audiences were congratulating Diana Hamilton on her award of Artist of the Year and Gospel Artist of the year, an audience posted an advert requesting that people who wanted to change their WAEC grade should contact her. Another person also advertised a web design.

Fig. 34: An extract of a neutral comment



**Source:** *Research's field data, 2020-2021*

Although the data revealed two of Schamari and Schaefer's (2015) three basic voices of users on social media (positive and neutral tones), nonetheless, the categorization of the data into the three basic voices of users on social media relied predominantly on the conversational human voice of the text which according to Kelleher (2019) is chiefly associated with the choice of words used.

A critical finding from the views expressed on social media by Joe Mettle and Dina Antwi Hamilton's audiences is that the audience's conversational human voice or tone served as a mediator between them and the celebrity–fan engagement. These views expressed whether positive or neutral provided a critical prism in examining how the audiences evaluate the type of self-displayed on social media by Joe Mettle and Dina Antwi Hamilton as well as the social presence context of their online communication. Again, the tones conveyed by the audiences contribute in evaluating and

comprehending how the communication channel (in this case, Facebook and Twitter) affects the degree to which celebrities are viewed as authentic in a mediated communication context (Park & Cameron 2018). Even though celebrities' choice to present a certain aspect of themselves to audiences on social media is intended to foster the audience's perception of their brand as more personal and authentic (Barcelos et al., 2017), the audience tone of voice in response to how the celebrities presented themselves serves to emphasize not only the celebrities' social presence, but also the audience's.

According to Jameson (2014) whenever people present a certain self to others, the feedback they receive from them is also a presentation from their end. Jameson (2014) explains that this enables both communicators to achieve their desired goals. Both Joe Mettle and Diana Hamilton need feedback from their audiences, to aid their self-presentation to them. That is, both communicators use the feedback process to present a self which is desirable to them.

Also, Schamari and Schaefer's (2015) study identified positive, negative and neutral tones as the three basic voices of users on social media. According to the authors, these three basic voices of users on social media can take the form of a personal and human communication style (Schamari & Schaefer, 2015).

There were no negative tones realised from the data collected. The data corpus suggests that it is probably because the artists admitted hiding or deleting unfavourable comments. Comments that encouraged the artistes to keep up with their good works were regarded as positive; comments that discouraged them and vilified them are regarded as negative whilst those that do not particularly relate to a post are regarded as neutral. Examples also include adverts that fans place under posts.



#### 4.4 Chapter Summary

The chapter is an analysis and discussion of the data corpus as gathered from the field. The study engaged with the data and analysed it within the objectives set for the study. The first thing was to identify the dominant issues that occur on the Facebook and Twitter accounts of Joe Mettle and Diana Antwi Hamilton. The data realised was coded and eight general themes were realised, out of which four dominant themes were realised. The dominant themes included *music, wishes and gratitude, evangelism and adverts*. The theme of music emerged the most dominant issue as it ranked first with the highest percentage. Other themes like wishes and gratitude, evangelism and adverts were also considered as dominant issues as they occurred not less than 10% on the cumulative table. The second objective was to find out about the dimension of self the gospel celebrities present on their social media handles. The celebrities were divided in opinion here as they found themselves more at the opposing side than team side. Whilst Joe Mettle believes it is not everything about himself that he needs to share with his fans, Diana Hamilton believes she needs to give fans who she is in real life as well. The two gospel celebrities were however found to present the public self but in addition, Diana presents the private self.

Research question three found out about the tone of views expressed by the fans of the celebrities. The study revealed two major themes. These are the positive and neutral themes. As the fans engaged with the text, their responses indicated they either felt positive or neutral about the post.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.0 Introduction

This final chapter of the study concentrates on drawing a synthesis on all activities that happened in the preceding chapters. This chapter summarised the significant issues raised in the study and drew conclusions as well as made recommendations. The chapter also discussed the limitations of the study and provided proposals for future research in this field of study.

#### 5.1 Summary

The study's aim was to examine how Joe Mettle and Diana Antwi Hamilton present themselves and engage with their fans on social media, and also the tone of views expressed by their audiences. The study was built around three main objectives which included identifying the dominant issues gospel celebrities express on social media, the views expressed by their audiences and the type of self they present.

The study used Facebook pages and Twitter handles of two gospel celebrities, Joe Mettle and Diana Antwi Hamilton as the site for this study. The study further reviewed relevant literature on music, music and celebrity culture, social media, social media adoption, social media engagement, celebrities and their self-presentation on social media. Although Goffman's, (1959) theory was propounded before the introduction of technology, it remains relevant to the current study as social media users appropriate social media platforms as their frontstage whereas any other space aside social media becomes their backstage. The research approach and design for this study were qualitative (Creswell, 2014) and case study (Yin, 2009). These afforded



the researcher the opportunity to delve deeper into the phenomenon in a natural setting. The two Ghanaian gospel celebrities were selected based on a set of criteria thus the appropriateness of purposive sampling (Daymon & Holloway, 2001). The researcher retrieved 7 months of posts (December 2020 to June 2021) Facebook and Twitter and further employed cyber- ethnography and semi-structured interviews to elicit the perspectives of the gospel celebrities and their social media use. The study used thematic analysis to analyze the data. This method also gave the researcher a chance to present the findings of Research Question 1, graphically through the use of tables and bar graphs.

The study employed Goffman's Theory of Self-Representation and that of Fisher's Reader-Response Theory to explain the issues of self-representation and reader reactions.

## 5.2 Main Findings and Conclusions

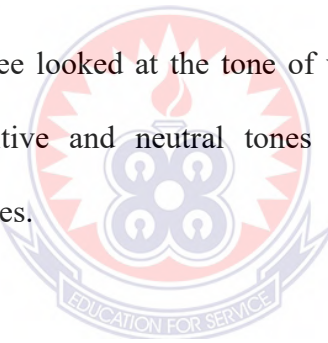
On research question one, celebrities were found to engage in music wishes and gratitude, *evangelism*, and *adverts*, as dominant issues celebrities engage in with their audience on their Facebook and Twitter pages.

On the theme of music, the study realized that the celebrities use Facebook and Twitter to share their music videos or the links, to announce upcoming music events, to share their posters and fliers of music events and to share the music of others. It was evident that music is what they do and therefore about fifty percent of issues posted and tweeted were in relation to music. Additionally, they wished their followers birthday wishes, mother's day and father's day wishes, Christmas and new year wishes and other forms of congratulatory messages and also express words of

appreciation and gratitude to their audience. They also used their handles to express gratitude to their team members and followers. They also used their social media handles to propagate the word of God by way of evangelism. Finally, they used their social media handles to advertise their goods and services.

Research question two examined the persona of Joe Mettle and Diana Antwi Hamilton. The study realized that Joe Mettle has a different front stage and back stage persona, while Diana Hamilton has same front stage and back stage persona. Joe Mettle believes in measuring the relationship he has with a fan before letting them in into his back stage. However, Diana Hamilton thinks her life on stage and off stage is same and what one sees on the front stage is the same they get at the back stage.

The research question three looked at the tone of views expressed by the audience. The study revealed positive and neutral tones of comments expressed by the audiences of both celebrities.



### **5.3 Limitations**

This study set out to investigate dominant issues Ghanaian gospel celebrities engage in with their audience on social media, the type of self they present on social media and the tone of views expressed by their audiences. In conducting the study, the researcher encountered few limitations.

One limitation of this study was access to participants. The researcher initially purposely selected Ohemaa Mercy as the research participant but along the line her Facebook handle was hacked by scammers. The researcher had to go all over again to resample another participant in the persona of Diana Antwi Hamilton.

Also, getting Diana Antwi Hamilton for a personal interview was a bit challenging due to her bureaucratic management system and also the fact that she lived outside of Ghana. The researcher had to wait for her to arrive in Ghana in the month of May, before conducting the interview. This delayed the researcher's work.

Although data was collected from both Facebook and Twitter, most of the excerpts used to illustrate the phenomenon were retrieved from Facebook as the gospel celebrities share virtually the same post on both platforms. However, the Facebook posts were the complete version of the posts which captured full messages the gospel celebrities wanted to convey whereas the Twitter posts were just part of the message since Twitter is a microblogging site that has a 140-word limit. The participants could express themselves better on Facebook than Twitter. In addition, the views expressed by the audiences on twitter were very little due to the limitation in words.

Time constraints did not allow the study to conduct the cyber ethnography for long. The study used the minimum number of months (7) for an ethnographic study. If time were an available resource, the study would have employed a one-year field study.

These limitations however did not, affect the credibility and reliability of the current study but they rather gave implications for further studies to be conducted in the area.

#### **5.4 Suggestions for Future Studies**

In view of the opportunities and challenges the researcher had while reviewing literature and collecting data for the study, the following suggestions are made for future research so that the knowledge base of social media users will be increased and also serve as a repository for researchers.

A similar work may be done taking into consideration a larger number of gospel celebrities and extending the period of study and also interview the audiences or followers to complement their comments on social media so as to get a comprehensive and detailed data on gospel celebrities and their social media use. Also, a yearly survey can be conducted into the social media use of Ghanaian gospel celebrities as these studies abound in the developed countries. This can serve as a means of arousing the interest of social media use of Ghanaian gospel celebrities.

The study also revealed that most studies on celebrities used a sample size comprising of celebrities within one particular genre of work. It is important for future studies to do a cross-genre study to know whether celebrities' engagement differ based on the industry within which they operate. One can also conduct a comparative study on how followers of gospel celebrities perceive them on social media and off social media. Other network sites like Instagram and YouTube can be engaged in similar studies.

## **5.5 Recommendations**

The studies revealed that even though the two celebrities verified their Facebook accounts, they did not verify their twitter accounts. Celebrities must verify their accounts and use alternative addresses to help fans to be able to know they are dealing with the right people and not impersonators. Accounts that are seen to be impersonated must quickly be pulled down or fans must be cautioned about them. Fans must also verify the accounts of their celebrities to ensure that they are dealing with the right celebrities.

The study also saw that the celebrities engaged in deletion of messages. Feedback, no matter how negative it may sound helps to make a celebrity better by working hard to

shame critics. Deleting or hiding unfavourable messages can make the celebrity look like an intolerable person. The account managers of the celebrities must find ways to communicate appropriately with disgruntled fans, and give them better explanation of events instead of hiding or deleting their messages. There are some mischievous individuals, but a celebrity must show maturity and at best ignore negative messages if they do not have a response for them, and not hiding or deleting them.

Finally, the study also realised that Joe Mettle and Diana Antwi Hamilton do not respond to questions asked by their fans. The study therefore recommends that celebrities need to make time for their fans. It is not only enough to have live conversations with fans. It is also important to address questions that fall outside the times you have dedicated for speaking with fans. This calls for social media managers for celebrities. The study realised that the celebrities manage their own accounts. The team they referred to are family, and not professionally trained social media managers. Having qualified social media managers will go a long way to help maintain the relationship they have with their fans.

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## APPENDIX

### Interview guide

1. What was the inspiration behind your social media usage?
2. Do you publish the posts that we see on your page yourself?
3. Before you share your posts, can you explain to me the processes you go through?
4. Among your social media posts, what are some of the main topics that you mostly touch on?
5. In communication we say that people's social media posts are a reflection of the self? How do your posts reflect your personality or your "self"?
6. How has social media reinforced or heightened your brand?
7. What do you hope to achieve with your fans with regards with your posts?
8. Do you read the comments on your posts? (If yes, how does these comments shape the things you post on social media).
9. Can you please share with me some additional thoughts on your social engagements with your fans/audience?