

THESIS

FACTORS THAT INFLUENCE CELEBRITIES' PERSONAL BRANDS: THE EFFECTS OF
FAN CLUB MEMBERSHIP OFFERS ON CELEBRITY IMAGE

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ABSTRACT

FACTORS THAT INFLUENCE CELEBRITIES' PERSONAL BRANDS: THE EFFECTS OF FAN CLUB MEMBERSHIP OFFERS ON CELEBRITY IMAGE

The performing artist fan club business has recently developed into a widespread concept for generating music revenue online (Garrity, 2002). Fans have demonstrated willingness to pay to join fan club memberships offering elite benefits such as concert ticket pre-sales, meet and greet opportunities, unique merchandise, and access to exclusive news and media (Garrity, 2002). The risk with this new business model is that some fans could be insulted that they are now being asked to pay money to subscribe to their favorite artist's sites which were formerly free.

This study examined the trend of celebrities charging their fans monetary fees to be members of their fan clubs, and the potential impact that this business model has on the celebrity's image. Positive or negative effects were examined by applying the theory of branding, including concepts of personal branding, internal branding and identity, external branding and image, and the Identity-based Brand Equity Model (Burmam, Hegner, & Riley, 2009). The study employed a 2x2 post-test only factorial experimental design and administered an entertainment questionnaire to 200 undergraduate college students at Colorado State University.

The questionnaire examined attitudes toward one of two celebrities prior to and after exposure to an offer to join the celebrity's fan club. The fan club membership offers contained two manipulated variables: type of fan club

membership (paid versus free), and celebrity and genre (pop/Lady Gaga versus country/Taylor Swift). The dependent variables in this study were the target market's attitudes toward the celebrity, and their motivation to join the fan club.

Results revealed that only eight of 200 participants chose to sign up for fan club membership, regardless of the entertainer. The eight participants who chose to sign up for a fan club received a free fan club offer. Across celebrity conditions, fans are significantly more likely to find a fan club offer more appealing if it is free, and they will be more likely to join a fan club that is free rather than paid. Furthermore, liking or disliking an artist before being presented with their fan club offer greatly impacted fan motivation and likeliness to join a fan club.

Fandom research and branding literature suggested that charging fees for fan club membership could negatively influence a celebrity's image. The Identity-based Brand Equity Model (Burmam et al., 2009) implied that if celebrities charged for fan club membership, and fans did not expect this or feel that the behavior aligned with the artist's brand promise, the artist's image would be negatively impacted.

Study results challenged this model and indicated that fan attitudes toward both Taylor Swift and Lady Gaga did not alter when participants were presented with a paid versus free membership offer. Thus, charging for fan club membership may not support an entertainer's image, but more importantly, it will not harm an entertainer's image.

These conclusions are presented to help celebrities and their management elect if they would like to charge for fan club membership. Results propose that entertainers interested in fan club monetization can apply a revenue model to

increase earnings, and their image will not be harmed. Yet, artists need to think through the necessary benefits required to make paid fan clubs alluring, and take into account that fans are more likely to join fan club memberships that are free.

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PREFACE

On more than one occasion, select entertainment professionals told me that earning a Master's Degree would be "useless" to the entertainment business. I crafted this study in response to that theory, with ardent intentions to provide thought-provoking and relevant research for the entertainment industry. Hollywood, this study is for you.

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CHAPTER ONE: INTRODUCTION

Over the past eight years, artist fan clubs have been evolving into an ever-popular concept for generating music revenue online (Garrity, 2002). According to Billboard, fans have demonstrated willingness to pay as much as \$100 annually to join fan club memberships that offer select benefits such as: exclusive access to rare merchandise, web content such as personal blogs, unreleased audio and video, access to concert ticket pre-sales, and talent meet and greet opportunities (Garrity, 2002).

The drawback with this new business model is that some fans may be offended that they are now being asked to pay money to subscribe to their favorite artists' sites, which were formerly free. Over the years, a split between paid fan clubs and unpaid fan clubs has become more noticeable. The first fan clubs were often placed in the hands of the fans or the artist's management and not pursued as a regular avenue of profit (Théberge, 2005). Today, some free fan club memberships still exist; however, the music industry has been desperate to find new ways to make a profit from the Internet to make up for present problems with online file-sharing (Théberge, 2005). Thus, the mainstream industry has been closely investigating the idea of employing paid subscription fan clubs. This tactic has been

adopted to make up for irregular consumption patterns of fans, and remove the need for vast promotion of every record release (Théberge, 2005).

Furthermore, research has yet to provide evidence that artists have considered potential negative implications of charging for fan club membership. Informal interviews with entertainment publicists, fan club managers, and celebrities suggest that employing the trend of paid fan club business models could disengage fan activity, and inadvertently harm a celebrity's reputation or image. These repercussions might include the decline of music downloads, album sales, merchandise purchases, concert ticket sales, and subscriptions to fan clubs.

The purpose of this thesis is to examine the phenomenon of celebrities charging their fans monetary fees to be members of their fan clubs, and the potential impact that this business model may have on the celebrity's image. The study evaluated the following question: what are the potential ramifications of charging fans for fan club membership on celebrity image? These effects were investigated by applying the theory of branding, including concepts of personal branding, internal branding and identity, external branding and image, and the Identity-based Brand Equity Model (Burmann, Hegner, & Riley, 2009).

This experimental study utilized an entertainment questionnaire that examined attitudes toward one of two celebrities prior to and after exposure to an offer to join the celebrity's fan club. For purposes of this study, the fan club memberships contained two manipulated variables: type of fan club membership (paid versus free), and celebrity and genre (pop/Lady Gaga versus country/Taylor

Swift). These manipulated fan club offerings did not reflect the actual fan club business of either celebrity.

RATIONALE

Understanding the effects of charging fans for fan club membership was important to evaluate for the entertainment industry. Celebrities, their publicists, and their management would want to know if the artist's image were being positively or negatively affected by utilizing this business method.

Renowned musician and television actor, Paula Abdul, revealed that she has a fan club that is currently free to all members. In explaining why she does not charge for fan club membership, Abdul clarified, "This is my way of giving thanks to all my fans for their support and loyalty, as it's always been there." (P. Abdul, personal communication, January 27, 2011). Abdul commented, "I know there are many celebrities out there charging ridiculous amounts of money to be in their fan clubs. I remember when fan clubs used to be free! It used to be simple, and [fans] only covered the cost of the mailings and notices. The parents and teenagers who pay to be a part of these [fan] sites are spending the little money they receive from a paycheck, far less than what each of these celebrities earn at the end of a single day's work" (P. Abdul, personal communication, January 27, 2011).

Ms. Abdul is very passionate about the relationship she has with her fans, and made it very clear that her fan club is intended to connect with them without utilizing a cost barrier that could limit fan interaction. Abdul expressed, "I'm a firm believer that fan pages should be intended for artists and entertainers to reach their fans" (P. Abdul, personal communication, January 27, 2011).

In contrast, Jennette Everett - fan club manager who has represented Beyoncé, Destiny's Child, Cyndi Lauper, Matchbox Twenty, Sugarland, and Lil Wayne, among others - provided insider industry input concerning the positive attributes to paid fan club memberships. Everett explained that paid fan clubs offer exclusive benefits such as access to pre-sales/advance ticket sales, meet and greet opportunities, exclusive content such as photos, videos, and chats, and access to a unique social circle that allows fans to connect and communicate with one another without running into "haters" (J. Everett, personal communication, April 6, 2011).

Everett admitted, "I think that fan clubs can be both positive and negative. If you get an artist that is all about the money, and doesn't give hardly any content and charges \$29.95 for their website, then it can be a negative experience. If you have an artist that hires someone specifically to manage the fans, gather content, and really cultivate the relationships with the fans, it can be a very positive experience" (J. Everett, personal communication, April 6, 2011). To Everett, the positivity of the fan club experience boils down to the actions of the artist. "It all depends on the artist. I've been in this business for 10 years and got my start working directly for an artist to manage their fan club, and it was a very positive experience and I could give references of at least a dozen fans that had a great experience. I run my own business now, and if an artist wants a fan club for the money/revenue opportunities, then it can end up being a negative experience for the fans. However, most of the clients that I've had the pleasure and honor of working with have actually really concentrated on getting content, and making sure that the fan club is a positive experience" (J. Everett, personal communication, April 6, 2011).

Fan clubs have become a huge component of direct marketing. Fan clubs serve many functions, but despite objectives of engagement and the fan community communal aspect, their core purpose is to feed fans content that will hopefully increase celebrity profits. It's important to analyze whether charging for fan club membership has any lasting positive or negative effects on celebrity image because it would be counterproductive for the direct marketing tool to bruise an entertainer's image, and possibly harm artist sales. Fan club memberships are expected to keep growing, so hopefully the potential benefits and risks of charging for fan club membership will be more clearly explicated (Garrity, 2002).

CHAPTER TWO: REVIEW OF LITERATURE

Research is continuously attempting to accept and understand the complex constructs of branding. The most established models have been identified as internal perspectives and external perspectives (Dahlquist, Shirbin & Tam, 2009). The marketing field has been predominantly split between the two constructs; internal branding and external branding. Current research is exploring how these constructs interact in a branding scheme to influence financial success. Branding has been acknowledged as a moderately young science, and other labels depict comparable concepts with coinciding definitions (Dahlquist et al., 2010). Dahlquist et al. (2010) suggest that contending descriptions of central branding terminology may result in difficulty in understanding designed branding processes. This chapter examines relevant fandom literature, clearly defines branding, further explicates these predominant constructs (focusing on the concepts of brand image and brand identity), and introduces and relates an applied theoretical model.

THE FANDOM CULTURE

Fans

The growing popularity of fan culture is deeply connected to the creation of the star system in popular culture (Théberge, 2005). Without the artificial build-up of star personae, there would not be adequate focus for the fan's desire (Théberge,

2005). Fans are an outcome of the modern celebrity system by means of the mass media (Jenson, 1992). They are identified as a result of the celebrity, or a response to the star system (Jenson, 1992).

Fandom

Fandom refers to the study of fans and fan behavior (Hindley, 2006).

Fandom is essentially a subculture of individuals who come together out of camaraderie to socialize with other individuals who share a common interest. A fandom can be created for any person, place or thing. Fandom is usually focused on cultural forms that the dominant value system belittles, such as specific mass-appeal celebrities, fashion, music, novels, comics, or other avenues of entertainment such as film, television, or theatre (Fiske, 1992). Fiske (1992) insists that “all popular audiences engage in varying degrees of semiotic productivity, producing meaning and pleasures that pertain to their social situation out of the products of the culture industries” (p. 30). The fans then turn this semiotic productivity into some variety of textual production that helps define the fan community (Fiske, 1992).

Common fandom activity includes the creation of fanzines (newsletters), fan fiction (creative stories), fanvids (videos), fan art (any art), fanspeak (jargon), and coordinated fan conventions. Fiske (1992) asserts that fan culture is “a form of popular culture that echoes many of the institutions of official culture, although in popular form and under popular control” (p. 33). Fandom has been considered to be representative of individuals who are socially and culturally deprived, however, it is certainly not confined to them (Fiske, 1992). Several fans are academically or occupationally successful, and partake in fandom as a means to gain cultural capital,

and differentiate themselves from the social values and cultural experiences of their peers (Fiske, 1992).

The history of fandom goes back to 1910 when the first fan magazines appeared with early cinema (Théberge, 2005). Evidently, when one of the magazines requested for readers to send in letters about their favorite film stories, the readers responded with an overflow of letters expressing interest in the film actors instead (Gamson, 1994). The fans refocused the movie industry's promotional focus, and confirmed the perception that film stars were among their most important commodities (Théberge, 2005). Consequently, the industry skillfully crafted the performer's personae both on and off screen (Théberge, 2005). The fan magazines began publishing stories detailing the actor's personal lives and printing private photos to enhance the sense of intimacy between star and fan (Théberge, 2005). In response, identity and image of the celebrity became focal points through which fan needs and investments could be channeled (Théberge, 2005).

Today fandom studies include many critical, cultural, and sociological perspectives (Gray, Sandvoss & Harrington, 2007). Fandom is a subject often addressed by the ever-evolving fields of audience studies and media studies. Contemporary fandom theorists argue that fandom is "a complex and contradictory arena for critical enquiry, rather than a subject to be trivialized and dismissed" (*The Adoring Audience*, 1992, p. iii). It is not uncommon for fans to receive negative representation, as many reports on fandom contain negative stereotypes and emphasize fan eccentricity. Fandom contributors recognize fans as "creative and

energetic respondents to their own often repressive social milieu, and cultural producers in their own right" (*The Adoring Audience*, 1992, p. iii).

Popular contributors relevant in contemporary fandom research include John Fiske, Henry Jenkins, Matt Hills, Lisa Lewis, Jonathan Gray, Cornell Sandvoss, and Jeffrey Sconce. These theorists have focused on a variety of topics including: how fan cultures have changed over the years (Gray et al., 2007), negative fan stereotypes and unfair reports of select fandom in media (*The Adoring Audience*, 1992), the impact of fandom on the organization of identity and social responsibility in everyday life (Gray et al., 2007), "aca-fans"; academics that identify as fans (Hills, 2007), changes in participatory culture as old and new media collide (Jenkins, 2006), fan roles in user-generated content and consumer participation online (Gray et al., 2007), gender roles in fan publics (*The Adoring Audience*, 1992), and politics of identity within cult fan communities (Sconce, 2004).

Modern research on fan audiences has aimed to broaden the analytic scope to an extensive range of varying audiences, reflecting fandom's growing cultural currency (Gray et al., 2007). Fandom research has included social, cultural, and economic transformations in fan consumptions. The study of the fan relationship between their own fan identity and their fandom interest has resulted in psychoanalytic approaches to fan studies (Gray et al., 2007). The study of fandom is rich and evolving. Gray et al., (2007) assert that ongoing and future fandom research will seek "to deepen our understanding of how we form emotional bonds with ourselves and others in a modern mediated world" (p. 13).

Fan Clubs

It has been difficult to trace the beginning of the modern fan club, but history reports that by 1936 stars such as Bing Crosby had their own fan clubs that were run by fans (Théberge, 2005). Crosby is thought to have the longest continuously running fan club in the world (Théberge, 2005). Around the mid-1990s, after the dotcom boom, musician celebrities began creating and maintaining their own professional websites, many of whom started affiliating with fan clubs run by fans, the artists, their management or record companies, or specialized third-party interests (Théberge, 2005). The magnitude of fan club popularity was noted in 2002 when the U.S.-based National Association of Fan Clubs shut down (Théberge, 2005). The organization, formed in 1978, served as a clearinghouse for fan clubs of all kinds, offering advice on how to set up and maintain clubs, in addition to providing access to a directory of all registered fan clubs (Théberge, 2005). The site operator noted that the association was shut down because it became impossible to keep track of all of the fan clubs that were popping up online (Théberge, 2005).

In 1989, it was estimated that at least one million Americans belonged to fan clubs (O'Guinn, 1991). Théberge predicts that it would be impossible to learn the exact number of fan clubs in operation due to their ever-growing magnitude; for example, Elvis fan clubs alone are estimated at approximately 500 in number (with one U.K. group claiming over 20,000 members), and "Trekkie" (Star Trek) fan clubs are rumored to number in the thousands worldwide (Théberge, 2005, p. 8). Théberge (2005) asserts that "fan clubs appear to have increased in number in

recent years and have become a more significant focus of attention for artists and industry alike” (p. 8).

Online fan clubs have taken on a new dynamic. Fan clubs are now regarded as a kind of “community” marked by a more direct form of dialogue between artist and fan (Théberge, 2005). Fan clubs provide a medium for ongoing, reciprocal interaction between celebrities and fans, and between fans themselves (Théberge, 2005). The degree of celeb-fan interaction varies tremendously with each fan club.

The music industry believes that understanding and exploiting the evolving character of these relationships has become imperative in the development of new sources of revenue and new strategies for ensuring long-term survival of the music industry (Théberge, 2005). Furthermore, fan clubs serve specific functions for both fans and the music industry: they act as a conduit through which the fans’ desire for contact with the artist is channeled, while also serving as a means for promotional opportunities (Théberge, 2005).

Every fan club can be used to hone a sense of identity and belonging, and as a means of direct marketing. Fan consumption is ever growing. Over five million tourists have visited Graceland since its opening in 1982, and in Los Angeles, tourists rush to celebrity graveyards, and take drive-by bus tours of the homes of the stars (O’Guinn, 1991). Since “Meet a Celebrity” tie-ins and other promotions are becoming routine, the production and marketing of “celebrity” could realistically be considered one of America’s largest industries (O’Guinn, 1991, p. 103).

Free Versus Paid Fan Club Memberships

Online fan clubs share basic commonalities. They are often committed to selling celebrity merchandise (CDs, DVDs, t-shirts, photos, calendars, etc.); they provide celebrity news and advance promotion on upcoming releases and/or concert tours; most pitch the artist's commitment to various charitable causes; and many offer some kind of "direct" access to artists and/or other fans through mailing lists, blogs, and message boards (Théberge, 2005, p. 9).

Various fan clubs provide access to these features free of charge. However, some celebrities have started charging fans monetary fees for fan club membership. A few popular musicians who currently employ paid fan club models include Britney Spears, Justin Bieber, Miley Cyrus, Carrie Underwood, Lady Antebellum, Dolly Parton, and Michael Buble. While most fan clubs are not seen as profit centers, revenue is expected to grow as membership fees rise and the ability to sell other services increases (Garrity, 2002).

Paid fan clubs utilize two different revenue models. Some paid fan clubs require a flat annual fee, while others have developed tiered memberships where fan's access to certain club benefits are dependent upon which payment level they select. For example, The Dave Matthews Band fan Club charges \$30 a year to receive online news updates, an exclusive enhanced CD featuring live performances and interviews with the band, special contest offers, merchandise, and access to ticket pre-sales (Garrity, 2002). With more than 80,000 members, the club collects more than 2 million dollars in dues a year (Garrity, 2002). The band Nine Inch Nails established two levels of fan club membership: "Standard," and "Premium," which

costs twice as much as the first subscription, but provides differential access to tickets and other perks (Théberge, 2005).

An example of this trend was recently displayed by artist Linda Perry on Facebook. Perry publicly announced on her Facebook “wall” that she planned to create a new fan site, and she asked her fans if they would be willing to pay for access to multiple features.

Linda's Profile



Linda Perry I need Your opinion read below..

October 11 at 9:43am · Comment · Like

👍 6 people like this.



Linda Perry As you know I have told you how screwed the music biz is how 82% of all music is being stolen blah blah blah. So for Deep Dark Robot album that will be comin out in new year. Im thinking instead of going to fan page which i will have to do if i wanna continue adding friends iwas thinking of starting a DDR website that will be a membership \$19.95 amonth you can have everything Linda Perry & DDR video, music concert tickets merchandise music know one will be able to have unless you are a member. I will still be on just like here i will also feed you videos of me in studio making music an i will not put music anywhere else, no itunes amazon etc.. just DDR Members. What do you think?

October 11 at 9:43am · Like · 👍 15 people

Figure 1. Linda Perry’s Facebook Status

Perry’s question sparked attention, and there were 182 comments from fans arguing the positives and negatives associated with her potential plan to charge for membership.

Positive Versus Negative Aspects of Paid Fan Club Memberships

To some artists, paid fan club memberships are very affordable and valuable investments based on the benefits that come with official membership. The most

popular benefits included in paid fan club memberships are opportunities to meet the artists via meet and greet, and the access to pre-sale tickets (Garrity, 2002). Top artists have been known to reserve as much as 10 percent of an entertainment venue for fan club distribution (often the best seats in the house), which motivates fans to pay the membership fees (Garrity, 2002).

The Rolling Stones fan club offers paid members ticket pre-sales, automatic entry into a drawing to win a two city tour with the band, exclusive merchandise, and an inside look at rehearsals, sound checks, chats with the band and crew, and audio and video feeds (Garrity, 2002). According to Th  berge (2005), paid fan clubs also cater to the elitist idea of the “fan-as-collector” by offering special limited edition versions of merchandise that are often autographed or customized in some manner that make them unique. For some fans, the access to such benefits may be well worth the membership fees.

Alternatively, some individuals have questioned the true motivation of the new-generation of subscription fan clubs. Tim McQuaid of Fan Asylum, one of the first fan club management companies whose fan club roster has included Melissa Etheridge, Whitney Houston, Aerosmith, and Journey, suggests that there are various fan clubs “covering up the fact that they are trying to squeeze extra sales from ticket buyers” (Garrity, 2002, p. 5). McQuaid and others make a case that when fan clubs become profit driven, they can lose their fan focus (Garrity, 2002).

Interviews with industry professionals suggest that charging for fan club membership can negatively affect a star’s image and cause declines in concert ticket sales, album sales and music downloads, and fan club memberships. Publicists from

Lifetime Network provided entertainment industry input, and revealed that they would be “nervous” about their talent’s reputation if their clients had personal fan clubs that charged for membership (T. Speed & M. Tantillo, personal communication, August 2, 2010).

International film, theatre, and television actress Jacqueline McKenzie (“Diana Skouris” of USA’s *The 4400*) provided entertainer perspective on this phenomenon. As an actress who has cultivated a gracious and positive relationship with her fans, Ms. McKenzie thought the notion of charging fans fees for fan club membership was “risky,” “ridiculous,” and “offending to fans” (J. McKenzie, personal communication, August 19, 2010).

McQuaid asserts that fan clubs are more important now than ever (Garrity, 2002). McQuaid states, “Kids today can be on and off a band in the blink of an eye...so it’s more important now than ever to have some kind of fan organization to keep the fans involved” (Garrity, 2002, p. 6). Since there is an evident trend to charge for fan club membership, it is crucial to examine the potential positive and negative effects that this trend can have on celebrities’ image and personal branding.

BRANDING

Brands are the names, terms, designs, symbols and additional features that identify goods, services, institutions, or ideas sold by marketers (Wells, Burnett, & Moriarty, 1998). Branding is the process of creating an identity for a product using a distinctive name or symbol (Wells et al., 1998, p. 89). Brands emit immediate recognition and identification, and promise consistent, reliable standard of quality,

taste, size, or psychological satisfaction, which adds value to the product for both the consumer and the manufacturer (Arens, 1999, p. 169). Branding can simplify choice, ensure product quality, reduce risk, and engender trust (Keller & Lehmann, 2006, p. 740). Branding also creates an emotional connection with a buyer and focuses on creating the external face identity that a business wants to project (Montoya & Vandehey, 2002).

Dahlquist et al. (2010) assert that branding is assessed through either an internal perspective including core values (Urde, 2009) and brand identity (Davies, 2008), or via an external perspective encompassing the brand image of stakeholders (Dichter, 1985; Nandan, 2004) and consumer based brand equity (Aaker, 1996; Keller, 1993)(p. 1). Typically, researchers perceive the branding process as being either internally or externally driven, and frequently disregard the relationship that occurs between the two concepts (Dalquist et al, 2010). Hatch and Schultz (2001), and Davies, Chun, da Silva, and Roper (2004) contend that aligning the constructs will create a more powerful and reliable brand (as cited in Dalquist et al., 2010, p. 1). The brand architecture system is composed of many types of branding, including corporate branding, endorsement branding, product branding (De Mooij, 2010), and personal branding (Lake, 2011).

Personal Branding

Personal branding is the process whereby people and their careers are marked as brands (Lair, Sullivan, & Cheney, 2005, p. 307). This style of branding is a strategic process where individuals intentionally take control of how others perceive them, and manage those perceptions strategically to help them achieve

their goals (Montoya & Vandehey, 2002). Personal branding influences how individuals are considered for jobs, how credible their opinions and ideas are received, how much help other people are willing to give them, how seriously competitors view them, and how much people are prepared to pay them for what they do (Montoya & Vandehey, 2002).

Montoya and Vandehey (2002), affirm that every celebrity has a personal brand. They clarify that personal branding is not about fame, although many entertainers have that; it's about what the celebrity's name, image, and influence can make happen in their domain (Montoya & Vandehey, 2002). A personal brand is "a personal identity that stimulates precise, meaningful perceptions in its audience about the values and qualities that person stands for" (Montoya & Vandehey, 2002, p. 15) A personal brand's main characteristics include personality, abilities, profession, interests, accomplishments, appearance, possessions, friends and lifestyle (Montoya & Vandehey, 2002).

An example of a few characteristics of basketball star, Michael Jordan's personal brand include "skilled basketball player," "ultra-competitive-champion," "jumps high," "hard working," "team leader," "prominent African American," "handsome," and "charismatic spokesperson" (Montoya & Vandehey, 2002). Personal branding involves subjective human perceptions that are created from combining such observed characteristics (Montoya & Vandehey, 2002). It is essential that celebrities are cognizant of their appearance and behavior since they are constantly in the spotlight. Uncalculated actions such as charging for fan club membership can positively or negatively affect their personal brands.

Internal Branding/Identity

Burmann et al. (2009) recently developed a two-dimensional perspective called identity-based branding. Ind and Bejerke (2007); de Chernatony and McDonald (2003); and Meffert and Burmann (1996) assert that brands are perceived by the purchaser, “the outside-in perspective,” and are fashioned and managed by the owner/manager of the brand, “the inside-out perspective” (as cited in Burmann et al., 2009, p. 114). Internal branding refers to branding that stems from an internal perspective, which is the view a person has of him/herself (Burmann et al., 2009). Burmann et al. (2009) claim that brand identity stems from an internal perspective and is based upon research on personal identity. Brand identity embodies personal identity and group identity as perceived by the group (Burmann et al., 2009). The brand identity of a celebrity would comprise the celebrity’s own self-concept that he or she wants to portray to the target audience. Deciding whether or not to charge for fan club membership would be part of a celebrity’s brand identity construction.

Personal identity acts as the framework for the celebrity’s behavior. Burmann and Scallehn (2008) suggest that personal identity is a precondition for a person’s reliability and authenticity (as cited in Burmann et al., 2009, p. 114). Achterholt (1988) suggests that personal identity is a necessary condition for the development of trust (as cited in Burmann et al., 2009, p. 114). These factors are important in the process of brand positioning. Burmann et al., (2009) define brand positioning as “the process of communicating a brand promise to the external customers” (p. 116). The brand promise helps determine the brand expectations of

the external target audience (Burmann et al., 2009). Whether or not brand expectations match the actual brand experience can positively or negatively affect brand image (Burmann et al., 2009).

External Branding/Image

Brand image is the actual image of a person that results from processing brand relevant information by the external audiences; it is based on an external branding perspective and represents the depiction of a person or group as perceived by outside individuals, the fans (Burmann et al., 2009). The brand image of a celebrity would be the celebrity's reputation, created by the attitudes of the celebrity's public. An entertainer cannot become a "celebrity" without being admired, and acquiring a fan base. In order for any performer to reach "celebrity" status, his or her personality and image (the brand that is projected into the minds of the public), must be positively accepted by the target audience. That public would in turn, pay money to support the performer by attending his or her movie, watching his or her television show, or buying his or her record, and the performer's fan base would become fashioned.

Public relations and personal branding have been very closely related, particularly in the entertainment industry. Levine (2003) suggests that since the brand being created and upheld is a person's public persona, the public's perception (the image) of that individual is essentially the entire product (p. 128). Without the role of public relations establishing the individual's personal brand identity, the performer would not be defined for the public, and therefore likely go unrecognized

and fail to reach “celebrity” status. In other words, the concept of brand image is based on the receiver’s side, while brand identity is on the sender’s side.

Identity-based Brand Equity Model

Burmann et al. (2009) recently developed an Identity-based Brand Equity Model that stems from the perspective that in brand management, identity precedes image. This study evaluated how celebrity brand image (or reputation) can be positively or negatively affected by charging fans for fan club membership.

Figure 2 reviews the key differences between brand identity and brand image, as explicated in previous literature.

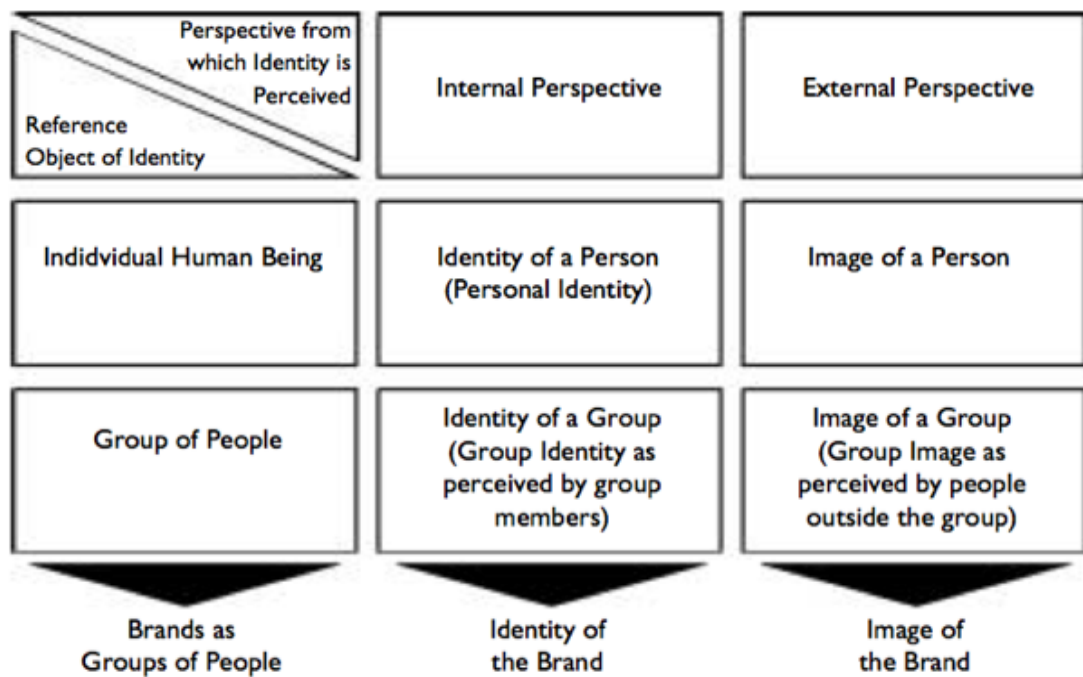


Figure 2. Theory of identity (adapted from Erikson, 1959, p. 19-26).

Figure 3 outlines the Identity-based Brand Equity Model’s complex three-stage process; however this study will focus on what is featured in stage one, the assessment of behavioral brand strength (the likeliness of the brand inspiring

behavior change). Stage one of figure 3 explains the relationship between the internal and external elements of branding.

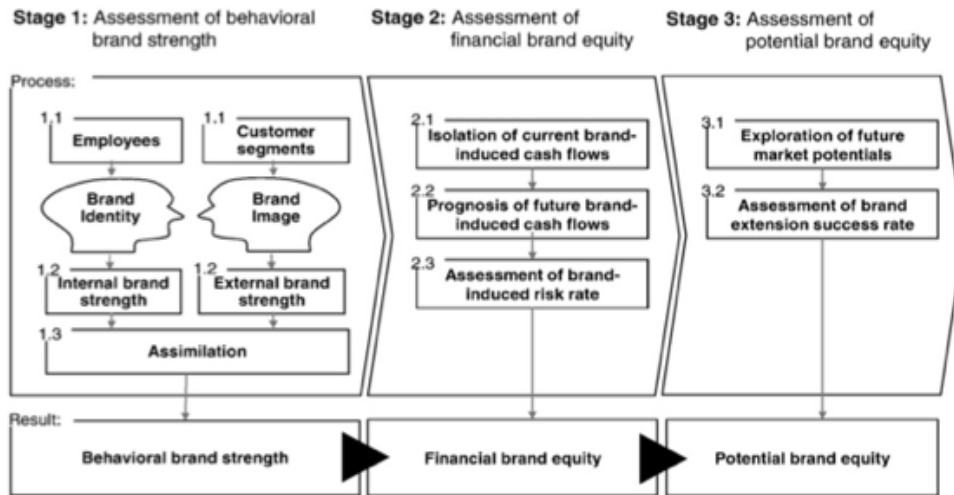


Figure 3. Identity-based brand equity model (Burmann et al, 2009).

In examining this stage, the relationship between brand identity and brand image is further clarified in figure 4 below.

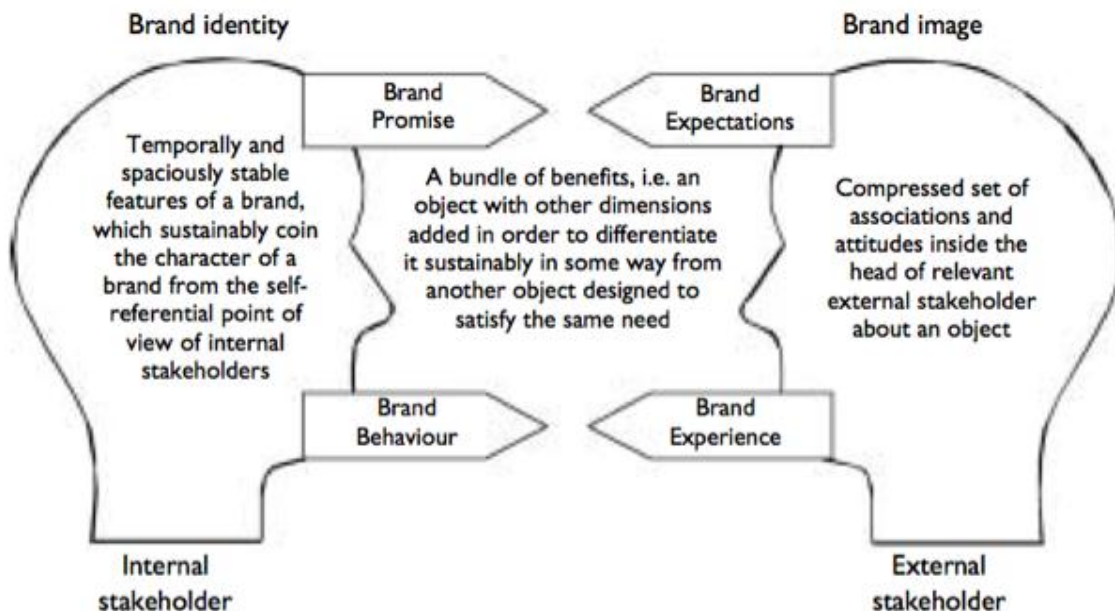


Figure 4. The fundamental understanding of identity based branding (based on Meffert, Burmann, & Kirchgeorg, 2008, p. 359).

In examining figure 4, the internal stakeholder would represent the celebrity and the external stakeholders would denote the fans. The celebrity develops a brand identity and puts forth a brand promise to be true to his/her identity. According to this model, one's behavior, charging or not charging for fan club membership, will directly impact the fan's perception of the celebrity. The model and previous literature suggests that if the brand promise and brand behavior do not meet with the brand expectations and brand experience, then brand image will very likely be negatively affected. Moreover, if some fans have the expectations that fan clubs should be free, and are confronted with membership fees, and do not find that this behavior aligns with the artist's brand promise, this experience can result in conflicting emotions, and the brand image of the celebrity could be negatively impacted.

STUDY CONTEXT

The Music Industry

The concepts and theoretical framework will be examined in the context of the music industry. The music industry sells compositions, recordings, and performances of music. The business can be broadly split into four sectors: recording, song writing and publishing, live music, and artist management (The British Recorded Music Industry, n.d.).

The music industry itself comprises various facets, including individuals, companies, trade unions, not-for-profit associations, rights collectives, and other bodies (Frith, 2004). Composers and songwriters write the music and lyrics to songs and are sold in print form as sheet music or scores by music publishers. Professional

musicians, including band leaders, musical ensembles, vocalists, conductors, composers, and sound engineers create sound recordings of music or perform live in various venues. Copyright collectives ensure that composers and performers are compensated when their works are used on the radio or TV or in films (Frith, 2004). Record label companies manage brands and trademarks in the course of marketing the recordings, and they can also oversee the production of videos for broadcast or retail sale (Frith, 2004, p. 186). Lastly, a record distribution company works with record labels to promote and distribute sound recordings across various mediums.

In the 2000s, the recording industry was forced to accept the digital world of downloading music. The major record labels consolidated into “The Big Four,” which still maintain a considerable share of the market. “The Big Four” consist of Universal Music Group, Sony Music Entertainment, Warner Music Group, and EMI (Laban, 2009). The live music business is dominated by Live Nation, the largest promoter and music venue owner in the United States (Seabrook, 2009). Additional key music industry companies include Creative Artists Agency, a management and booking company, and Apple Inc., which owns iTunes, the world’s largest internet-based music store (IFPI, 2010).

Celebrities

For this study, the two celebrities examined are Taylor Swift and Lady Gaga. The entertainers were selected because Lady Gaga was rated as the number one ranking musical entertainer of 2010 on the Billboard charts, and Taylor Swift came in close behind, ranking second.

Billboard has been serving the entertainment business since 1984 and is considered the world's premier music publication (Billboard.com, n.d.). Billboard started as a weekly publication for the billposting and advertising business and over the years the company and its popular music charts have evolved into the primary source of information on trends and innovation in music, serving music fans, artists, top executives, tour promoters, publishers, radio programmers, lawyers, retailers, and digital entrepreneurs (Billboard.com, n.d.). The Billboard charts are calculated using custom formulas that collect sales, streams, and radio play (Billboard.com, n.d.).

In addition to the high rankings from Billboard, Forbes Magazine rated Gaga first in social ranking on its recently released Top Celebrity 100 Chart. On this same chart, Swift came in third. These two musicians represent very differing musical genres and according to charts and sales, preside as current predominant leaders in the music industry. Despite each artist's abundant popularity, at this time, neither Swift nor Gaga has an official fan club.

Gaga's first album, *The Fame*, was released on August 19, 2008, and reached number one in the UK, Canada, Austria, Germany, and Ireland (The Fame Music Charts, n.d.). In the United States, the album hit number one on Billboard's Dance/Electronic Albums chart, and number two on the Billboard 200 chart (The Fame Music Charts, n.d.). The album was nominated for six Grammy Awards, and won the awards for Best Electronic/Dance Album and Best Dance Recording for *Poker Face* (CNN, 2010).

Gaga was nominated for a total of nine awards at the 2009 MTV Video Music Awards, and won the award for "Best New Artist," in addition to three other awards (MTV.com, n.d.). *Bad Romance* was released as the first single from her EP album, and the song topped the charts in 18 countries, while reaching top-two in the United States, Australia, and New Zealand (The Fame Music Charts, n.d.). In October of 2009, Gaga received *Billboard* magazine's Rising Star of 2009 award (Concepcion, 2009). In 2010, *Forbes* magazine ranked Gaga as the seventh most powerful woman in the world (Lyons, 2010).

As of August 2010, Gaga sold more than 15 million albums and 51 million singles worldwide (MTV.com, n.d.). In October 2010, Gaga became the first artist to ever reach a billion views of her various videos on YouTube, marking a YouTube milestone and setting a record (Hollywood Reporter, 2010). Gaga's latest single, *Born This Way* dominated the Billboard Hot 100 list. Following its debut, the song spent three consecutive weeks in the number one slot (Wete, 2011). Musicmetric, statistical software that tracks online activity, downloads, file sharing, opinions, and radio plays, reports that Lady Gaga is most popular among the 18-26 demographic (Musicmetric.com, 2010).

Swift has made her name in country music, having won five awards at the American Music Awards, including "Artist of The Year" (Top 10 Hottest Celebrities of 2009, n.d.). She sold more albums than any musical artist in 2009, and her first headlining tour, *Fearless*, sold out for every show within minutes of opening ticket sales (Top 10 Hottest Celebrities of 2009, n.d.). In 2009, Swift became the youngest

woman to win the Country Music Association's highly coveted Entertainer of the Year Award.

Swift's target market stems from tweens, to teens, to young adults. Research done by AT&T for a promotional soundtrack campaign found that Swift was admired by the 18-24 demographic (2009 Gold Reggie Award, 2009). In a personal interview, Swift's personal publicist affirmed, "Taylor is definitely popular among the 18-24 age group" (P. Erickson, personal communication, December 5, 2010). Swift's newest album, *Speak Now* sold over a million copies the week it was released. Swift is the first country music artist to achieve this aptitude of sales, since Garth Brooks in 1998 (Vozick-Levinson, 2010). Many major artists this year have struggled to sell 500,000 albums in a week, let alone a million. This reiterates Swift's current popularity and profound success.

HYPOTHESES AND RESEARCH QUESTIONS

The trend to utilize a paid fan club model may have positive or negative implications. The positive implications include access to unique benefits that are not typically offered in free fan club memberships. As suggested in fandom research and from the interview with fan club coordinator, Jennette Everett, "die-hard" fans might believe it's worth paying a yearly fee to have access to ticket pre-sales, meet and greet opportunities, exclusive merchandise, and other elite benefits (J. Everett, personal communication, April 6, 2011). If the fans don't mind paying a membership fee, decide to join the fan club, and enjoy the membership benefits, their attitudes toward the celebrity could become even more positive, which may possibly improve the entertainer's image.

According to other fandom research and celebrity interviews, there are many fears and strong opinions regarding the negative implications of this tactic. One possible negative repercussion that could arise from utilizing a paid fan club model is that fans dislike being asked to pay for fan club membership, and turn down the offer. Additionally, as supported by branding identity and image theory, if fans do not expect to have to pay for fan club membership and are personally offended, or disappointed in the entertainer for charging a membership fee, that could result in long-term or short-term damage to the celebrity's image. This might be extremely detrimental to celebrities and their business.

The inclination to charge raises new questions of how this decision may affect celebrity image and motivation to join fan clubs. For this study, the following research questions were posed:

RQ1: Will charging fans monetary fees for fan club membership positively or negatively impact fan's attitudes toward Taylor Swift and Lady Gaga?

RQ2: Will positive or negative fan attitudes toward Taylor Swift and Lady Gaga positively or negatively affect fan motivation to join their fan clubs?

RQ3: Will charging fans monetary fees for fan club membership positively or negatively affect fan motivation to join Taylor Swift and Lady Gaga fan clubs?

CHAPTER THREE: METHOD

Chapter III details the methodological approach applied to this project's research questions. It includes a description of the study design and subjects, and outlines the experimental procedure. Thereafter, the chapter details the stimulus and scales used in measurement, and the process of generating the experimental questionnaire. It explains how IRB approval was attained, the pretest procedure, and thoroughly examines methods of data analysis.

DESIGN

This study utilized a 2x2 post-test only factorial experimental design that contained two independent variables and two dependent variables. The first independent variable being measured was "type of club membership". Participants either received a fan club membership model that asked them to pay a yearly monetary fee, or they received a membership model that did not charge at all. The second independent variable being manipulated was the celebrity and musical genre that the celebrity represents (Lady Gaga/Taylor Swift). The experiment employed two celebrities from differing musical genres to increase validity, and demonstrate that the proposed model works across various musical genres. Evaluating more than one musical genre should also be valuable to publicists and entertainers in the music industry.

The dependent variables in this study consisted of the target market's *attitudes* toward the celebrity, and their *motivation* to join the fan club. The post-test design was chosen to eliminate the risk of sensitizing subjects to the post-test and creating bias (Wimmer & Dominick, 2006). The post-test only control group design has been favored to control rival explanations since each group is equally affected by maturation and history (Wimmer & Dominick, 2006). Factorial designs allow researchers to investigate the interaction between the variables and saves time, money, and resources by combining what could be two independent studies into one (Wimmer & Dominick, 2006).

SUBJECTS

The subjects in the study were composed of 200 undergraduate students at Colorado State University. A convenience sample was selected from students in three undergraduate technical journalism courses. The instructor of each course offered students extra credit for participation in the study. Christen (personal communication, November 2, 2010) suggested that in determining sample size for an experiment, about 30 subjects should be selected per experimental condition to ensure adequate power. In following this rule of thumb, since this study had four conditions, at least 120 students were needed as a sample.

In sampling three classes, feedback was obtained from 200 students. Twenty-four students were surveyed during the pretest in a public relations class, 80 students were surveyed in a professional and technical communication class, and 96 students were surveyed in an additional professional technical communication

class. Since there were no changes to questions or the stimulus following the pretest, pretest data was filtered in with the rest of the study.

The experimenter decided to sample young adults who were at least 18 years of age to validate that they were legal adults who were likely to be responsible for paying for their own indulgent items, such as fan club memberships. This increased validity of the study because any money that would be paid to charging fan club memberships would come directly from the consenting adult, and not from outside sources such as parents or other family members. The range age group of the students surveyed was 18 to 24. A total of 192 participants (96.5%) were 18 to 24 years old. A total of seven participants (3.5%) were 25 to 34 years old. One participant (.5%) was 35 to 44 years old.

In examining gender, a total of 121 participants (60.5%) were female. The remaining 79 participants (39.5%) were male. In analyzing race, a total of 179 participants (89.5%) described themselves as Caucasian/White. Thirteen participants (6.5%) described themselves as Hispanic/Latino. Seven participants (3.5%) described themselves as African American/Black. Seven participants (3.5%) described themselves as Asian/Pacific Islander. Four participants (2.0%) described themselves as Native American, and a total of two participants (1.0%) described themselves as Other.

The average education level of the participants was “some college” ($M=3.03$, $SD=0.22$) A total of 195 participants (98.0%) stated that their highest level of education completed was “some college”. Two participants (1.0%) stated that their highest level of education completed was “college graduate,” and a total of two

participants (1.0%) stated that their highest level of education completed was “some graduate school or professional school.”

The average household income of the participants was \$20,001-\$30,000 ($M=2.73$, $SD=2.58$). A total of 106 participants (56.4%) indicated their annual household income was under \$10,000. Twenty-six participants (13.8%) identified their annual household income was over \$70,000. Twenty-three participants (12.2%) indicated their annual household income was \$10,001-\$20,000. Ten participants (5.3%) indicated their annual household income was \$20,001-\$30,000. Seven participants (3.7%) indicated their annual household income was \$30,001-\$40,000. Similarly, seven participants (3.7%) indicated their annual household income was \$40,001-\$50,000, and seven participants (3.7%) indicated their annual household income was \$60,001-\$70,000. A total of two participants (1.1%) indicated their annual household income was \$50,001-\$60,000.

Detailed frequency and valid percentage information on behalf of subject entertainment media use habits, celebrity-related entertainment media interaction, entertainment news source and award show preferences, and favorite musical and movie genres can be found in Appendix F. Additionally, independent variable and dependent variable means and standard deviations are available under Appendix F.

PROCEDURE

The experiment was administered at Colorado State University in three technical journalism classrooms. The first pretest sample was conducted on October 26, 2011 in Dr. Cindy Christen’s public relations class. The second sample was conducted on November 2, 2011, in Steven Weiss’ professional and technical

communication class. The third sample was conducted on November 7, 2011, in Holly Marlatt's professional and technical communication class. Students were provided with informed consent forms that explained the nature of the experiment. (Consent form available under Appendix A). Students willing to participate signed the consent form, and the researcher collected the signatures and provided the students with copies for them to keep. All students were offered "one research credit" of extra credit for participation in the study.

There were 60 copies made of each condition. Participants were randomly assigned to an experimental condition. The order of the experimental packets were randomized prior to distribution using a random numbers table. This randomization aided in the elimination of extraneous variables, as each subject had an equal chance of being assigned a condition. The researcher personally distributed the questionnaires to each participant.

The experimental questionnaire (see Appendix B) began with an introductory letter that offered a brief overview of the study, and invited the students to participate via their signed consent. Part one of the experimental questionnaire contained questions regarding entertainment media use. This section asked questions regarding time spent watching television, movies, and other entertainment-related media, listening to music and/or entertainment podcasts, reading entertainment print media, and using the computer for entertainment-related activities.

Part two of the questionnaire asked questions in relation to entertainment and celebrity preferences. These questions assessed attitude toward numerous

celebrities and musical and theatrical genres. Taylor Swift and Lady Gaga were the two celebrity conditions that were selected for the experiment, so they were continually strategically incorporated in the celebrity liking questions.

Part three of the questionnaire displayed the experimental manipulation. This section asked the students to carefully read a screen shot of a fan club offer taken from a celebrity's supposed official website before answering questions in the next section of the questionnaire.

Part Four asked questions about the particular fan club offer that the student had just viewed. These questions aimed to measure motivation to join or not join the fan club, and attitudes toward the celebrity (Taylor Swift or Lady Gaga) after exposure to the stimulus. If the students received a questionnaire with a Swift manipulation, then the celebrity attitude questions focused on only Taylor Swift. If the students received a questionnaire with a Gaga manipulation, then the exact same attitudinal questions were asked about Lady Gaga.

The final section of the questionnaire, part five, asked basic demographic questions regarding age, sex, race, marital status, education level, political party affiliation, and annual household income. Students had the opportunity to add any comments they had concerning the study and survey questions asked, and they were asked to state the date they completed the questionnaires.

After the participants completed the questionnaires, the researcher collected each packet, and the students were debriefed on the true meaning of the experiment and the experimental manipulation (see Appendix D for script).

STIMULUS

The experimental manipulation was positioned in part three of the questionnaire. This section asked the students to carefully read a screen shot of a fan club offer taken from a celebrity's official website. There were four different kinds of fan club offers that were randomly distributed across the population.

All fan club offers displayed a header reading "Become An Official Member! Join The (Taylor Swift or Lady Gaga) Fan Club." Each offer displayed a picture of the entertainer on the left, and copy which promoted benefits included in a one-year membership on the right. These benefits included access to exclusive media content, access to pre-sales and VIP packages, meet and greet opportunities, monthly contests, exclusive merchandise, private forum access on community message boards, news updates featuring messages directly from Taylor Swift/Lady Gaga, and community opportunities to create a profile page, blog, and/or photo gallery.

The bottom of each offer displayed a "Join Now" opt-in located to the left of possible incurring costs of membership. Free memberships boasted, "It's Free! No membership charge!" Paid memberships read, "Only \$29.99 for one year Membership!" Each fan club offer looked as though it was lifted directly off the celebrity's official webpage via screen shot. The students were asked to carefully read the fan club offer before answering the questions in the next section of the questionnaire.

MEASUREMENT

For this quantitative study, the experimental questionnaire was composed of questions that made use of five point Likert scales. Likert scales measure the degree

to which there is an agreement or disagreement with statements representing a common issue (Reinard, 2001). Statements are fashioned with respect to a topic, and respondents can strongly agree, agree, be neutral, disagree, or strongly disagree with each statement. Responses were coded so that 1 = strongly disagree, and 5 = strongly agree. Survey questions were modified from existing entertainment and media questionnaires that made use of Likert items.

Example:

	<u>Strongly Disagree</u>	<u>Disagree</u>	<u>Neutral</u>	<u>Agree</u>	<u>Strongly Agree</u>
<u>Taylor Swift is a good person</u>	1	2	3	4	5
<u>Taylor Swift is over-rated</u>	1	2	3	4	5

Questionnaire questions were ordered so that the participants could not uncover the true meaning of the study. Likert items included positive and negative statements to avoid priming of a particular response. To disguise focus from Lady Gaga and Taylor Swift, celebrity preference questions were modified to include additional celebrities that were not being studied.

The questionnaire began with entertainment media use questions (see Appendix B, part one). These questions were adapted from a media use study conducted by The Kaiser Family Foundation (Roberts, Foehr, & Rideout, 2010). This study tested media use in young adults. Questions were adapted to apply specifically to entertainment media use (television, movie, music and computer-related entertainment media habits).

Example:

How much time do you spend reading the following entertainment print media per week?

	<u>None</u>	<u>1 min to less than 30 min</u>	<u>30 min to 1 hr</u>	<u>1 hr to 3 hrs</u>	<u>More than 3hrs</u>
Entertainment Magazines (Variety, etc.)	1	2	3	4	5
Entertainment Section of the Newspaper	1	2	3	4	5
Entertainment Books (Such as Celebrity auto-Biographies)	1	2	3	4	5

Reliability was tested for the entertainment media use questions in Part One, which did not require reverse coding: Time Spent Watching TV Shows/Movies, Time Spent Listening to Music, Time Spent Reading Entertainment Print Media, and Time Spent Using The Computer For Entertainment-related Activities. Reliability evaluates the stability and consistency of a measure so that it can produce an accurate report of the data (Keyton, 2006). Cronbach's alpha statistics were examined to determine the inter-item consistency of all of the items measuring the particular variable (Keyton, 2006). Items with alphas > .70 reflected adequate reliability, and those items were deemed functional for scale construction (Keyton, 2006).

Item-total statistics were analyzed to see if Cronbach's alpha increased if any individual item was deleted from the scale. If an alpha was < .70, but increased to a

suitable level ($> .70$) when an individual item was deleted, then a scale could be constructed leaving out that/those single item(s). If the alpha for the original set of items and the alpha for "Cronbach's Alpha if Item Deleted" were both at suitable levels, then a scale was constructed using the full set of items to increase validity. Conversely, if the alpha for the original set of items and the alpha for "Cronbach's Alpha if Item Deleted" were both inadequately low, then data reduction was complete for that set of items. All four entertainment media use Likert scales yielded low reliability. (TV/Movie $\alpha=.54$, $M=13.99$, $SD=4.49$, Music $\alpha=.34$, $M=14.14$, $SD=3.41$, Print $\alpha=.49$, $M=3.96$, $SD=1.29$, Computer $\alpha=.43$, $M=7.04$, $SD=2.41$).

After identifying sets of items that were reliable measures of each variable, factor analyses were run to determine if any concepts were constructs with multiple dimensions (Reinard, 2001). If two or more factors emerged for any set, reliability tests were run again with the items for each factor to see if high inter-item consistency existed between those items. If high inter-item consistency was present, scales were constructed by computing the average of the reliable items measuring each variable or dimension. Each scale was assigned a label that captured the essence of the dimension. If the items tested proved to be unreliable, then those items were used individually in subsequent analysis.

Exploratory Factor Analyses were run for all of the entertainment media questions in Part One, to see if question sets contained one or more dimensions that proved reliable. The factor analysis for Part One, Question One: Time Spent Watching TV Shows/Movies resulted in two dimensions. One dimension indicated strong reliability ($\alpha=.73$, $M=6.06$, $SD=2.85$). This dimension included three items

that reflected watching TV shows and movies via newer technology. The reliable items were added and divided by three to create a new scale: Time Spent Watching TV Shows/Movies on New Technology (New Technology).

Exploratory Factor Analyses indicated that items in Part One, Question Four: Time Spent Reading Entertainment Media, and Part One, Question Five: Time Spent Using The Computer For Entertainment-related Activities, came back unidimensional, and unreliable. The factor analysis for Part One, Question Two: Time Spent Listening to Music, resulted in two dimensions that were each unreliable. These items were individually analyzed in subsequent multivariate analysis.

The media use question at the end of Part One pertaining to entertainment news was revised from a celebrity research survey conducted by Market Reader Pro, a data driven consulting company that conducts entertainment marketing and product research (Market Reader Pro, 2010).

The questionnaire continued with entertainment and celebrity appeal questions (available under Appendix B, part two). These questions were modified from celebrity and television research surveys conducted by Market Reader Pro, and a YouGov entertainment survey from PollingPoint.com (2010). These questions aimed to test celebrity and entertainment genre preference. For the nature of this study, celebrity liking questions were modified to include musician celebrities.

The next section of the questionnaire displayed the stimulus (see Appendix B, part three).

Part four of the questionnaire assessed motivation to join or not join the fan club, and attitudes toward the celebrity (Taylor Swift or Lady Gaga) after exposure to the fan club offer. Students were asked if they would join the fan club and what items influenced their decisions (available under Appendix B, part four). In a study designed to test how celebrity endorsement effected motivation to buy products, Silvera and Austad (2003) affirmed that attitudes toward the celebrity (endorser) would be associated with attitudes toward the advertised product. In context, attitudes toward the celebrity (Swift or Gaga) could be associated with motivation to sign up for fan club membership.

Five-point Likert scales were constructed to measure celebrity attitude and attitude toward the membership offer (1 = strongly disagree, and 5 = strongly agree.).

Example:

	<u>Strongly Disagree</u>	<u>Disagree</u>	<u>Neutral</u>	<u>Agree</u>	<u>Strongly Agree</u>
<u>This offer is a good deal</u>	1	2	3	4	5
<u>Charging for fan club membership is ridiculous</u>	1	2	3	4	5

All items in Part Four, Question Four: Attitudes toward Membership Offer Statements yielded strong reliability $\alpha=.77$, $M=15.14$, $SD=4.48$. An Exploratory Factor Analysis was run to analyze the six-item membership offer appeal scale, resulting in two dimensions: regard toward cost/reputation ($\alpha=.71$, $M=9.71$, $SD=3.21$), and offer appeal ($\alpha=.79$, $M=5.43$, $SD=2.03$). The five items that identified with regard toward cost/reputation were totaled and divided by five to construct a

new scale, Regard Toward Cost/Reputation (Cost/Reputation). The remaining six items that identified with the second factor were combined and divided by six to create the new scale, Membership Offer Appeal (Offer Appeal).

In a study analyzing the effect of charitable giving by celebrities on their personal public relations, Hwang asserted that important traits that influence positive public relations comprise of attractiveness, trustworthiness, and expertise (2010). A series of statements adopted from Hwang’s celebrity-liking Likert scale were created to test attitudes toward the celebrity post-exposure to the stimulus.

Example:

	<u>Strongly Disagree</u>	<u>Disagree</u>	<u>Neutral</u>	<u>Agree</u>	<u>Strongly Agree</u>
<u>Lady Gaga really cares about her fans</u>	1	2	3	4	5
<u>Lady Gaga is rude</u>	1	2	3	4	5

The statements were analyzed by a committee of journalism and communication professors and face validity was judged. Those statements found to be the strongest were included in the questions, and those found to be the weakest were omitted. In the questionnaires containing a Lady Gaga fan club stimulus, the exact statements were used in reference to Lady Gaga. This scale yielded strong reliability: Attitudes Toward The Celebrity $\alpha=.88$, $M=34.20$, $SD=6.87$.

An Exploratory Factor Analysis was run to analyze the 11-item Post-Exposure Celebrity Attitude Scale (Part Four, Question Five), resulting in two initial factors: personal connection with the celebrity ($\alpha=.73$, $M=14.55$, $SD=3.55$), and fan perception that the celebrity is altruistic ($\alpha=.86$, $M=19.65$, $SD=3.92$). The five items

that identified with personal connection were totaled and then divided by the number of items to construct a new scale, Personal Connection with the Artist (Personal Connection). The remaining six items that identified with the second factor were combined and divided by the number of items to form a new scale, The Artist is Altruistic (Altruism). These aggregated variables resulted in two new multiple-item scales.

The last section of the questionnaire collected basic demographic data such as age, sex, race, marital status, education level, political party affiliation, and annual household income (available under Appendix B, part five). Sample questions were extracted from a demographic survey on surveysshare.com (Survey Share, n.d.).

IRB APPROVAL

The researcher submitted a protocol detailing intended methodological approach to the International Review Board for approval to conduct this study. The protocol specified the type of research being conducted, the purpose of the study, background and rationale information, study procedures, subject population and study location, potential risks and/or benefits of the study, procedures to maintain confidentiality, and researcher responsibilities. Documents attached in the submission included: the appended experimental questionnaire, the informed consent form, a letter of agreement from the Journalism and Technical Communication Department, the methodology section of the study, and the debriefing script. IRB approval was obtained on October 21, 2011.

PRETEST

Pretesting the questionnaire content and format was suggested to determine if the design of the survey was adequate in ensuring reliability and validity (Wimmer & Dominick, 2006). The experimental stimulus membership offers and the questionnaire items were pretested on October 26, 2011. A pretest of the completed questionnaire was administered to a convenience sample of 24 CSU undergraduate students to ensure that each question and the format of the questionnaire was clear, understandable, and did not give away the intent of the study. Additionally, the stimulus was pretested to ensure adequate variation between the Paid/Free and Swift/Gaga conditions. Based on results, the questions, the stimulus membership offers, and the questionnaire format did not require additional revision.

DATA ANALYSIS

Data was analyzed using Statistical Package for the Social Sciences (SPSS). The experimenter entered all responses from the 200 surveys into SPSS by hand. Data was cleaned by running frequency tables for each item to find out if the data contained only the values that they should possess. The frequencies displayed each response to every question in the questionnaire. Any values that appeared to be entered incorrectly were corrected.

Data reduction is a form of analysis that “sharpens, sorts, focuses, discards, and organizes data in such a way that “final” conclusions can be drawn and verified” (Miles & Huberman, 1994, p. 11). In this process, multiple items measuring a particular variable are combined into one scale or index, if reliability and factor

analysis indicate that it is appropriate to do so. Data reduction is completed to simplify data so that instead of analyzing numerous individual items, only one index or scale need be selected in computing statistics as part of hypothesis testing.

A principal step in data reduction was recoding (reverse coding) specific individual items so that they could be added with other items measuring a particular variable. Half of all attitudinal items on the questionnaire were phrased in a negative direction to avoid response set and priming responses. All negative items were reverse coded so that all items in the question set were going the same negative-to-positive direction. This enabled subsequent reliability and factor analysis testing.

To compare pre and post-exposure fan attitudes toward Lady Gaga and Taylor Swift to further understand the effects of the paid versus free membership offer, additive indexes were created. Constructing an additive index for nominal items was very similar to scale construction for ordinal or higher scales. The key difference for nominal indexes is that a mean (average) score is not computed. The pre-stimulus celebrity attitudinal indexes (GagaIndex and SwiftIndex) were created by adding positive responses of nominal celebrity attitudinal questions specific to either Lady Gaga or Taylor Swift, and then subtracting the added negative responses of the nominal celebrity attitudinal questions specific to that same artist. These indexes were used to analyze how pre-existing fan attitudes toward Taylor Swift and Lady Gaga affect fan motivation to join their fan clubs.

Chapter III detailed the methodology of this study. An experimental questionnaire requested data related to entertainment media use habits,

entertainment and celebrity preferences, motivation to join a celebrity fan club, attitudes toward the entertainer represented on the fan club offer, and basic demographic questions. The results of this effort will be revealed in Chapter IV.

CHAPTER FOUR: RESULTS

Chapter IV presents results collected from the experimental questionnaires. The data were analyzed using descriptive statistics, independent samples *t*-tests, chi-squares, bivariate correlations, and multiple regression tests. Statistical results reported in this chapter are presented for each of the three correlating research questions. Lastly, additional findings of interest relevant to the study are reported.

Descriptive statistics were run for the key independent and dependent variables: attitudes toward the celebrity, and inclination to join the fan club. Mean and standard deviation statistics were computed within the conditions Paid/Gaga, Paid/Swift, Free/Gaga, and Free/Swift. A table of results for all descriptive statistics can be found under Appendix F, Table 4.

In examining celebrity attitudinal questions, for the item “Attitudes Toward The Celebrity Musician,” both Lady Gaga and Taylor Swift received neutral favorability; however, both artists received slightly more positive scores under the free condition (Swift: $M=3.20$, $SD=1.27$; Gaga: $M=2.76$, $SD=1.22$), as opposed to the paid condition (Swift: $M=3.33$, $SD=1.18$; Gaga: $M=3.00$, $SD=1.18$).

RESEARCH QUESTION ONE

To gain initial understanding if charging fans for fan club membership positively or negatively influenced fan’s attitudes toward Taylor Swift and Lady

Gaga (RQ1), the data were filtered to separately examine participant responses assigned to each celebrity condition. For each celebrity condition, *t*-tests for independent samples were calculated. On behalf of Taylor Swift, results indicated that there was no significant difference between free ($M=16.10, SD=3.03$) and paid ($M=15.29, SD=3.43$) membership offers and fan personal connectivity to Taylor Swift, $t(98)=1.26, ns$. Similarly, there was no significant difference between free ($M=21.53, SD=3.71$) and paid ($M=20.94, SD=3.80$) membership offers, and fan perception that Taylor Swift is altruistic, $t(98)=.79, ns$.

For Lady Gaga, results indicated that there was no significant difference between free ($M=13.18, SD=3.66$) and paid ($M=13.61, SD=3.29$) membership offers and fan personal connectivity to Lady Gaga, $t(98)=-.43, ns$. Correspondingly, there was no significant difference between free ($M=17.90, SD=3.29$) and paid ($M=18.20, SD=3.58$) membership offers, and fan-identified altruism toward Lady Gaga, $t(98)=-.61, ns$.

RESEARCH QUESTION TWO

To gain perspective of the relationship between celebrity condition (Lady Gaga vs. Taylor Swift) and deciding whether or not to sign up for the fan club (RQ2), a chi-square test was calculated. The test indicated there was a low frequency of participants deciding to sign up for fan club membership regardless of the celebrity. Eight of 200 students decided to sign up for a membership offer. Six participants opted to join a Taylor Swift fan club, and two participants opted to join a Lady Gaga Fan club. These low frequencies reduce validity; however, if there is substantial

effect, it is possible to attain significant results even with a small number of observations, $\chi^2(1, N = 200) = 2.08$, ns.

To further determine if favorable or undesirable fan attitudes toward Taylor Swift and Lady Gaga negatively affected fan motivation to join their fan clubs (RQ2), bivariate correlations were run to analyze relationships between pre-stimulus indices of attitudes favorable to each artist, scales of attitudes toward the membership offer, offer appeal and cost/reputation, and the item likeliness to join the fan club.

The first bivariate correlation tested the responses specific to the Lady Gaga condition. For Lady Gaga, results indicated that attitudes toward the celebrity, membership offer appeal and likelihood of joining the fan club were significantly positively correlated. The greater the positive attitudes toward Lady Gaga, the higher the attitudes toward the membership offer's appeal ($r=.32, p<.01$), and the greater the motivation to join a fan club ($r=.34, p<.01$). The correlation between membership offer cost/reputation and the previously mentioned item, likeliness to join, the membership offer appeal scale, and indices of pre-stimulus celebrity attitudes was positive; however, just shy of significance at $p=.052$. For Taylor Swift, results indicated that pre-stimulus attitudes toward Swift, membership offer appeal, membership offer cost/reputation, and likelihood of joining the fan club were negatively correlated and that correlations were not significant.

The second bivariate correlation tested the responses specific to the Taylor Swift condition. On behalf of Taylor Swift, results indicated that pre-stimulus attitudes toward Swift had a significant positive correlation with likeliness to join a

fan club, and positive but non-significant correlations with membership offer appeal and membership offer cost/reputation. The greater the positive pre-stimulus attitudes toward Taylor Swift, the greater the motivation to join a fan club ($r=.34$, $p<.01$). For Lady Gaga, results indicated that pre-stimulus attitudes toward Lady Gaga had a significant positive correlation with the membership offer's appeal. The higher the positive pre-stimulus attitudes toward Lady Gaga, the higher the membership offer's appeal ($r=.22$, $p<.05$). There was also a positive but non-significant correlation with pre-stimulus attitudes toward Lady Gaga and likeliness to join a fan club, and a negative, non-significant correlation between pre-stimulus attitudes toward Lady Gaga and membership offer cost/reputation.

RESEARCH QUESTION THREE

To analyze the relationship between receiving a free fan club offer or a fan club offer that cost money and choosing to sign up for the fan club (RQ3), first a chi-square test was run. The chi-square test analyzed membership offer cost and the choice to join the fan club, and indicated there was a low frequency of persons deciding to sign up for fan club membership regardless of whether the membership was free or cost money. Among the eight participants who opted to join a fan club, none chose to sign up for a paid fan club offer. All eight participants decided to sign up for a free fan club offer. The chi-square test indicated that there was a significant relationship between cost and deciding to join the fan club, $\chi^2(1, N = 200) = 8.33$, $p<.01$.

In continuation of assessing whether charging fans for fan club membership positively or negatively affected fan motivation to join Taylor Swift and Lady Gaga

fan clubs, *t*-tests for independent samples were calculated to analyze significant differences in the mean scores of likelihood to join a fan club and membership offer appeal and cost/reputation based on whether the offer was paid or free. The data were filtered to separately examine participant responses assigned to each celebrity condition.

For Taylor Swift, the independent samples *t*-test results indicated that fans were significantly more likely to join a fan club if it was free ($M=2.10, SD=2.12$) rather than paid ($M=1.27, SD=.64$), $t(98) = 2.68, p < .01$. There was also evidence that there were more positive attitudes toward the membership offer's appeal when the fan club was free ($M=3.31, SD=.90$), rather than paid ($M=2.41, SD=.99$), $t(98)=4.78, p < .01$. Results indicated more positive attitudes toward the membership offer's reputation/cost when the fan club was free ($M=2.49, SD=.83$), rather than paid ($M=2.29, SD=.84$); however the difference was not significant, $t(98)=1.22, ns$.

Similarly, for the Lady Gaga condition, independent samples *t*-test results indicated that fans were more likely to join a fan club if it was free ($M=1.53, SD=1.53$) rather than paid ($M=1.35, SD=1.07$); however, the difference was not significant, $t(98)=.68, ns$. Results also indicated that there were significantly more positive fan attitudes toward the membership offer's appeal when the fan club was free ($M=2.82, SD=.89$) versus paid ($M=2.30, SD=.97$), $t(98)=2.75, p < .01$.

POST HOC ANALYSIS

To determine if relationships analyzed previously would remain significant or become significant while controlling for the effects of other variables, multivariate analyses were conducted. Linear regression tests are appropriate for

examining relationships between predictor and criterion variables (Keyton, 2006). Hierarchical multiple regressions reveal positive or negative relationships between each independent and dependent variable, while controlling for the other independent variables, and indicate if the relationship is significant (Keyton, 2006, p. 228). These regressions also display aggregate variance and whether or not it is significant.

In a hierarchical regression, independent variables are entered causally into a sequence of blocks or models. Because celebrity manipulation was a nominal/dichotomous variable and both conditions could be analyzed simultaneously, GagaIndex and SwiftIndex were combined into a new additive index, CelebrityIndex.

The first block of independent variables included demographic variables that individuals were born with: age, sex and race. The second block of variables included demographic variables that the population developed as adults: education and income.

The third block of variables included relevant entertainment media use questions from Part One (TV/Movies, Music, Movie Theatre, Print, Computer, the New Technology Scale, and Entertainment Activities), and the celebrity attitudinal index from Part Two. The final block contained the two manipulated independent variables, celebrity and membership offer cost. Four hierarchical multiple regression tests were run, one for each dependent variable: Decision to Join, Likelihood to Join, Attitudes Toward the Membership Offer, and Attitudes Toward The Artist.

A hierarchical multiple regression was run to test the relationships between various variables and the post-stimulus fan attitudinal scales toward Lady Gaga and Taylor Swift. Results indicated that in block 3, there was a significant positive relationship between pre-existing celebrity attitudes from the CelebIndex and post-stimulus attitudes toward the artist, ($\beta=.37$, $p<.01$). Additionally, in block 4 there was a significant positive relationship between pre-existing celebrity attitudes from the CelebIndex and post-stimulus attitudes toward the artist, ($\beta=.35$, $p<.01$). Together, variables accounted for 45 percent of the variance in attitudes toward the artists. All other variables had no significant relationship. Results can be found under Appendix G, Tables 8, 9, and 10.

Another hierarchical multiple regression was calculated to explore the relationships between multiple variables and attitudes toward the membership offer. Results revealed that in model 3 there was a significant positive relationship between pre-existing celebrity attitudes from the CelebIndex and attitudes toward the membership offer, $\beta=.19$, $p<.05$. The sum of these variables accounted for 27 percent of the variance in attitudes toward the membership offer. In model 4, there was a significant inverse relationship between membership offer cost and attitudes toward the membership offer, $\beta=-.26$, $p<.01$. As cost increased, positive attitudes toward the membership offer decreased. Collectively, variables accounted for 33 percent of the variance in attitudes toward the membership offer. Results are available under Appendix G, Tables 5, 6, and 7.

A hierarchical multiple regression was run to identify correlations between a set of variables and likeliness to join the fan club. Among these variables was index

measuring pre-existing fan attitudes of Lady Gaga and Taylor Swift before exposure to the stimulus. Results indicated that in model 3 there was a significant positive correlation between pre-existing celebrity attitudes and likeliness to join a fan club, $\beta=.21$, $p<.05$. In model 3, there was also a significant positive correlation between the variable, celebrity activity: joined a fan club and likeliness to join a fan club, $\beta=.22$, $p<.05$. Together, the variables accounted for 29 percent of the variance in likeliness to join a fan club. In model 4 there was a significant inverse correlation between cost manipulation and likeliness to join a fan club, $\beta=-.20$, $p<.05$. As membership cost increased, the likeliness that a participant would join a fan club decreased. The collective variables accounted for 32 percent of the variance in likeliness to join a fan club. Results can be found under Appendix G, Tables 3 and 4.

A final hierarchical multiple regression was calculated to explore the relationships between multiple variables and participants deciding to join the fan club. Results indicated that in model 3, there was a significant positive correlation between watching movies on demand and choosing to sign up for a fan club, $\beta=.27$, $p<.01$. In model 3, there was also a significant positive relationship between reading print media entertainment books and choosing to sign up for a fan club, $\beta=.25$, $p<.05$. The variables in model 3 accounted for 24 percent of the variance in likeliness to join a fan club. In model 4 there was a significant positive relationship between reading print media entertainment books and choosing to sign up for a fan club, $\beta=.24$, $p<.05$. There was also a significant inverse correlation between membership offer cost and deciding whether or not to join the fan club, $\beta=-.22$, $p<.05$. Paid membership offers instigated a decline of decisions to sign up for the fan

club. Free fan club offers produced an incline of decisions to sign up for the fan club. The variables in model 4 accounted for 28 percent of the variance in likeliness to join a fan club. Results are available under Appendix G, Tables 1 and 2.

Chapter IV presented detailed quantitative results from the experimental questionnaires. The data collected produced interesting results pertinent to each research question posed in Chapter III. Chapter V will discuss these results and their implications to the entertainment community.

CHAPTER FIVE: DISCUSSION

The overarching objective of this study was to examine the phenomenon of celebrities charging their fans monetary fees to be members of their fan clubs, and the potential impact that this business model has on the celebrity's image. Chapter five will provide in-depth analysis of results for three research questions: (1) to conclude if charging fans monetary fees for fan club membership positively or negatively impacts fan attitudes toward Taylor Swift and Lady Gaga, (2) to determine if positive or negative fan attitudes toward Taylor Swift and Lady Gaga positively or negatively affects fan motivation to join their fan club, and (3) to divulge if charging fans monetary fees for fan club membership positively or negatively affects fan motivation to join Taylor Swift and Lady Gaga fan clubs. Post hoc analysis and key findings are discussed and broken down into theoretical implications for the respective theories, and practical implications for the entertainment field. Lastly, this chapter presents limitations of the study and recommendations for future research.

KEY RESULTS

A primary goal of this study was to assess the impact of charging for fan club membership on celebrity image. Results indicated that charging for fan club membership may not necessarily benefit a celebrity's image but, more importantly,

it will not harm a celebrity's image. In response to RQ1, charging for fan club membership did not positively or negatively impact fan attitudes toward Taylor Swift and Lady Gaga. Even when presented with fan club membership costs, fan attitudes toward Taylor Swift and Lady Gaga were not adversely impacted. The degree of fan personal connectivity and perception that Swift is altruistic did not alter when participants were presented with a paid versus free fan club offer. Comparably, fan personal connectivity and fan-identified altruism toward Gaga did not change when participants were presented with a paid versus free membership offer. Therefore, it cannot be asserted that charging for fan club membership causes fans to view an entertainer in a more or less favorable light.

In assessing RQ2, there was no significant relationship between celebrity condition (Lady Gaga versus Taylor Swift) and choosing to sign up for a fan club. It did not matter if participants were presented with a Lady Gaga membership offer or a Taylor Swift membership offer; there was a low frequency of participants deciding to sign up for fan club membership regardless of the celebrity condition.

Additional testing revealed that there was a significant relationship between pre-existing fan attitudes toward the artist and motivation to join their fan club. Put simply, liking or disliking an artist before being presented with their fan club offer greatly impacted their motivation and likeliness to join. If an individual was presented with a fan club offer for an entertainer that they already did not like, they were more likely to not join the fan club. If a participant was presented with a fan club offer for an artist they already admired, motivation and likeliness to join the fan club increased.

To answer RQ3, membership cost matters. Results from *t*-tests revealed that there was a significant relationship between cost and fan club membership status. Taylor Swift fans indicated that they were significantly more likely to join a fan club if it was free rather than paid. They also found the membership offer's benefits more appealing when the club was free instead of paid. Congruently, Lady Gaga fans had more favorable attitudes toward the membership offer's appeal when the club was free versus paid, and Gaga fans were more likely to join a fan club if it was free rather than paid; however, this last result fell just short of significance. Regression findings supported and reinforced the indication that across celebrity conditions, fans are significantly more likely to find a fan club offer more appealing if it is free, and they will also be more likely to join a fan club that is void of membership costs.

THEORETICAL IMPLICATIONS

The theoretical implications of results will address key relationships observed, the theoretical meaning of expected and unexpected findings, and how results support, contradict, or supplement previous research. Findings will be linked to theory of fandom, branding, and the Identity-based Brand Equity Model.

According to fan culture, fans join fan clubs to surround themselves with other fans that share common interests, and to ultimately feel closer and directly engage with the celebrity (Théberge, 2005). Fan clubs provide fans with the supplementary celebrity connectivity that they crave, while also serving as a channel for the artist to promote albums, tours, and merchandise. At a time when the music business is suffering losses from file sharing, illegal downloads, and a decline in sales due to "a la carte" song shopping on sites like iTunes, the music

business believes that cultivating the fan-celebrity relationship, and enhancing fan-to-celeb communication is crucial for the growth and success of the music industry (Théberge, 2005). In addition to celebrity access and opportunities to connect with other fans, research has affirmed that fans are drawn to fan clubs for benefits such as online news updates, exclusive media content, pre-sale ticket opportunities, contests, and merchandise (Garrity, 2002).

As expected, study results indicated that fan club benefits are viewed as more appealing when they are free, and fans are more likely to join the fan club if membership is free. It is not at all surprising that fans will be more attracted to fan clubs that are free. Some fans may feel entitled to fan club benefits free of charge, simply because other fan clubs offer the same kinds benefits for free. This is where there is opposition in the fan club business. Artists can justify charging for content that is “exclusive” and uniquely different; however, it becomes harder to warrant this decision when other artists offer the same kinds of services and “exclusive” content for free. This ties to McQuaid’s (2002) assertion that many fan clubs are “covering up the fact that they are trying to squeeze extra sales from ticket buyers” (p. 6). The decision to charge for fan club membership is ultimately up to the artist. If the fans are invested enough in the entertainer and his/her career, they might still decide to invest in a paid fan club membership; however, results are clear that free fan club memberships are significantly more appealing.

Additionally, fans are likely to only join fan clubs if they really admire the artist. Bivariate correlations revealed that participants who received a Lady Gaga membership offer who had pre-existing favorable attitudes toward Lady Gaga found

the membership offer more appealing and were more motivated to join the fan club. Correspondingly, participants who received a Taylor Swift fan club offer who had pre-existing positive attitudes toward Taylor Swift found the membership offer more appealing and were more likely to join the fan club. A hierarchical multiple regression reconfirmed this assertion: pre-existing celebrity attitudes can affect attitudes toward the membership offer and likeliness to join a fan club.

These findings are well anticipated. Why would someone choose to invest the time and potential dollars into signing up for fan club membership for someone they didn't like? "Fans" encompass of all kinds of people. Fandom literature denotes that many fans are academically and socially prosperous, and engage in fandom as a means to differentiate themselves from the social values and cultural experiences of their peers. Fiske (1992) considered fandom to be often representative of individuals who are socially and culturally deprived. Correspondingly, fans that choose to participate in fan clubs are likely more invested in the entertainer than those that don't consider joining fan clubs. Therefore, individuals who choose to sign up for a celebrity's fan club are likely to strongly admire the artist at hand.

To some fans, paying for fan club membership is well worth a monetary fee because they view the benefits of the membership to be a product worthy of cost (Garrity, 2002). Results supported this assertion, indicating that if a fan club utilizes a revenue model, and the fan is invested enough in the entertainer, has favorable pre-existing attitudes toward the entertainer, and views the benefits to be worth the membership cost, he/she will likely sign up for the fan club. If the individual does

not believe the benefits are worth a fee, or has less favorable pre-existing attitudes toward the entertainer, he/she will likely not sign up for fan club membership.

Regardless of whether or not the fan chooses to sign up for a fan club, his/her stance toward the entertainer should remain the same, and the celebrity's personal image should not be affected. These results were the most surprising. The motivation of paid subscription fan clubs has been questioned in the fan club community. Tim McQuaid of Fan Asylum (2002) asserted that when fan clubs become too profit driven, they can lose their focus. When asked for opinions regarding paid fan club memberships, entertainment publicists, fan club employees and celebrities alike all had reservations about charging for fan club membership. The ultimate fear communicated was that charging for fan club membership could be personally offensive to fans, and that they could become disappointed in the entertainer for charging a membership fee, which could result in long-term or short term damage to the celebrity's image.

Brand image is the actual image of a person that results from processing brand relevant information by the external audience (Burmann et al., 2009). A celebrity's brand is synonymous to a celebrity's reputation, which is created by the attitudes of the celebrity's public: the fans. According to Burmann et al's (2009) Identity Based Brand Equity Model (see Figure 2 in chapter two), the match of a communicated brand promise and brand behavior of a celebrity will determine fan gratification. Entertainers cultivate a brand identity (how they want to be seen) and emit a brand promise (a condensed core of the brand identity). The act of communicating the brand promise to the fans is brand positioning. In context of

celebrity fan clubs, the fans have particular brand expectations for the entertainer and receive the brand experience (the fan club experience). The celebrity must emit consistent behavior to ensure the brand experience of the fan is in line with their brand expectations. This is where charging for fan club membership was posed as a risk.

The celebrity's behavior includes the decision to charge for fan club membership. According to the Identity-based Brand Equity Model, depending on how the brand promise and brand behavior meet with the brand experience and brand expectations, the fans develop associations and attitudes toward the celebrity, and craft the entertainer's brand image (Burmann et al., 2009). Moreover, the model implies that if entertainers decide to charge for fan club membership, and fans do not expect this, and do not find that charging membership fees aligns with the artist's brand promise, there could be dissonance, and any negative attitudes and associations would directly reflect the artist's image.

Surprisingly, results of this study contradict fandom and branding theory. Independent samples *t*-test results revealed that on behalf of Taylor Swift, there was no significant difference between free and paid membership offers, and fan personal connectivity to Swift and the fan perception that she is altruistic. The results were the same for Lady Gaga. When presented with fan club membership costs, fan attitudes toward Taylor Swift and Lady Gaga were not adversely impacted. Thus, charging for fan club membership does not have positive or negative effects on an entertainer's image.

This finding was unexpected. In regard to the Identity-based Brand Equity Model, perhaps fans who are not enthusiastic enough to sign up for fan clubs are not offended by the prospect of a membership fee because they are not invested enough in the entertainer to expect more from the artist's brand promise. If an individual doesn't really care about Taylor Swift and her music, maybe they are not offended when presented with a paid fan club offer because Taylor Swift's personal identity (her brand promise) simply doesn't matter to them, and they don't have any brand expectations.

Fans who are invested enough in a celebrity to consider joining a fan club are possibly devoted enough to the entertainer to not be bothered by membership costs. If a fan loves Lady Gaga and is presented with a paid fan club offer, they might admire Lady Gaga so much that they don't care that her fan club is utilizing a revenue model, or maybe they shift any blame to someone else, such as her management. The idea of not blaming the entertainer ties into fandom theory of celebrity worship and idolization (Cashmore, 2006).

Research in celebrity worship states that one-third of the population experiences some degree of Celebrity Worship Syndrome (Gray, 2011). Celebrity Worship Syndrome is a condition in which a person is extremely obsessed with a public figure such as a film or television star, pop star or politician (Murphey, n.d.) There are many stages of celebrity worship. The beginning stage, "entertainment-social," is where a celebrity appeals to fans through basic entertainment value. The intermediate stage, "intense-personal," is where fans' intensive and compulsive feelings about a celebrity surface. The third stage, "borderline-pathological," is

where fans over-empathize with celebrity successes and failures, over-identify with celebrities and are compulsively obsessive about the details of the celebrity's life (Maltby, 2004). Cashmore (2006) suggests that fans craving special relationships with celebrities can justify ambiguous experiences, or reinterpret negative incidents to strengthen their personal beliefs concerning the entertainer. He affirms that fans affected by Celebrity Worship Syndrome selectively screen information about entertainers, and decode it in a way that supports fan interpretation, and expresses allegiance to the entertainer (Cashmore, 2006). "Super fans" who are beyond the first stage of Celebrity Worship Syndrome are likely to disregard any celebrity blame associated with fan club costs.

PRACTICAL IMPLICATIONS

The practical implications of this study's findings will detail how the resulting data can benefit the entertainment business. The findings from this research can guide entertainment management decisions regarding whether or not to offer paid versus free fan club memberships.

Study results suggest that if entertainers are interested in fan club monetization, they can utilize a revenue model to increase profits, and their image will not be positively or negatively affected. However, management should remember that fans are more likely to sign up for fan clubs if the memberships are free. Charging for fan club membership can negatively affect fan motivation to join, resulting in lower enrollment numbers. If an entertainer is considering applying a revenue model to their fan club, they might consider ensuring they have multiple "exclusive" benefits such as pre-sale ticket offers, premium seating at concerts, rare

merchandise, exceptional online content, and meet and greet opportunities, so that the fan club membership can be seen as a valuable product worth purchasing. If a paid fan club membership does not offer enough unique benefits, it is likely that the product will not be perceived as being worth fiscal compensation, and fans will opt not to join.

If an entertainer would prefer to maintain a free fan club to attract higher enrollment numbers, the research suggests that they consider adding the same kinds of “exclusive” benefits that are necessary for paid fan club memberships to increase fan appeal. Country music sensation Reba McEntire does this, and advertises a free fan club membership that provides many of the same benefits often found in a paid membership.

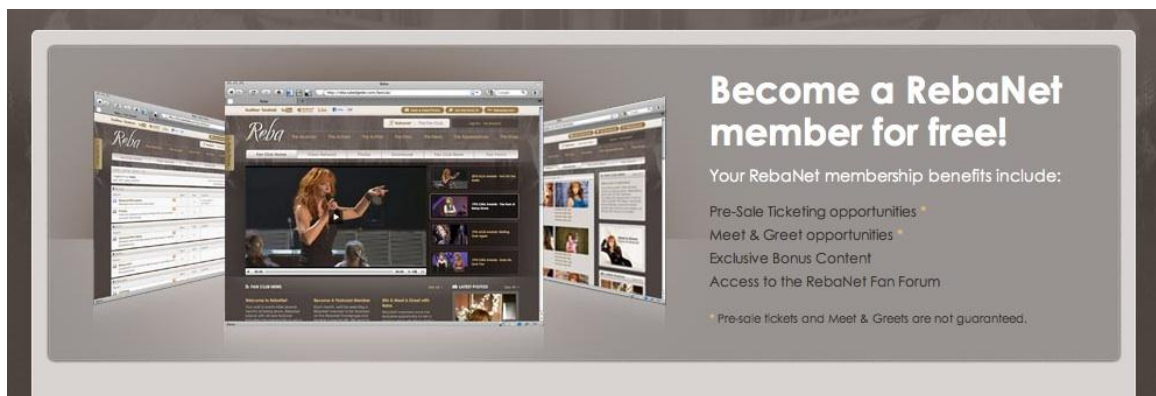


Figure 1. Reba McEntire’s Fan Club Ad

There are many free fan clubs that are maintained partially or fully by the fans. When fans run fan clubs, it can be harder for public forums and content to be adequately moderated. Message board content, user language and rumors can spin out of control if the webmasters are not persistently diligent in content moderation. For a fan club to be “official” and provide the best services for the fans, the artist

should consider requesting management of their own fan club to have control over benefits, content, and decisions regarding membership cost. Hiring a third party fan community management company is advised to enhance content organization, marketing, merchandise and VIP ticketing services, and social media integration. The artist can always opt to additionally employ fans who have proven themselves to be loyal and experienced in web administration and community relations.

For instance, Tony and Emmy Award winner Kristin Chenoweth used to have a fan club called Glitter that was run by her fans. The forum's public message boards became so popular that the fan moderators could not adequately monitor what was being posted. Because the community became too vigorous for the fans to control, the fan club was closed and Ms. Chenoweth's management hired third party company Celebrity Loop to combine Ms. Chenoweth's social media, news, videos, images, blog, forums, and web content into one digital portfolio at www.officialkristinchenoweth.com (J. Plonk, personal communication, 2012).

Celebrity Loop is one example of a comprehensive interactive strategy company that can be employed by the artist to design and maintain websites such as fan clubs. Celebrity Loop creates and promotes digital portfolios consisting of online forums, chat rooms, email newsletters, and public relations services to heighten interest and awareness of their clients (About Celebrity Loop, n.d.). Another popular fan management company is Paid inc. Paid inc. offers online, mobile, social media and traditional marketing campaign services, as well as award-winning video & film production, VIP ticketing, website design, merchandising, e-commerce and fan community management programs (Paid inc. Services, n.d). Their

musician clientele includes Faith Hill, Weird Al, Idina Menzel, Vince Gill, Rodney Crowell, John Legend, and Aerosmith (Paid inc. Clients, n.d.).

Fan community management companies will work with the artist to craft a personal fan club website with features specific to the artist's needs. All features can be made available to fans free of charge or selectively via revenue model. Use of these enterprises would be beneficial for any artist producing a fan club.

LIMITATIONS

Limitations in methodological approach prevent the results from being extensively generalizable. Limitations in the study design include concerns with the subject population, experimental setting, the number of experimental conditions, and scale reliability. Limitations in survey implementation included imbalanced responses that instigated potential problems for statistical analysis.

While sufficient for experimental purposes, the selected sample of 200 was not representative of the total population. When looking for 18 to 24-year-old individuals to whom to administer the experimental survey, students on campus at Colorado State University were an ideal convenience sample. The demographics of this sample were similar. To be truly representative of the population, and therefore generalizable, a random sampling technique should be used to give each subject in the population an equal probability of selection.

The experimental survey was distributed in an artificial setting. Students convened in close proximity to other students in an auditorium-sized classroom. While the researcher made every effort to control chatter and wandering eyes during the survey distribution, the group environment made interaction possible

among respondents, which could have led to biased or groupthink responses (Wimmer & Dominick, 2006). Students were informed by the researcher that their results would not be shared with anyone, however there is still a slight possibility that students perceived the group-administered survey as endorsed by their instructors, which could have encouraged artificial responses (Wimmer & Dominick, 2006).

This experimental study utilized two celebrity musicians who were rated as top artists by Billboard from 2009-2011, and had a target audience including 18 to 24-year-olds. Only two celebrity conditions, Lady Gaga and Taylor Swift were represented. Using two celebrity conditions limited the genres represented, and may have narrowed overall fan-appeal toward the artists.

Study results indicated that only eight out of 200 students decided to join a fan club regardless of artist and cost conditions, therefore a small N could have influenced the likelihood of obtaining significant results. This problem could be avoided in future research by recruiting a more representative sample. However, it is also possible that college students are simply not inclined to join Taylor Swift and/or Lady Gaga fan clubs.

For post hoc analysis, hierarchical multiple regressions were run using two scales that were reliable, but not unidimensional. The 11 items in the Attitudes Toward the Artist scale could have been split into the two factors, Personal Connection, and Altruism to assess further nuances in data. Similarly, the six items in the Attitudes Toward the Membership Offer scale could have been split into two dimensions: Membership Offer Appeal and Regard Toward Cost/Reputation.

Utilizing separate dimensional scales in additional research may result in more precise post hoc analysis.

RECOMMENDATIONS FOR FUTURE RESEARCH

As previously mentioned, for this study Lady Gaga and the pop genre, and Taylor Swift and the country genre, were represented. Utilizing two highly popularized celebrities may have influenced results. If an entertainer is new and just beginning to climb the popularity charts, the effect of charging for fan club membership may be greater. Future research could employ new and upcoming musical artists to investigate these effects. Additionally, this study could be expanded to include other artists and genres, and could extend beyond celebrity musicians to celebrity actors, authors, sport professionals and others in the public eye; i.e.: how would charging for fan club membership affect other types of celebrities?

This study utilized a convenience sample of 18 to 24-year-olds to ensure that respondents were legal adults who were likely to pay for fan club membership themselves, without external support from parents or other family members. This age bracket also fell within the target markets of the two celebrities studied. Future research may examine a larger age range to determine if particular age groups are more or less willing to sign up for fan club membership.

Additionally, it would be theoretically relevant to consider sampling individuals already established as a “fan” in some sort of fandom community. If the sample already identified as fans among a particular public, there might be a greater

likelihood that there would be interest in joining celebrity fan clubs. Surveying a fandom community might ensure a deeper look into the fandom culture.

The study aimed to provide results for entertainers and their management, including the positive or negative implications that charging for fan club membership can have on the entertainer's image. Further research might qualitatively explore why charging for fan club membership affects the fans, focusing on the fan's feelings and reactions. How does charging for fan club membership affect the fans?

Fandom research suggests that an overarching motivation for fans to sign up for fan club membership is to increase fan interaction with the celebrity and to connect with other fans who share a common interest (Théberge, 2005). Additional research could analyze relationships that develop in fan club communities, utilizing social identity theory and fandom theory to examine fan-to-celebrity interactions versus fan-to-fan interactions.

Lady Gaga was a major component in this study. Recently, Lady Gaga and her team have created a project set to "revolutionize social media marketing for celebrities" (Boris, 2012, p. 1). Lady Gaga is the first celebrity to create her own social media network, LittleMonsters.com. The platform that runs it, Backplane, is expected to revolutionize the celebrity marketing industry. Social media is currently fragmented between Facebook, Twitter, Pinterest and numerous other websites. Backplane aggregates all social media content into one community and also handles record sales, concert ticket sales, provides fan news and gives power to the fans for expression (Boris, 2012). Future research might include advancements with

LittleMonsters.com and Backplane, as the platform site is expected to create major opportunities and change how celebrities connect with their fans.

This study's results indicated that charging for fan club membership can decrease likelihood to join. Despite this study's findings, it is evident that there are individuals who choose to incur the membership costs, as there are many successful fan clubs that charge for membership and have ample paying members. As noted previously, Britney Spears, Justin Bieber, Miley Cyrus, Carrie Underwood, Lady Antebellum, Dolly Parton, and Michael Buble all have paid fan clubs. Future research may examine exactly what membership benefits make the fan club worth paying a fee, and how much money fans are willing to pay for fan club membership.

In analyzing fiscal limits that fans are willing to pay to join a fan club, forthcoming research may consider holding membership benefits constant, and continually raising the price of the fan club membership to see exactly how much fans are willing to pay. Just as some consumers prefer to spend more money to buy name brand items instead of generic or private labels, perhaps some fans are willing to spend more money to buy the name brand or "official" fan club membership on behalf of the entertainer that they admire.

Marketing research suggests that willingness to pay is mediated by consumer perceptions of the quality of national brands in relation to private labels (Steenkamp, Van Heerde, and Geyskens, 2010). Steenkamp et al. (2010) assert that this perceived quality gap is controlled by "the consumer's involvement with the product category, and the consumer's beliefs about the extent to which quality and price are related (price-quality schema)" (p. 1012). Some consumers have a

widespread price–reliance schema and associate higher quality with a higher price (Steenkamp et al., 2010). In context, perhaps fans that are more invested in an entertainer are more sensitive to the quality of the product (the fan club). If they have a strong price-quality schema, they could be willing to pay more money for fan club membership.

CONCLUSION

Performing artist fan clubs are growing as they’ve developed into a popular way of generating revenue in the music industry (Garrity, 2002). Fan clubs are changing as they incorporate social media and new technologies to thoroughly engage fans with the artist and other fans, and strive to serve as an effective direct marketing tool. Some entertainers have decided to utilize a revenue model and charge for fan club membership, and fans have proven that they will pay top dollar to join fan clubs that offer elite benefits (Garrity, 2002).

The main goal of this study was to examine the phenomenon of celebrities charging their fans monetary fees for fan club membership, and the potential impact that this revenue model had on the celebrity’s image. Effects were investigated by applying theories of branding, including concepts of personal branding, internal branding and identity, external branding and image, and Burmann et al’s (2009) Identity-based Brand Equity Model.

The study utilized an entertainment questionnaire that assessed attitudes toward one of two celebrities (Lady Gaga and Taylor Swift) before and after exposure to a paid or free offer to join the celebrity’s fan club. The study intended to resolve three research questions: (1) will charging fans monetary fees for fan club

membership positively or negatively impact fan attitudes toward Taylor Swift and Lady Gaga, (2) will positive or negative fan attitudes toward Taylor Swift and Lady Gaga positively or negatively affect fan motivation to join their fan club, and (3) will charging fans monetary fees for fan club membership positively or negatively affect fan motivation to join Taylor Swift and Lady Gaga fan clubs?

Only eight of 200 participants chose to sign up for fan club membership, regardless of the celebrity. All eight of the participants who chose to sign up for a fan club received a free fan club offer. Charging for fan club membership does appear to negatively impact motivation to join. Across celebrity conditions, fans are significantly more likely to find a fan club offer more appealing if it is free, and they will be more likely to join a fan club that is free rather than paid. Study participants who received a paid fan club offer likely thought the product's benefits did not justify the cost.

Additionally, liking or disliking an artist before being presented with their fan club offer greatly impacted fan motivation and likeliness to join a fan club. It is probable that the majority of the participants surveyed did not choose to sign up for fan club membership because they did not adequately favor their assigned artist/genre condition.

Fandom theory and branding literature suggested that charging for fan club membership could negatively impact a celebrity's image. The Identity-based Brand Equity Model (Burmam et al., 2009) implied that if entertainers charge for fan club membership, and fans do not expect this or feel that the behavior aligns with the artist's brand promise, the artist's image would be negatively impacted.

Contradicting this theory, study results revealed that fan attitudes toward both artists did not change when participants were presented with a paid versus free membership offer. Therefore, while charging for fan club membership may not necessarily benefit a celebrity's image, neither will it harm a celebrity's image.

These findings are intended to help entertainers and their management decide if they would like to offer paid or free fan club memberships. Study results suggest that artists interested in fan club monetization can utilize a revenue model to increase profits, and their image will not be negatively affected. However, talent and management must consider the benefits that need to be incorporated to make paid fan clubs appealing, and remember that fan club enrollment numbers are more likely to surge, if memberships are free.

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APPENDIX A: INFORMED CONSENT

**INFORMED CONSENT TO PARTICIPATE IN A RESEARCH STUDY
COLORADO STATE UNIVERSITY**

TITLE OF THE STUDY:

Factors That Influence Celebrities' Personal Brands: An Assessment of Effective Entertainment Public Relations

PRINCIPAL INVESTIGATOR:

Cindy T. Christen, Ph.D., Associate Professor, Department of Journalism and Technical Communication, 970-491-6319; cindy.christen@colostate.edu

CO-INVESTIGATOR:

Jill Whitfield, M.S. candidate, Department of Journalism and Technical Communication, 281-814-2192; jill.whitfield@colostate.edu

WHY AM I BEING INVITED TO TAKE PART IN THIS RESEARCH?

You are being asked to participate in this study because you are adult males and females enrolled in college classes living in the United States.

WHAT IS THE PURPOSE OF THE STUDY?

The purposes of the study are to: Analyze entertainment media usage patterns and celebrity appeal among adult males and females within the United States.

WHERE IS THE STUDY GOING TO TAKE PLACE AND HOW LONG WILL IT LAST?

The study will take place in your JTC classroom, and your participation should take no longer than about 20 minutes.

WHAT WILL I BE ASKED TO DO?

You will be asked to complete an entertainment questionnaire. You will look at a celebrity advertisement and answer some questions concerning the advertisement. You will also be asked to provide some demographic information, which will be used solely for data analysis purposes. The survey should take about ten to twenty minutes to complete. Participating in this research will have no impact on your class grade or standing.

ARE THERE REASONS WHY I SHOULD NOT TAKE PART I N THIS STUDY?

You must be at least 18 years old to participate in this study.

BENEFITS:

There is no direct benefit to you in participating in this study, but the researchers hope that the results of this study will be helpful to the media and entertainment industries.

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?

There are no known risks to participating in this study. If you feel uncomfortable with a question, you can skip that question or withdraw from the study altogether.

- It is not possible to identify all potential risks in research procedures, but the researcher(s) have taken reasonable safeguards to minimize any known and potential, but unknown, risks.

DO I HAVE TO TAKE PART IN THE STUDY?

Your participation in this research is voluntary. If you decide to participate in the study, you may withdraw your consent and stop participating at any time without penalty or loss of benefits to which you are otherwise entitled.

WHO WILL SEE THE INFORMATION THAT I GIVE?

Your information will be combined with information from other people taking part in the study. When we write about the study to share it with other researchers, we will write about the combined information we have gathered. You will not be identified in these written materials. We may publish the results of this study; however, we will keep your name and other identifying information private.

COMPENSATION FOR PARTICIPATION:

You will receive one research extra credit for participation in the study. If you decide that you do not wish to participate in the study, you can still earn extra credit by writing a one-page essay regarding celebrity appeal.

WHAT HAPPENS IF I AM INJURED BECAUSE OF THE RESEARCH?

The Colorado Governmental Immunity Act determines and may limit Colorado State University's legal responsibility if an injury happens because of this study. Claims against the University must be filed within 180 days of the injury.

WHAT IF I HAVE QUESTIONS?

Before you decide whether to accept this invitation to take part in the study, please ask any questions that might come to mind now. Later, if you have questions about the study, you can contact the investigator, Jill Whitfield at jill.whitfield@colostate.edu or the Journalism and Technical Communication Committee chairperson, Dr. Cindy T. Christen at cindy.christen@colostate.edu. If you have any questions about your rights as a volunteer in this research, contact Janell Barker, Human Research Administrator at 970-491-1655. We will give you a copy of this consent form to take with you.

This consent form was approved by the CSU Institutional Review Board for the protection of human subjects in research on (Date of approval to be added).

PARTICIPATION:

Your signature acknowledges that you have read the information stated and willingly sign this consent form. Your signature also acknowledges that you have received, on the date signed, a copy of this document containing 2 pages.

Signature of person agreeing to take part in the study

Date

Printed name of person agreeing to take part in the study

Name of person providing information to participant

Date

Signature of Research Staff

APPENDIX B: ENTERTAINMENT QUESTIONNAIRE

Colorado State University
Department of Journalism and Technical Communication
Entertainment Survey

My name is Jill Whitfield, and I am a graduate student in the Department of Journalism and Technical Communication at Colorado State University. Under the guidance of my advisor, Cindy Christen, Ph.D., I am conducting a research study of entertainment media usage trends and celebrity appeal among adult males and females within the United States. You are invited to participate in this research if you are over 18-years-old. We would like you to complete a questionnaire regarding your media habits and entertainment preferences.

The questionnaire should take about 10-20 minutes to complete. Your participation is entirely voluntary. If you choose to participate, you are welcome to skip any questions that you do not wish to answer. However, please know that all of your answers are very important to us. We ask that you please not discuss your answers with anyone else who might be participating in the study. You will receive one research extra credit in your course for taking this survey. If you would prefer not to participate in this study, you can earn the research credit by writing a one page essay regarding celebrity appeal.

Please hand in the completed questionnaire to the study coordinator when you are finished. All answers collected during this research will remain confidential and will not be connected to your name. Research reports or publications will report data in aggregate form only, and individual responses will not be identifiable. Informed consent with the participant's name will not be linked to other information and no name will appear on other research protocols.

If you have any questions or concerns about this study, please contact co-principal investigator Jill Whitfield at jill.whitfield@colostate.edu or the Journalism and Technical Communication Committee Chairperson, Dr. Cindy Christen, Ph.D. at cindy.christen@colostate.edu.

Thank you for your help with this research.

Part One

First, we'd like to ask you a few questions about your entertainment media use.

1. In a typical week, how much time do you spend watching TV shows or movies on any of the following?

	<u>None</u>	<u>1 min to less than 30 min</u>	<u>30 min to 1 hr</u>	<u>1 hr to 3 hrs</u>	<u>More than 3hrs</u>
<u>A cell phone</u>	1	2	3	4	5
<u>An iPod or other MP3 device</u>	1	2	3	4	5
<u>The Internet</u>	1	2	3	4	5
<u>"On Demand"</u>	1	2	3	4	5
<u>Tivo, DVR or a recorded videotape</u>	1	2	3	4	5
<u>DVD on a Computer</u>	1	2	3	4	5
<u>DVD on a DVD player</u>	1	2	3	4	5

2. In a typical week, how much time do you spend listening to music on each of the following? (Mark all that apply)

	<u>None</u>	<u>1 min to less than 30 min</u>	<u>30 min to 1 hr</u>	<u>1 hr to 3 hrs</u>	<u>More than 3hrs</u>
<u>A radio</u>	1	2	3	4	5
<u>A CD</u>	1	2	3	4	5
<u>A cell phone</u>	1	2	3	4	5
<u>An iPod or other MP3 device</u>	1	2	3	4	5
<u>A computer (iTunes or internet radio)</u>	1	2	3	4	5

3. On average, how many movies do see in a movie theater per month?

- None
- 1 movie
- 2 movies
- 3 movies
- 4 or more movies

4. How much time do you spend reading the following entertainment print media per week?

	<u>None</u>	<u>1 min to less than 30 min</u>	<u>30 min to 1 hr</u>	<u>1 hr to 3 hrs</u>	<u>More than 3hrs</u>
Entertainment Magazines (Variety, etc.)	1	2	3	4	5
Entertainment Section of the Newspaper	1	2	3	4	5
Entertainment Books (Such as Celebrity auto-Biographies)	1	2	3	4	5

5. In an average week, how much time do you spend using the computer for the following entertainment-related activities?

	<u>None</u>	<u>1 min to less than 30 min</u>	<u>30 min to 1 hr</u>	<u>1 hr to 3 hrs</u>	<u>More than 3hrs</u>
Reading online entertainment news	1	2	3	4	5
Visiting celebrities' social media sites (Facebook, Twitter MySpace, etc.)	1	2	3	4	5
Watching DVDs or streaming TV shows	1	2	3	4	5
Listening to an entertainment podcast	1	2	3	4	5

6. Which is your favorite source for entertainment news?

- People Magazine
 E! News
 The National Enquirer
 PerezHilton.com
 US Weekly
 Variety
 Hollywood Reporter
 Celebrity Blogs
 Other (Please specify): _____
 None

7. Which of the following have you ever done? (Check all that apply)
- Listened to an entertainment news podcast
 - Listened to an entertainment news radio show
 - Visited a celebrity's social networking site (Such as Twitter)
 - Joined an entertainer's fan club
 - Posted on an entertainment or celebrity-related message board
 - Uploaded pictures of celebrities, or a musical or theatrical event
 - Watched a TV show from the internet on a computer
 - Watched a TV show on a cell phone, iPod or MP3 Player, or other hand held device (such as a tablet or eReader)
 - Read an entertainment blog (Such as PerezHilton.com)
 - Written an entertainment blog
 - Watched entertainment video footage on a site like YouTube
 - Watched entertainment news on television (Such as Extra or E!)

Part Two

Now, we'd like to ask you a few questions about entertainment and celebrities.

1. My favorite awards show to watch is:
- | | |
|--|--|
| <input type="checkbox"/> The Tony Awards | <input type="checkbox"/> The Academy Awards |
| <input type="checkbox"/> The Grammys | <input type="checkbox"/> The People's Choice Awards |
| <input type="checkbox"/> The Emmy Awards | <input type="checkbox"/> I don't watch awards shows |
| <input type="checkbox"/> The Razzie Awards | <input type="checkbox"/> Other (Please specify): _____ |
2. Movie genres I like to watch include: (Check all that apply)
- | | |
|----------------------------------|--|
| <input type="checkbox"/> Comedy | <input type="checkbox"/> Adventure |
| <input type="checkbox"/> Horror | <input type="checkbox"/> Documentary |
| <input type="checkbox"/> Action | <input type="checkbox"/> Western |
| <input type="checkbox"/> Family | <input type="checkbox"/> Foreign Films |
| <input type="checkbox"/> Romance | <input type="checkbox"/> Drama |
| <input type="checkbox"/> Musical | <input type="checkbox"/> I don't watch movies |
| <input type="checkbox"/> Fantasy | <input type="checkbox"/> Other (Please specify): _____ |
3. Which celebrity would you want as a best friend?
- | | |
|--|--|
| <input type="checkbox"/> Justin Bieber | <input type="checkbox"/> Nicki Minaj |
| <input type="checkbox"/> Reese Witherspoon | <input type="checkbox"/> Lady Gaga |
| <input type="checkbox"/> Chad Michael Murray | <input type="checkbox"/> Orlando Bloom |
| <input type="checkbox"/> Jane Lynch | <input type="checkbox"/> Taylor Lautner |
| <input type="checkbox"/> Taylor Swift | <input type="checkbox"/> Gwyneth Paltrow |
| <input type="checkbox"/> Zac Efron | <input type="checkbox"/> None of the above |

4. The most overexposed celebrity of the year is:
- | | |
|---|--|
| <input type="checkbox"/> Lady Gaga | <input type="checkbox"/> Kim Kardashian |
| <input type="checkbox"/> Paris Hilton | <input type="checkbox"/> Charlie Sheen |
| <input type="checkbox"/> Kanye West | <input type="checkbox"/> Justin Bieber |
| <input type="checkbox"/> Miley Cyrus | <input type="checkbox"/> Lindsey Lohan |
| <input type="checkbox"/> Britney Spears | <input type="checkbox"/> Barack Obama |
| <input type="checkbox"/> Rob Pattinson | <input type="checkbox"/> Taylor Swift |
| <input type="checkbox"/> Rebecca Black | <input type="checkbox"/> None of the above |
5. Who do you feel is the best-dressed celebrity?
- | | |
|---|--|
| <input type="checkbox"/> Jennifer Aniston | <input type="checkbox"/> Kim Kardashian |
| <input type="checkbox"/> Taylor Swift | <input type="checkbox"/> Zac Efron |
| <input type="checkbox"/> Eva Longoria | <input type="checkbox"/> Leighton Meister |
| <input type="checkbox"/> Ben Affleck | <input type="checkbox"/> Justin Bieber |
| <input type="checkbox"/> Victoria Beckham | <input type="checkbox"/> Kanye West |
| <input type="checkbox"/> P. Diddy | <input type="checkbox"/> Kate Middleton |
| <input type="checkbox"/> Lady Gaga | <input type="checkbox"/> None of the above |
6. Which entertainer is the most philanthropic (gives back to the community, advocates for important issues)?
- | | |
|--|--|
| <input type="checkbox"/> Kristin Chenoweth | <input type="checkbox"/> Justin Timberlake |
| <input type="checkbox"/> Brad Pitt | <input type="checkbox"/> Taylor Swift |
| <input type="checkbox"/> Lady Gaga | <input type="checkbox"/> Bono |
| <input type="checkbox"/> Oprah Winfrey | <input type="checkbox"/> Matt Damon |
| <input type="checkbox"/> Angelina Jolie | <input type="checkbox"/> Jennifer Aniston |
| <input type="checkbox"/> Madonna | <input type="checkbox"/> Sandra Bullock |
| <input type="checkbox"/> George Clooney | <input type="checkbox"/> None of the above |
7. Which celebrity is next to end up in rehab?
- | | |
|--|--|
| <input type="checkbox"/> Demi Lovato | <input type="checkbox"/> Shia LaBeouf |
| <input type="checkbox"/> Justin Bieber | <input type="checkbox"/> Miley Cyrus |
| <input type="checkbox"/> Charlie Sheen | <input type="checkbox"/> Britney Spears |
| <input type="checkbox"/> Taylor Swift | <input type="checkbox"/> Kanye West |
| <input type="checkbox"/> Katy Perry | <input type="checkbox"/> Kim Kardashian |
| <input type="checkbox"/> Lady Gaga | <input type="checkbox"/> None of the above |
8. The musical genres I listen to most often are: (Check all that apply)
- | | |
|---|--|
| <input type="checkbox"/> Pop | <input type="checkbox"/> R&B/hip-hop |
| <input type="checkbox"/> Country | <input type="checkbox"/> Rap |
| <input type="checkbox"/> Classical | <input type="checkbox"/> Metal |
| <input type="checkbox"/> Folk | <input type="checkbox"/> Jazz/blues |
| <input type="checkbox"/> Dance/electronic | <input type="checkbox"/> Latin/Mexican |
| <input type="checkbox"/> Christian/gospel | <input type="checkbox"/> Showtunes/soundtracks |
| <input type="checkbox"/> Rock | <input type="checkbox"/> None of the above |

9. Please indicate your attitude toward the following celebrity musicians.

Hate them Dislike them Neutral Like them Love them

P!nk	1	2	3	4	5
Lady Antebellum	1	2	3	4	5
Bruno Mars	1	2	3	4	5
Katy Perry	1	2	3	4	5
The Black Eyed Peas	1	2	3	4	5
Lady Gaga	1	2	3	4	5
Drake	1	2	3	4	5
John Mayer	1	2	3	4	5
Carrie Underwood	1	2	3	4	5
Miley Cyrus	1	2	3	4	5
Ke\$ha	1	2	3	4	5
Justin Bieber	1	2	3	4	5
Britney Spears	1	2	3	4	5
Usher	1	2	3	4	5
Taylor Swift	1	2	3	4	5
Kanye West	1	2	3	4	5
Train	1	2	3	4	5
Michael Buble	1	2	3	4	5

10. And the 2011 Grammy for best female performer should go to:

- | | |
|--|--|
| <input type="checkbox"/> P!nk | <input type="checkbox"/> Ke\$ha |
| <input type="checkbox"/> Katy Perry | <input type="checkbox"/> Nicki Minaj |
| <input type="checkbox"/> Taylor Swift | <input type="checkbox"/> Selena Gomez |
| <input type="checkbox"/> Lady Gaga | <input type="checkbox"/> Christina Perri |
| <input type="checkbox"/> Beyoncé | <input type="checkbox"/> Adele |
| <input type="checkbox"/> Miranda Lambert | <input type="checkbox"/> Britney Spears |
| <input type="checkbox"/> Jennifer Hudson | <input type="checkbox"/> None of the above |

11. Which celebrity would you most like to see on Dancing with the Stars?

- | | |
|--|--|
| <input type="checkbox"/> Zac Efron | <input type="checkbox"/> Jane Lynch |
| <input type="checkbox"/> Lady Gaga | <input type="checkbox"/> Leonardo DeCaprio |
| <input type="checkbox"/> John Travolta | <input type="checkbox"/> Taylor Swift |
| <input type="checkbox"/> Denzel Washington | <input type="checkbox"/> Jake Gyllenhall |
| <input type="checkbox"/> Tina Fey | <input type="checkbox"/> Hugh Grant |
| <input type="checkbox"/> Reba McEntire | <input type="checkbox"/> None of the above |

12. Which celebrity should retire early?

- | | |
|---|--|
| <input type="checkbox"/> Ashton Kutcher | <input type="checkbox"/> Lady Gaga |
| <input type="checkbox"/> Robert Pattinson | <input type="checkbox"/> Justin Bieber |
| <input type="checkbox"/> Taylor Swift | <input type="checkbox"/> Miley Cyrus |
| <input type="checkbox"/> Lea Michele | <input type="checkbox"/> Shia LaBeouf |
| <input type="checkbox"/> Zac Efron | <input type="checkbox"/> None of the above |

Part Three

Following is a screen shot from an online offer to join Taylor Swift's official fan club. The offer was taken from Swift's website at taylorswift.com. Please read through the offer before answering the questions on the pages that follow.



BECOME AN OFFICIAL MEMBER!
JOIN THE TAYLOR SWIFT FAN CLUB

1 - YEAR MEMBERSHIP INCLUDES:

- * Exclusive music, videos, photos: Special behind the scenes videos, concert footage, live recordings, and more!
- * Access to ticket pre-sales and VIP packages*
- * Meet & Greet opportunities*
- * Monthly contests open only to members
- * Exclusive merchandise only available to members
- * Private forum on the message boards for members only
- * Connect with Taylor through exclusive news updates and messages directly from Taylor!
- * Unlock special community features: Create your own profile page, blog, photo gallery, and more!

JOIN NOW **ONLY \$29.99 FOR ONE YEAR MEMBERSHIP!**

* All pre-sale ticket ,VIP package purchases, and meet and greets subject to availability. All shows are subject to cancellation or postponement without notice.

Part Four

Now we'd like to ask you a few questions about the fan club membership offer you just read. There are no right or wrong answers to these questions.

1. Based on this membership offer, would you sign up for Taylor Swift's fan club?

_____ Yes _____ No

2. On a scale from 1 to 10 how likely are you to join Taylor Swift's fan club? (1 being least likely, 10 being most likely)

1 2 3 4 5 6 7 8 9 10

3. When deciding whether or not to accept the offer, which of the following items influenced your decision: (Check all that apply)

_____ The artist
 _____ The musical genre presented
 _____ The aesthetic look of the offer
 _____ The membership benefits
 _____ The cost of the membership
 _____ My reputation
 _____ Other: (please specify) _____

4. Please indicate the extent to which you agree or disagree with the following statements about the membership offer.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
<u>This offer is a good deal</u>	1	2	3	4	5
<u>This membership has some enticing benefits</u>	1	2	3	4	5
<u>Charging for fan club membership is ridiculous</u>	1	2	3	4	5
<u>The perks of the membership justify the yearly fee</u>	1	2	3	4	5
<u>I'm offended by being asked to pay to join the fan club</u>	1	2	3	4	5
<u>Fan clubs are for losers</u>	1	2	3	4	5

5. Please rate the following statements about the artist.

	<u>Strongly Disagree</u>	<u>Disagree</u>	<u>Neutral</u>	<u>Agree</u>	<u>Strongly Agree</u>
<u>Taylor Swift is a good person</u>	1	2	3	4	5
<u>Taylor Swift is attractive</u>	1	2	3	4	5
<u>Taylor Swift is rude</u>	1	2	3	4	5
<u>Taylor Swift is sincere</u>	1	2	3	4	5
<u>Taylor Swift is vain</u>	1	2	3	4	5
<u>Taylor Swift really cares about her fans</u>	1	2	3	4	5
<u>Taylor Swift is selfish</u>	1	2	3	4	5
<u>Taylor Swift gives a bad name to music</u>	1	2	3	4	5
<u>Taylor Swift and I are similar in some way</u>	1	2	3	4	5
<u>Taylor Swift is over-rated</u>	1	2	3	4	5
<u>Taylor Swift is funny</u>	1	2	3	4	5

Part Five

Lastly, please tell us a little bit about yourself. All of your answers will remain confidential and anonymous.

1. What is your age:
_____ Under 18
_____ 18 to 24
_____ 25 to 34
_____ 35 to 44
_____ 45 to 54
_____ 55+

2. What is your sex:
 Male
 Female
3. What is the racial or ethnic group that best describes you: (Check all that apply)
 African American or Black
 Asian or Pacific Islander
 Caucasian or White
 Hispanic or Latino
 Native American
 Other (please specify): _____
4. What is your current marital status:
 Single, never married
 Married
 Domestic Partnership
 Separated
 Divorced
 Widowed
5. What is your education:
 Some high school
 High school graduate/GED
 Some college
 College graduate
 Some graduate school or professional school
 Graduate or professional degree
6. What is your political party affiliation:
 Democrat
 Republican
 Independent
 None
 Other (please specify): _____
7. What is your annual household income:
 Under \$10,000
 \$10,001 to \$20,000
 \$20,001 to \$30,000
 \$30,001 to \$40,000
 \$40,001 to \$50,000
 \$50,001 to \$60,000
 \$60,001 to \$70,000
 Over \$70,000

8. Are there any comments you would like to add about this study or the questions asked in this survey?

9. The date you completed this questionnaire: _____

That completes the questionnaire. Thank you for participating in this study.

APPENDIX C: FAN CLUB OFFER MANIPULATIONS



BECOME AN OFFICIAL MEMBER!
JOIN THE TAYLOR SWIFT FAN CLUB

1 - YEAR MEMBERSHIP INCLUDES:

- * Exclusive music, videos, photos: Special behind the scenes videos, concert footage, live recordings, and more!
- * Access to ticket pre-sales and VIP packages*
- * Meet & Greet opportunities*
- * Monthly contests open only to members
- * Exclusive merchandise only available to members
- * Private forum on the message boards for members only
- * Connect with Taylor through exclusive news updates and messages directly from Taylor!
- * Unlock special community features: Create your own profile page, blog, photo gallery, and more!

JOIN NOW **ONLY \$29.99 FOR ONE YEAR MEMBERSHIP!**

* All pre-sale ticket ,VIP package purchases, and meet and greets subject to availability. All shows are subject to cancellation or postponement without notice.



BECOME AN OFFICIAL MEMBER!
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- * Meet & Greet opportunities*
- * Monthly contests open only to members
- * Exclusive merchandise only available to members
- * Private forum on the message boards for members only
- * Connect with Taylor through exclusive news updates and messages directly from Taylor!
- * Unlock special community features: Create your own profile page, blog, photo gallery, and more!

JOIN NOW **IT'S FREE! NO MEMBERSHIP CHARGE!**

* All pre-sale ticket ,VIP package purchases, and meet and greets subject to availability. All shows are subject to cancellation or postponement without notice.



BECOME AN OFFICIAL MEMBER! JOIN THE LADA GAGA FAN CLUB

1 - YEAR MEMBERSHIP INCLUDES:

- * Exclusive music, videos, photos: Special behind the scenes videos, concert footage, live recordings, and more!
- * Access to ticket pre-sales and VIP packages*
- * Meet & Greet opportunities*
- * Monthly contests open only to members
- * Exclusive merchandise only available to members
- * Private forum on the message boards for members only
- * Connect with Lady Gaga through exclusive news updates and messages directly from Lady Gaga!
- * Unlock special community features: Create your own profile page, blog, photo gallery, and more!

JOIN NOW

ONLY \$29.99 FOR ONE YEAR MEMBERSHIP!

* All pre-sale ticket ,VIP package purchases, and meet and greets subject to availability. All shows are subject to cancellation or postponement without notice.



BECOME AN OFFICIAL MEMBER! JOIN THE LADA GAGA FAN CLUB

1 - YEAR MEMBERSHIP INCLUDES:

- * Exclusive music, videos, photos: Special behind the scenes videos, concert footage, live recordings, and more!
- * Access to ticket pre-sales and VIP packages*
- * Meet & Greet opportunities*
- * Monthly contests open only to members
- * Exclusive merchandise only available to members
- * Private forum on the message boards for members only
- * Connect with Lady Gaga through exclusive news updates and messages directly from Lady Gaga!
- * Unlock special community features: Create your own profile page, blog, photo gallery, and more!

JOIN NOW

IT'S FREE! NO MEMBERSHIP CHARGE!

* All pre-sale ticket ,VIP package purchases, and meet and greets subject to availability. All shows are subject to cancellation or postponement without notice.

APPENDIX D: DEFBRIEFING SCRIPT

Colorado State University
Debriefing Script For:
FACTORS THAT INFLUENCE CELEBRITIES' PERSONAL BRANDS:
THE EFFECTS OF FAN CLUB MEMBERSHIP OFFERS ON CELEBRITY IMAGE

Thank you for taking time to participate in this study. We would like to fill you in on what we are trying to learn. Our study will analyze the effects of fan club membership offers on celebrity image.

The celebrity fan club business has recently developed into a popular way of making money online. We are trying to find out if celebrities charging their fans to be members of their fan clubs causes positive or negative effects on the celebrity's image.

The fan club advertisements you read in the questionnaire were created specifically for the study and were not real. At random, participants received either an ad for Lady Gaga or Taylor Swift, and the ad presented either a paid fan club membership offer or a free fan club membership offer.

We hoped to find out if your attitude toward the celebrity changed positively or negatively based on the type of fan club offer you received, and whether or not cost affected your decision to join or not join the fan club. The co-principal investigator hopes to use this information to advise celebrities and their publicists if charging for fan club membership is harming or helping their image.

The information you provided will be combined with information from other people taking part in the study. When we write about the study to share it with other researchers, we will write about the combined information we have gathered. You will not be identified in these written materials.

Should you choose to withdraw your data, you have the right to do so and should inform the co-principal investigator, Jill Whitfield at jill.whitfield@colostate.edu, or principal investigator, Cindy Christen, Ph.D., at cindy.christen@colostate.edu. If you decide to withdraw your data, you will still receive the full amount of research credit designated to this study, which is one research credit. Because we do not attach identifying information to your data, we cannot withdraw it at a later time – we will not be able to determine which is your data versus someone else's. Therefore, **if you wish to withdraw your data, you must inform us and do so before leaving this session.**

Thank you for participating in this study. If you have any questions, please contact co-principal investigator Jill Whitfield at jill.whitfield@colostate.edu.

APPENDIX E: DATA WITHDRAWAL FORM

Colorado State University
Data Withdrawal Form For:
FACTORS THAT INFLUENCE CELEBRITIES' PERSONAL BRANDS:
THE EFFECTS OF FAN CLUB MEMBERSHIP OFFERS ON CELEBRITY IMAGE

The information you provided will be combined with information from other people taking part in the study. When we write about the study to share it with other researchers, we will write about the combined information we have gathered. You will not be identified in these written materials.

Should you choose to withdraw your data, you have the right to do so and should inform the co-principal investigator, Jill Whitfield at jill.whitfield@colostate.edu, or principal investigator, Cindy Christen, Ph.D. at cindy.christen@colostate.edu. If you decide to withdraw your data, you will still receive the full amount of research credit designated to this study, which is one research credit. To withdraw your data from the study, please sign below:

Please withdraw my data from the study:

Printed Name: _____

Signature: _____

Thank you for participating in this study.
If you have any questions, please contact co-principal investigator, Jill Whitfield at jill.whitfield@colostate.edu.

APPENDIX F: FREQUENCY AND STANDARD DEVIATION TABLES

Table 1

Entertainment Media Use Frequency Table

	Frequency	Valid Percent
Time Watching TV/Movies: Cell Phone		
None	155	78.3
1 min to less than 30 min	20	10.1
30 min to 1 hr	4	2.0
1 hour to 3 hrs	6	3.0
More than 3 hrs	13	6.6
Time Watching TV Shows/Movies: iPod/MP3		
None	160	81.2
1 min to less than 30 min	14	7.1
30 min to 1 hr	9	4.6
1 hour to 3 hrs	7	3.6
More than 3 hrs	7	3.6
Time Watching TV/Movies: Internet		
None	30	15.1
1 min to less than 30 min	39	19.6
30 min to 1 hr	49	24.6
1 hour to 3 hrs	33	16.6
More than 3 hrs	48	24.1
Time Watching TV/Movies: "On Demand"		
None	106	54.1
1 min to less than 30 min	24	12.2
30 min to 1 hr	25	12.8
1 hour to 3 hrs	29	14.8
More than 3 hrs	12	6.1
Time Watching TV/Movies: Tivo/DVR /Video		
None	138	70.1
1 min to less than 30 min	15	7.6
30 min to 1 hr	14	7.1
1 hour to 3 hrs	17	8.6
More than 3 hrs	13	6.6
Time Watching TV/Movies: DVD On A Computer		
None	140	70.7
1 min to less than 30 min	22	11.1
30 min to 1 hr	14	7.1
1 hour to 3 hrs	15	7.6
More than 3 hrs	7	3.5
Time Watching TV/Movies: DVD On A DVD Player		
None	77	38.5
1 min to less than 30 min	19	9.5
30 min to 1 hr	41	20.5

1 hour to 3 hrs	50	25.0
More than 3 hrs	13	6.5
Time Listening To Music: Radio		
None	30	15.2
1 min to less than 30 min	48	24.4
30 min to 1 hr	49	24.9
1 hour to 3 hrs	47	23.9
More than 3 hrs	23	11.7
Time Listening To Music: CD		
None	118	59.6
1 min to less than 30 min	41	20.7
30 min to 1 hr	24	12.1
1 hour to 3 hrs	11	5.6
More than 3 hrs	4	2.0
Time Listening To Music: A Cell Phone		
None	118	59.3
1 min to less than 30 min	20	10.1
30 min to 1 hr	19	9.5
1 hour to 3 hrs	20	10.1
More than 3 hrs	22	11.1
Time Listening To Music: iPod Or Other MP3 Device		
None	37	18.7
1 min to less than 30 min	13	6.6
30 min to 1 hr	24	12.1
1 hour to 3 hrs	43	21.7
More than 3 hrs	81	40.9
Time Listening To Music: (Computer/iTunes/Internet Radio)		
None	10	5.0
1 min to less than 30 min	25	12.5
30 min to 1 hr	25	12.5
1 hour to 3 hrs	56	28.0
More than 3 hrs	84	42.0
Time Reading Entertainment Print Media: Entertainment Magazines		
None	131	65.5
1 min to less than 30 min	47	23.5
30 min to 1 hr	19	9.5
1 hour to 3 hrs	3	1.5
More than 3 hrs	0	0.0
Time Reading Entertainment Print Media: Entertainment Section Of The Newspaper		
None	137	68.5
1 min to less than 30 min	51	25.5
30 min to 1 hr	11	5.5

1 hour to 3 hrs	1	.5
More than 3 hrs	0	0.0
Time Reading Entertainment Print Media:		
Entertainment Books		
None	188	94.0
1 min to less than 30 min	5	2.5
30 min to 1 hr	5	2.5
1 hour to 3 hrs	2	1.0
More than 3 hrs	0	0.0
Time Using The Computer: Reading Online		
Entertainment News		
None	89	44.5
1 min to less than 30 min	83	41.5
30 min to 1 hr	19	9.5
1 hour to 3 hrs	7	3.5
More than 3 hrs	2	1.0
Time Using The Computer: Visiting Celebrities'		
Social Media Sites		
None	135	67.5
1 min to less than 30 min	35	17.5
30 min to 1 hr	14	7.0
1 hour to 3 hrs	8	4.0
More than 3 hrs	8	4.0
Time Using The Computer: Watching DVDs Or		
Streaming TV Shows		
None	66	33.2
1 min to less than 30 min	30	15.1
30 min to 1 hr	45	22.6
1 hour to 3 hrs	39	19.6
More than 3 hrs	19	9.5
Time Using The Computer: Listening To An		
Entertainment Podcast		
None	181	91.0
1 min to less than 30 min	12	6.0
30 min to 1 hr	3	1.5
1 hour to 3 hrs	2	1.0
More than 3 hrs	1	.5

Table 2

Entertainment Activities, Favorite News Source, and Favorite Award Show Frequency Table

	Frequency	Valid Percent
What Have You Done: (Checked "yes")		
Listened To An Entertainment Podcast	20	10.0
Listened To An Entertainment News Radio Show	55	27.5
Visited A Celebrity's Social Media Site	84	42.0
Joined An Entertainer's Fan Club	36	18.0
Posted On An Entertainment Or Celebrity-related Message Board	12	6.0
Uploaded Pictures Of Celebrities, Or A Musical Or Theatrical Event	57	28.5
Read An Entertainment Blog	30	15.0
Written An Entertainment Blog	4	2.0
Watched Entertainment Video Footage On A Site Like YouTube	146	73.0
Watched Entertainment News On Television	140	70.0
Favorite Entertainment News Source:		
People Magazine	24	13.3
E! News	32	17.7
The National Enquirer	1	.6
PerezHilton.com	3	1.7
US Weekly	7	3.9
Variety	1	.6
Hollywood Reporter	1	.6
Celebrity Blogs	0	0.0
Other	25	13.8
None	87	48.1
Favorite Awards Show:		
The Tony Awards	0	0.0
The Grammys	32	18.3
The Emmy Awards	3	1.7
The Razzie Awards	0	0.0
The Academy Awards	37	21.1
The People's Choice Awards	5	2.9
I Don't Watch Awards Shows	75	42.9
Other	23	13.1

Table 3

Favorite Movie Genres and Favorite Musical Genres Frequency Table

	Frequency	Valid Percent
Favorite Movie Genre(s):		
Comedy	194	97.0
Horror	89	44.5
Action	170	85.0
Family	85	42.5
Romance	107	53.5
Musical	54	27.0
Fantasy	72	36.0
Adventure	151	75.5
Documentary	107	53.5
Western	42	21.0
Foreign Films	40	20.0
Drama	104	52.0
I Don't Watch Movies	0	0.0
Other	6	3.0
Favorite Musical Genre(s):		
Pop	98	49.0
Country	96	48.0
Classical	34	17.0
Folk	38	19.0
Dance/Electronic	61	30.5
Christian/Gospel	33	16.5
Rock	120	60.0
R&B/Hip-Hop	118	59.0
Rap	69	34.5
Metal	27	13.5
Jazz/Blues	40	20.0
Latin/Mexican	16	8.0
Showtunes/Soundtracks	29	14.5
None Of The Above	3	1.5

Table 4

Independent Variable and Dependent Variable Means and Standard Deviations

	Free		Paid	
	Gaga	Swift	Gaga	Swift
Attitudes Toward The Celebrity				
Attitude Toward The Celebrity Musician	2.76 (1.22)	3.20 (1.27)	3.00 (1.18)	3.33 (1.18)
The Artist Is A Good Person	3.22 (0.65)	3.75 (0.77)	2.98 (0.68)	3.63 (0.70)
The Artist Is Attractive	2.43 (1.08)	3.82 (0.89)	2.69 (1.05)	3.67 (1.09)
The Artist Is Rude	2.86 (0.65)	2.22 (0.76)	3.02 (0.65)	2.33 (0.80)
The Artist Is Sincere	3.02 (0.72)	3.47 (0.70)	3.02 (0.86)	3.29 (0.87)
The Artist Is Vain	2.57 (0.84)	2.73 (0.83)	3.25 (0.84)	2.84 (0.87)
The Artist Really Cares About Her Fans	3.41 (0.91)	3.71 (0.73)	3.37 (0.75)	3.27 (0.93)
The Artist Is Selfish	3.04 (0.79)	2.47 (0.64)	2.88 (0.68)	2.63 (0.76)
The Artist Gives A Bad Name To Music	2.88 (1.15)	2.27 (0.92)	2.65 (1.16)	2.18 (0.95)
The Artist And I Are Similar In Some Way	1.94 (1.11)	2.63 (1.04)	2.16 (1.12)	2.86 (0.89)
The Artist Is Over-rated	3.59 (1.10)	3.02 (1.16)	3.53 (1.03)	2.65 (1.15)
The Artist Is Funny	3.00 (1.04)	2.92 (0.63)	2.92 (0.87)	2.84 (0.72)
Inclination To Join The Fan Club				
Likeliness To Join Fan Club	1.53 (1.53)	2.10 (2.12)	1.35 (1.07)	1.27 (0.64)
The Offer Is A Good Deal	2.82 (0.91)	3.25 (0.98)	2.00 (0.98)	2.14 (0.98)
The Membership Has Some Enticing Benefits	2.82 (1.09)	3.37 (1.00)	2.61 (1.13)	2.67 (1.23)
Charging For Fan Club Membership Is/Would Be Ridiculous	3.86 (1.27)	4.04(1.13)	4.00 (1.06)	4.18 (1.01)
The Perks of The Membership Justify/Would Justify The Yearly Fee	2.10 (0.96)	2.06 (0.93)	2.06 (0.93)	1.90 (1.01)
I Am/Would Be Offended By Being Asked To Pay To Join The Fan Club	3.43 (1.29)	3.06 (1.19)	3.10 (1.02)	3.39 (1.17)
Fan Clubs Are For Losers	3.02 (0.99)	3.00 (1.22)	3.04 (1.09)	3.18 (1.17)

APPENDIX G: MODEL SUMMARY, COEFFICIENT, AND ANOVA HIERARCHICAL
MULTIPLE REGRESSION TABLES

Table 1

Based On the Membership Offer Would You Sign Up For the Fan Club Model Summary

Model	R	R ²	ΔR^2	Std. Error of the Estimate	Change Statistics				
					R ² Change	F Change	df1	df2	Sig. F Change
1	.086	.007	-.013	.21511	.007	.359	3	143	.783
2	.138	.019	-.016	.21535	.012	.836	2	141	.435
3	.491	.241	-.008	.21453	.222	1.035	31	110	.431
4	.529	.280	.026	.21088	.039	2.918	2	108	.058

Table 2

Based On the Membership Offer Would You Sign Up For the Fan Club Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients	<i>t</i>	Sig.
	B	Std. Error	B		
1 (Constant)	.082	.164		.501	.617
What Is Your Age	-.039	.074	-.044	-.525	.600
What Is Your Sex	-.010	.037	-.023	-.266	.791
What Racial Or Ethnic Group Best Describes You: Caucasian/White	.056	.062	.077	.893	.373
2 (Constant)	.131	.261		.501	.617
What Is Your Education	-.013	.075	-.015	-.172	.864
What Is Your Annual Household Income	-.009	.007	-.108	-1.286	.201
3 (Constant)	-.123	.341		-.359	.720
CelebrityIndex	.033	.018	.168	1.763	.081
Time Watching TV/Movies: New Technology Scale (Cell Phone, iPod/MP3, Internet)	.018	.020	.086	.903	.368
Time Watching TV/Movies: On Demand	.044	.016	.274	2.685	.008
Time Watching TV/Movies: Tivo, DVR, Video	.019	.017	.111	1.124	.263

Time Watching TV/Movies: DVD On A Computer	.019	.019	.104	.990	.324
Time Watching TV/Movies: DVD On A DVD Player	-.018	.015	-.116	-1.240	.218
Time Listening To Music: Radio	.005	.017	.030	.300	.765
Time Listening To Music: CD	.031	.020	.152	1.585	.116
Time Listening To Music: Cell Phone	-.003	.016	-.021	-.187	.852
Time Listening To Music: iPod Or MP3	.020	.013	.149	1.473	.144
Time Listening To Music: Computer, iTunes, Internet Radio	-.029	.018	-.167	-1.633	.105
Movies Seen In A Movie Theatre Per Month	.032	.026	.123	1.228	.222
Time Reading Print Media Per Week: Entertainment Magazines	-.022	.032	-.076	-.694	.489
Time Reading Print Media Per Week: Entertainment Section Of Newspaper	.003	.035	.009	.094	.926
Time Reading Print Media Per Week: Entertainment Books	.109	.044	.249	2.447	.016
Time Using The Computer Per Week: Reading Online Entertainment News	-.038	.031	-.154	-1.244	.216

Time Using The Computer Per Week: Visiting Celebrity Social Media	-0.038	.023	-.192	-1.702	.092
Time Using the Computer Per Week: Watching DVDS/Streaming TV Shows	-.003	.016	-.018	-.167	.868
Time Using The Computer Per Week: Listening To Entertainment Podcasts	-.042	.048	-.091	-.874	.384
What Have You Done: Listened To Entertainment News Podcast	-.023	.071	-.035	-.326	.745
What Have You Done: Listened To Entertainment News Radio Show	-.030	.054	-.059	-.554	.580
What Have You Done: Visited A Celebrity's Social Networking Site	.030	.048	.071	.635	.526
What Have You Done: Joined An Entertainer's Fan Club	.092	.061	.164	1.508	.134
What Have You Done: Posted On An Entertainment/ Celebrity Message Board	.108	.096	.115	1.128	.262
What Have You Done: Uploaded Pictures Of Celebrities/Music/ Theatre Event	-.004	.047	-.008	-.081	.936

What Have You Done: Watched TV From The Internet On A Computer	.000	.064	.000	.005	.996
What Have You Done: Watched TV On A Cell Phone/iPod/MP3/Hand Held	-.021	.051	-.047	-.423	.673
What Have You Done: Read An Entertainment Blog	.067	.059	.118	1.132	.260
What Have You Done: Written An Entertainment Blog	-.090	.208	-.049	-.431	.667
What Have You Done: Watched Entertainment Video Footage On A Website	.023	.047	.049	.501	.618
What Have You Done: Watched Entertainment News On TV	-.078	.051	-.170	-1.529	.129
4 (Constant)	-.041	.342		-.121	.904
Celebrity Manipulation	.021	.038	.050	.555	.580
Membership Cost Manipulation	-.093	.041	-.218	-2.270	.025

R² = .28

Table 3

Likeliness to Join the Fan Club Model Summary

Model	<i>R</i>	<i>R</i> ²	ΔR^2	Std. Error of the Estimate	Change Statistics				
					<i>R</i> ² Change	F Change	df1	df2	Sig. F Change
1	.158	.025	.004	1.51115	.025	1.219	3	143	.305
2	.206	.042	.008	1.50815	.017	1.285	2	141	.280
3	.537	.289	.056	1.47173	.246	1.228	31	110	.218
4	.565	.320	.080	1.45243	.031	2.471	2	108	.089

Table 4

Likeliness to Join the Fan Club Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients		<i>t</i>	Sig.
	B	Std. Error	B			
1 (Constant)	1.979	1.151			1.719	.088
What Is Your Age	-.404	.517	-.065		-.783	.435
What Is Your Sex	.341	.261	.112		1.310	.192
What Racial Or Ethnic Group Best Describes You: Caucasian/White	.294	.437	.057		.674	.501
2 (Constant)	2.796	1.831			1.527	.129
What Is Your Education	-.259	.525	-.042		-.493	.623
What Is Your Annual Household Income	-.077	.050	-.128		-1.539	.126
3 (Constant)	1.545	2.341			.660	.511
CelebrityIndex	.284	.127	.206		2.241	.027
Time Watching TV/Movies: New Technology Scale (Cell Phone, iPod/MP3, Internet)	.133	.138	.089		.964	.337
Time Watching TV/Movies: On Demand	.162	.112	.143		1.447	.151
Time Watching TV/Movies: Tivo, DVR, Video	.161	.117	.132		1.385	.169

Time Watching TV/Movies: DVD On A Computer	.148	.133	.113	1.112	.269
Time Watching TV/Movies: DVD On A DVD Player	.109	.099	.099	1.093	.277
Time Listening To Music: Radio	-.088	.118	-.073	-.750	.455
Time Listening To Music: CD	.159	.134	.110	1.185	.239
Time Listening To Music: Cell Phone	.006	.113	.006	.056	.956
Time Listening To Music: iPod Or MP3	.107	.092	.114	1.170	.244
Time Listening To Music: Computer, iTunes, Internet Radio	-.185	.122	-.150	-1.515	.133
Movies Seen In A Movie Theatre Per Month	.207	.179	.112	1.155	.251
Time Reading Print Media Per Week: Entertainment Magazines	-.113	.221	-.055	-.512	.610
Time Reading Print Media Per Week: Entertainment Section Of Newspaper	.304	.243	.121	1.248	.215
Time Reading Print Media Per Week: Entertainment Books	.354	.305	.114	1.161	.248
Time Using The Computer Per Week: Reading Online Entertainment News	-.347	.210	-.198	-1.654	.101

Time Using The Computer Per Week: Visiting Celebrity Social Media	-0.003	.155	-0.002	-0.019	.985
Time Using The Computer Per Week: Watching DVDS/Streaming TV Shows	.027	.109	.025	.251	.802
Time Using The Computer Per Week: Listening To Entertainment Podcasts	-0.584	.327	-0.181	-1.787	.077
What Have You Done: Listened To Entertainment News Podcast	.308	.484	.065	.635	.527
What Have You Done: Listened To Entertainment News Radio Show	-0.153	.370	-0.043	-0.414	.680
What Have You Done: Visited A Celebrity's Social Networking Site	.137	.327	.045	.418	.677
What Have You Done: Joined An Entertainer's Fan Club	.886	.416	.224	2.129	.036
What Have You Done: Posted On An Entertainment/ Celebrity Message Board	.413	.659	.062	.627	.532
What Have You Done: Uploaded Pictures Of Celebrities/Music/ Theatre Event	.251	.325	.076	.773	.441

What Have You Done: Watched TV From The Internet On A Computer	-.349	.441	-.076	-.791	.430
What Have You Done: Watched TV On A Cell Phone/iPod/MP3/Hand Held	-.357	.347	-.111	-1.029	.306
What Have You Done: Read An Entertainment Blog	.039	.407	.010	.096	.924
What Have You Done: Written An Entertainment Blog	-.434	1.430	-.033	-.304	.762
What Have You Done: Watched Entertainment Video Footage On A Website	.183	.321	.054	.572	.569
What Have You Done: Watched Entertainment News On TV	-.544	.349	-.168	-1.559	.122
4 (Constant)	2.171	2.357		.921	.359
Celebrity Manipulation	.060	.263	.020	.228	.820
Membership Cost Manipulation	-.613	.282	-.203	-2.170	.032

R² = .32

Table 5

Attitude Toward the Offer Index Model Summary

Model	<i>R</i>	<i>R</i> ²	ΔR^2	Std. Error of the Estimate	Change Statistics				
					<i>R</i> ² Change	F Change	df1	df2	Sig. F Change
1	.211	.045	.024	1.59287	.045	2.220	3	143	.088
2	.278	.077	.045	1.57641	.033	2.501	2	141	.086
3	.522	.272	.034	1.58499	.195	.951	31	110	.548
4	.574	.329	.093	1.53549	.057	4.603	2	108	.012

Table 6

Attitudes Toward the Offer Index ANOVA

	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.900	3	5.633	2.220	.088
	Residual	362.823	143	2.537		
	Total	379.723	146			
2	Regression	29.329	5	5.866	2.360	.043
	Residual	350.394	141	2.485		
	Total	379.723	146			
3	Regression	103.383	36	2.872	1.143	.294
	Residual	276.340	110	2.512		
	Total	379.723	146			
4	Regression	125.088	38	3.292	1.396	.093
	Residual	254.635	108	2.358		
	Total	379.723	146			

Table 7

Attitudes Toward the Offer Index Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients		<i>t</i>	Sig.
	B	Std. Error	B			
1 (Constant)	7.063	1.213			5.822	.000
What Is Your Age	-.863	.545	-.130		-1.585	.115
What Is Your Sex	.469	.275	.144		1.708	.090
What Racial Or Ethnic Group Best Describes You: Caucasian/White	-.545	.460	-.100		-1.185	.238
2 (Constant)	4.641	1.914			2.425	.017
What Is Your Education	.845	.548	.129		1.541	.126
What Is Your Annual Household Income	.087	.053	.135		1.664	.098
3 (Constant)	3.385	2.522			1.342	.182
CelebrityIndex	.285	.137	.194		2.083	.040
Time Watching TV/Movies: New Technology Scale (Cell Phone, iPod/MP3, Internet)	.109	.149	.069		.736	.463
Time Watching TV/Movies: On Demand	.122	.120	.101		1.015	.313
Time Watching TV/Movies: Tivo, DVR, Video	-.072	.126	-.055		-.572	.569

Time Watching TV/Movies: DVD On A Computer	-0.084	.143	-0.060	-.588	.558
Time Watching TV/Movies: DVD On A DVD Player	-0.044	.107	-.038	-.414	.679
Time Listening To Music: Radio	.010	.127	.008	.077	.938
Time Listening To Music: CD	.065	.145	.042	.451	.653
Time Listening To Music: Cell phone	-.179	.122	-.163	-1.467	.145
Time Listening To Music: iPod Or MP3	-.060	.099	-.060	-.609	.544
Time Listening To Music: Computer, iTunes, Internet Radio	-.071	.131	-.054	-.541	.590
Movies Seen In A Movie Theatre Per Month	-.020	.193	-.010	-.103	.918
Time Reading Print Media Per Week: Entertainment Magazines	-.056	.237	-.025	-.235	.815
Time Reading Print Media Per Week: Entertainment Section Of Newspaper	.156	.262	.058	.595	.553
Time Reading Print Media Per Week: Entertainment Books	.414	.328	.126	1.263	.209
Time Using The Computer Per Week: Reading Online Entertainment News	-.259	.226	-.139	-1.147	.254

Time Using The Computer Per Week: Visiting Celebrity Social Media	.189	.166	.126	1.138	.258
Time Using The Computer Per Week: Watching DVDS/Streaming TV Shows	-.096	.117	-.084	-.820	.414
Time Using The Computer Per Week: Listening To Entertainment Podcasts	-.487	.352	-.142	-1.384	.169
What Have You Done: Listened To Entertainment News Podcast	-.090	.521	-.018	-.172	.864
What Have You Done: Listened To Entertainment News Radio Show	-.484	.398	-.127	-1.215	.227
What Have You Done: Visited A Celebrity's Social Networking Site	.332	.352	.103	.944	.347
What Have You Done: Joined An Entertainer's Fan Club	-.177	.448	-.042	-.395	.694
What Have You Done: Posted On An Entertainment/ Celebrity Message Board	.598	.710	.084	.842	.402
What Have You Done: Uploaded Pictures Of Celebrities/Music/ Theatre Event	.175	.350	.050	.500	.618

What Have You Done: Watched TV From the Internet On A Computer	.558	.475	.114	1.175	.243
What Have You Done: Watched TV On A Cell Phone/iPod/MP3/Hand Held	.450	.374	.131	1.204	.231
What Have You Done: Read An Entertainment Blog	.258	.438	.060	.587	.558
What Have You Done: Written An Entertainment Blog	-1.727	1.540	-.125	-1.122	.264
What Have You Done: Watched Entertainment Video Footage On A Website	.154	.345	.043	.445	.657
What Have You Done: Watched Entertainment News On TV	-.284	.376	-.083	-.757	.451
4 (Constant)	4.092	2.491		1.642	.103
Celebrity Manipulation	.216	.278	.067	.779	.438
Membership Cost Manipulation	-.842	.299	-.262	-2.821	.006

R² = .33

Table 8

Attitudes Toward the Artist Index Model Summary

Model	<i>R</i>	<i>R</i> ²	ΔR^2	Std. Error of the Estimate	Change Statistics				
					<i>R</i> ² Change	<i>F</i> Change	df1	df2	Sig. <i>F</i> Change
1	.160	.026	.005	6.88045	.026	1.258	3	143	.291
2	.171	.029	-.005	6.91593	.004	.268	2	141	.765
3	.583	.340	.124	6.45768	.310	1.668	31	110	.028
4	.672	.452	.259	5.93948	.112	11.016	2	108	.000

Table 9

Attitudes Toward the Artist Index ANOVA

	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	178.653	3	59.551	1.258	.291
	Residual	6769.714	143	47.341		
	Total	6948.367	146			
2	Regression	204.316	5	40.863	.854	.514
	Residual	6744.052	141	47.830		
	Total	6948.367	146			
3	Regression	2361.194	36	65.589	1.573	.039
	Residual	4587.173	110	41.702		
	Total	6948.367	146			
4	Regression	3138.403	38	82.590	2.341	.000
	Residual	3809.965	108	35.277		
	Total	6948.367	146			

Table 10

Attitudes Toward the Artist Index Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients		<i>t</i>	Sig.
	B	Std. Error	B			
1 (Constant)	43.180	5.240			8.240	.000
What Is Your Age	-4.283	2.352	-.151		-1.821	.071
What Is Your Sex	.563	1.187	.041		.475	.636
What Racial Or Ethnic Group Best Describes You: Caucasian/White	-.313	1.989	-.013		-.157	.875
2 (Constant)	40.972	8.395			4.880	.000
What Is Your Education	.895	2.406	.032		.372	.711
What Is Your Annual Household Income	-.143	.230	-.052		-.620	.536
3 (Constant)	40.606	10.273			3.953	.000
CelebrityIndex	2.342	.557	.373		4.206	.000
Time Watching TV/Movies: New Technology Scale (Cell Phone, iPod/MP3, Internet)	.440	.606	.064		.726	.469
Time Watching TV/Movies: On Demand	.157	.490	.030		.319	.750
Time Watching TV/Movies: Tivo, DVR, Video	.534	.512	.096		1.043	.299

Time Watching TV/Movies: DVD On A Computer	-0.556	.584	-0.093	-0.952	.343
Time Watching TV/Movies: DVD On A DVD Player	.196	.437	.039	.449	.654
Time Listening To Music: Radio	.598	.516	.109	1.159	.249
Time Listening To Music: CD	-0.464	.589	-0.070	-0.789	.432
Time Listening To Music: Cell Phone	-0.080	.496	-0.017	-0.161	.873
Time Listening To Music: iPod Or MP3	.517	.402	.121	1.285	.202
Time Listening To Music: Computer, iTunes, Internet Radio	.017	.535	.003	.032	.974
Movies Seen In A Movie Theatre Per Month	1.199	.785	.143	1.528	.129
Time Reading Print Media Per Week: Entertainment Magazines	-1.604	.968	-0.170	-1.657	.100
Time Reading Print Media Per Week: Entertainment Section Of Newspaper	.938	1.068	.082	.879	.382
Time Reading Print Media Per Week: Entertainment Books	1.391	1.336	.099	1.041	.300
Time Using The Computer Per Week: Reading Online Entertainment News	.189	.922	.024	.205	.838

Time Using The Computer Per Week: Visiting Celebrity Social Media	.332	.678	.051	.489	.626
Time Using The Computer Per Week: Watching DVDS/Streaming TV Shows	-.717	.477	-.147	-1.504	.135
Time Using The Computer Per Week: Listening To Entertainment Podcasts	-1.457	1.433	-.099	-1.016	.312
What Have You Done: Listened To Entertainment News Podcast	-1.805	2.124	-.084	-.850	.397
What Have You Done: Listened To Entertainment News Radio Show	-1.047	1.622	-.064	-.646	.520
What Have You Done: Visited A Celebrity's Social Networking Site	-.340	1.434	-.025	-.237	.813
What Have You Done: Joined An Entertainer's Fan Club	3.479	1.827	.193	1.904	.059
What Have You Done: Posted On An Entertainment/ Celebrity Message Board	-3.833	2.891	-.126	-1.326	.188
What Have You Done: Uploaded Pictures Of Celebrities/Music/ Theatre Event	-.014	1.428	-.001	-.010	.992

What Have You Done: Watched TV From The Internet On A Computer	-1.968	1.936	-.094	-1.017	.312
What Have You Done: Watched TV On A Cell Phone/iPod/MP3/Hand Held	1.123	1.523	.077	.738	.462
What Have You Done: Read An Entertainment Blog	2.193	1.786	.120	1.228	.222
What Have You Done: Written An Entertainment Blog	8.441	6.274	.142	1.346	.181
What Have You Done: Watched Entertainment Video Footage On A Website	1.142	1.408	.075	.811	.419
What Have You Done: Watched Entertainment News On TV	-2.389	1.531	-.162	-1.561	.121
4 (Constant)	35.207	9.637		3.653	.000
Celebrity Manipulation	4.976	1.075	.361	4.631	.000
Membership Cost Manipulation	-.255	1.155	-.019	-.221	.826

R² = .45