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MANAGEMENT OF THE CELEBRITIES' SELF-BRAND ON
SOCIAL MEDIA BY CELEBRITY AGENCIES

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

By

Carolina Paulo Alves

Faculdade de Ciências Humanas

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Abstract

Social media have brought the opportunity for regular people to become famous. However, it has also given the possibility for celebrities, who were known for being actors, singers, sportsmen, among others, to have a new medium for communication to their audiences. Over the last years, regular celebrities have taken up the role of digital influencers. Celebrities as influencers have millions of people following every post about their private lives or work related. This following has allowed many celebrities to do partnerships with brands, share their daily lives, have a stronger relationship with fans but also throughout to create a self-brand online that helps distinguish themselves from the competition. Agencies of celebrity marketing have an important role in creating a brand for a celebrity. Agents aim for the biggest financial return but also help celebrities on establishing an online brand that is coherent, authentic and the audience connect with it.

This dissertation is an overview of celebrities' presence on social media, but also an analysis of how *influencer marketing* has renewed the way celebrities are perceived by the public and the significance that a self-brand has for its success. The study focuses on the role that agencies have in developing the celebrities' brands, with the main research question *How do agencies construct the self-brand of a celebrity on social media?*. To answer this question, the study has applied two different methods: interviews with agents that work on influencer marketing and content analysis on celebrities' social media profiles.

In this dissertation it was concluded that agencies have an important role on helping celebrities evolve their identities into a self-brand and aid them on the monetization of it. Agencies create a strategy around a celebrity brand and manage it. Agencies advise celebrities in which brands should they work it and how to seem authentic and coherent. Through professional and personal contents, a celebrity defines a brand, and a strategic communication is the tool for sharing it with the public.

Keywords: *Celebrity; Self-Brand; Influencer Marketing; Agency; Social Media.*

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Chapter 1 – Introduction

This dissertation seeks to understand celebrities' presence on social media and the creation of their *self-brand* on these platforms by their agencies. The subject *digital influencers* it is a very recent theme, and still has many layers that have not been studied, a reason for that might be the ever-changing possibilities that these platforms offer. Social media has helped to create a new type of celebrities, the *microcelebrities* (Senft cited in Abidin, 2015, p.1), however it has also given the opportunity for traditional celebrities to find a new platform and allow them to explore new images and self-brands.

Celebrities have always been a personal interest of mine. I grew up reading magazines with my mother, on our free time, and talking about their looks, the scandals and their personal lives. She once admitted choosing my name after seeing a picture of Carolina of Monaco on a magazine, so it might have been fate. Other interest that I have and the one that I chose to study is marketing and new media. I realized that celebrities are of the authors of most of the pages that I follow on social media and that made me reach the conclusion that it would be interesting to combine, for this thesis, my personal interest with such an actual subject as *digital influencers* and *self-brand online*.

During this research, we will seek to answer questions such as how a celebrity becomes a self-brand and how the celebrity image online affects their brand will be answered. Furthermore, it is intended that the study draws the attention of the reader for the impact agencies have on the development of these celebrities' brands.

Having all the goals mentioned before in consideration, it is possible to infer the main objectives that this dissertation aims. According to Maxwell (1996), the objectives of a study should be aligned with the motivations, the desires and the goals that the investigation aims, and these can be personal, practical and solely focused on the investigation. Having mentioned already that the personal motivations are a major factor, the practical ones are also of extreme importance.

The practical goals are what are the main factors that one has to have in consideration when creating a self-brand online in view of topics such as authenticity, personal life and image; influencer marketing and how does a self-brand contribute for the decision of a celebrity to work with a certain product; how has the communication with the public changed and influenced celebrities to build a strong and recognizable brand online. One of the practical goals that might be interesting for marketers and

academics is a better understanding of how the presence of public figures online has changed in the last years and some insights of how that might evolve in the near future.

The first part of the dissertation is composed of the theoretical framework and is divided in three chapters. These chapters allow for a better contextualization of celebrity culture since the beginning of media and the gradual moving to social media. Chapter 2 offers an extensive understanding of celebrity culture and the first introduction of celebrities creating some type of brand. Along this, the chapter also explores how celebrities have influenced the society by being identity makers among other reasons.

Chapter 3 tackles the modern celebrity, the rising of influencers and microcelebrities and how their aesthetic, advertising, content and public have changed the paradigm of social media and the concept of celebrity as we know it.

Chapter 4, the last of the Part I, is the one that focuses on the concept of self-brand. Among the topic explored on the chapter, it is explored how the management of self-brand occurs online and one of the main issues that celebrities have to worry about during the process: authenticity.

Part II is the empiric study based on the self-brand of celebrities online created by celebrity agencies, and is divided on three chapters: methodology, results and the conclusions.

The methodology chapter is the one where some main questions are defined, such as the research questions, the paradigm, ethical issues, which sampling will be studied and the methods that will be implemented in order to obtain the data that later will be used to reach the conclusions.

This dissertation devotes Chapter 6 to the analysis of the results by applying the techniques explored on the methodology chapter and with the main goal of answering the research questions. In Conclusions, we also debate the limitations of the study and finally some advice will be given to the academic researches that might want to explore the same topic in the future.

PART I – THEORETICAL FRAMEWORK

Chapter 2 – Celebrity Culture: Identity, Private life representation and Image Importance

2.1. Celebrities as Identity Makers

Scholar David P. Marshall (2010) wondered, 10 years ago, why celebrity and celebrity culture were (still) so fascinating for contemporary society. He also stated that the media and entertainment industries had suffered major changes since the last century and that it was interesting to see how celebrities have still maintained their relevance. Marshall finishes his inquiry by stating that even though there is a remarkable aversion to the attention given to celebrity culture, people cannot stop beholding it (Marshall, 2010). Literature has shown that celebrity culture is still relevant today as it was throughout the last century because of social, economic, mediatized and public aspects that will be discussed in the following pages.

Celebrity is a cultural construct, too complex to be defined and popular knowledge would explain celebrity as a word used to refer to a famous person (Marwick & boyd, 2011). In spite of referring to this rather basic concept, Alice E. Marwick and danah boyd explain that this concept can only be seen as a personal quality and does not help us to understand the importance of celebrity. It is important to look at celebrities as a cultural phenomenon that can be named ‘celebrity culture’ (Marwick & boyd, 2011). Bearing in mind this idea of celebrity, the authors conceptualize celebrity as “an organic and ever-changing performative practice rather than a set of intrinsic personal characteristics or external labels” (p. 140). They also remind us that this mentioned “practice” includes progressing upkeep of a fan base, performed closeness, genuineness, access, and development of a consumable persona (Marwick & boyd, 2011). Alice E. Marwick and danah boyd are among the many scholars who understand celebrity as cultural occurrence, and that has helped to define the celebrity culture as an important factor to understand society and this will be discussed throughout the next paragraphs.

Chris Rojek (2001) initiates the definition of celebrity by breaking down the origin of the word. In Latin the term *Celebrem* could signify ‘fame’ or ‘being thronged’. To Rojek, these connotations imply that celebrities are inherently connected to a public and a notion of temporality. Chris Rojek studied celebrity phenomenon as part of the mass

culture industries, but other scholars have formulated concepts with different approaches. In Graeme Turner's point of view (2004), the representations of celebrities in the media are more than simplistic:

Celebrity is a genre of representation and a discursive effect; it is a commodity traded by the promotions, publicity and media industries that produce these representations and their effects, and it is a cultural formation that has a social function we can better understand. (p. 9)

Alison Hearn and Stephanie Schoenhoff (2016) state that celebrity is a case of the long, tangled, and always changing connection between methods of subjectivity, self-presentation and monetary worth. Celebrities are understood to produce and sell their 'wide array selves', being one of them the ideals of capitalism. Accordingly, celebrities are then "both product and productive", marketing their selves and therefore cannot be considered mere famous individuals (Hearn & Schoenhoff, 2016).

In his works, David P. Marshall approaches celebrities as "dimensions of public personas" that are able to shape identities in society (Marshall, Moore & Barbour, 2015, p. 3). This idea is aligned with that of Alice E. Marwick (2010), by exemplifying why the concept of celebrity has transformed and become part of the society spectrum in the last few years: aspects such as celebrities being considered important in other areas of society beyond entertainment; mass culture bringing to light people known only to subcultures; the exhaustively presence of someone's image through magazines, gossip and tabloids; finally, the social media technologies that empowered both renowned and non-well known individuals to create immense amounts of individual media (Marwick, 2010). Having these aspects influencing the definition, Alice E. Marwick and danah boyd define celebrity "as a set of practices, self-presentation techniques and subjective that spread across social graphs as they are learned from other individuals" (2011, p. 140).

This notion that celebrities influence individuals to construct an identity inspired in the ones of the famous is a recurrent topic in celebrity studies. David P. Marshall, who is the propelling authority of this social study, he asserts that "celebrities have taught generations how to engage and use consumer culture to 'make' oneself" (Marshall, 2010, p. 36). However, celebrities not only affect individuals as one but also the contemporary society as a whole (Evans & Hesmondhalgh, 2005). Society is molded by celebrity culture because it has shaped how individuality has been embraced for decades. Celebrities represent the success of the distinctiveness trait that represents professional success,

personality, appearance, among other factors (Bels & Bulk, 2019). Moreover, David P. Marshall affirms that celebrity has been a “pedagogical tool and aid” in the discourse of the self (2010, p. 36). In order to better understand how celebrities “have created” identities in the society, Marshall (2010) gives the example of actor James Dean in *Rebel Without Cause*, from 1955, that influenced the 1950’s youth and created a climate of concern. Another example given by Marshall is that of singer Madonna who has appropriated subcultural styles for her music and videos, which eventually led to the subcultures becoming mainstream in popular culture. These arguments suggest that the society’s relationship with celebrity culture is important because individuals embody celebrity values that later are performed on the public during everyday life (Marshall et al., 2015).

In this context it is worthwhile to consider that celebrities can also serve a nationalist purpose, for a certain society; a celebrity can “symbolize emotional attachments to a nation” (Driessens, 2014, p. 119). An example of this is Steve Irwin, a wildlife expert turned into a television star who stood as a symbol for the average Australian. After his death, he received a public funeral and praise from Australian Prime Minister (Bennett, 2011 cited in Driessens, 2014).

As shown previously, celebrity has an increased cultural significance and is linked to many of the new changes in cultural values present in today’s society (Evans & Hesmondhalgh, 2005). Olivier Driessens (2013) has also offered a conceptualization for societal and cultural changes influenced by celebrities: “celebritization”. Research indicates that in contemporary society, “celebritization” is more present than ever. There are different reasons for this phenomenon; Evans and Hesmondhalgh (2005, p. 167) stated that people invest in celebrities “in order to give meaning” to their lives but also to help society cope with the social and cultural values always changing. Sean Redmond (2016b) explains the impact of celebrities by declaring that the present society is living in the culture of narcissism, and that this obsession with self-love and public expression has the biggest representation on celebrities. Redmond (2016a) also adds that another reason for major role of celebrities in society is due to the fact that celebrity culture offers companionship to people. People do not have to feel lonely when they are invited to embrace the “consumption lifestyle and life full rich in connectivity” of the celebrities (p. 11). The author even goes to the point of concluding that it is only through contact with celebrities that people can find “solace and tactility” nowadays (Redmond, 2016a, p. 11).

The arguments exposed until now have suggested that Celebrity culture has social power and David P. Marshall has given a key element to prove this power. The prove of celebrities' power relies on the already mentioned influence over individualities and personalities; however, for the author, this leads to the implementation of the idea that people can change if they embody the celebrity's life which quite often implies consuming products related to the celebrity personality (Marshall et al., 2015). Marshall (2010) states that celebrities have the power to transform a traditional culture into a consumer culture, despite what advertising and consumer studies might suggest, Marshall (2010) believes that this shift occurs because people are perceived to the production as a new self.

This necessity to become the closest to a celebrity one can be, perpetuated a consumer culture that in Marshall's opinion is boosted by corporatized media structures that work on perpetuating and validating consumer cultural practices (Marshall et al., 2015). This last sentence introduces to one of the main tools of celebrity culture: the media.

2.2. The Importance of Media to Celebrity Culture

The underlying argument of the importance of media to celebrity culture is given by Oliveir Driessens when he states that not everyone might think that celebrities are important for society, but on the other hand people seem drawn to the discourse and performances of celebrities (Driessens, 2013). These "performances" have been present since the last century in different types of media.

Celebrities have their primary activity for which they are known such as actors, musicians, singer, athletes, among others, but they are also present in extra-activities inherent to their profession – interviews, advertising, endorsements, award nights, premieres (Marshall, 2010). To David P. Marshall, these different formats where celebrities are present, are the "key elements of celebrity culture and discourse" (p. 42) and serve as messengers for the influence media and communication have on the construction of the image of a celebrity. Given this orientation, David P. Marshall (2010) suggests that celebrity culture has positioned itself between two cultures – representational and presentational.

As noted earlier, media has a huge impact on celebrity culture and that is the main reason why some scholars have stated that celebrities "embody and express what can be

called a mediatized identity” (Marshall, 2016, p. 17). They produce personas and promote them by exhibiting them on different media (Marshall, 2016). Some “mediated personae” have a major significance in society because they are brought daily into the homes of innumerable people “by the highly structures efforts of a range of media industries” (Evans & Hesmondhalgh, 2005, p. 173). The way celebrities are covered in the media can work as “a set of textual devices” that conveys symbolic meaning (p. 14). Media portrayal of celebrities is one of the main reasons – if not the reason – that shapes the way audiences acquire and understand the social force of celebrities (Evans & Hesmondhalgh, 2005). As a result of the influence in audiences conducted by media, celebrities have become a marketing device, nevertheless, a particular star may generate unpredictable forms of identification for some people, for this reason, some “mediatized identities” (Marshall, 2016, p. 17) are tested and modified if needed. Some celebrities might also change intentionally their personae by shifting to other genres, formats or media. Evans and Hesmondhalgh (2005) accentuate the realization that celebrities and audiences are continuously engaged in activities with meaning and interpretations across a whole range of media. According to this, Driessens (2013) defends that celebrities have become a “defining characteristic of our mediatized society”; the ever presence in media helped celebrities to deeply affect social fields, such as political, religious, among other, and for this reason they should be considered as a valued resource during power struggles.

2.3. Sellable Private Lives

As a consequence, the powerful presence of celebrities in media leads them to be able to ‘sell’ not only identities or products but also lifestyles. As shown before, celebrities have their primary activity, where, according to David P. Marshall (2010), they sell the “ideal self” and this is only a small part of the stories celebrities teach audiences. Marshall clarifies that celebrity’s personal life has been also important in the influence of celebrity culture on society. “Narratives of divorce, of drunkenness, of aspects of personal lawlessness, of violence, of affairs and misbehaving, among many other stories, have served to articulate a different public sphere that has been constructed through the official histories of culture” (Marshall, 2010, p. 37). These stories are present on media as celebrity gossip and aim to bring the human and interpersonal dimension of celebrities. Gossip tries to give the public the personality that is in and behind the personae and brings

stars the idea of being present in the community and of having more connection to the audience (Marshall, 2010). In the context of the representation of private life, it is worthwhile to mention that, according to Evans and Hesmondhalgh (2005, p. 65), the most common themes of celebrities present in the media are: “relationships, consumption and leisure” and work which seems to be quite minor and that can prompt the belief that these themes are more meaningful and satisfying than work and education.

Currently, the fundamental outlet in celebrity culture is “the visual construction of the extraordinary as ordinary: paparazzi photography” (Jerslev & Mortensen, 2013, p. 620). Photographs of celebrities living their everyday life are extremely popular and widely circulated commodities (Jerslev & Mortensen, 2013). This genre has been transferred to the center of mainstream news and entertainment culture being present in various media platforms such as gossip and entertainment sites, mainstream news media, fashion magazines, social media among others (Jerslev & Mortensen, 2014). Paparazzi pictures give the audience the most private and real aspects of the celebrities’ private life (Jorge, 2020). Traditionally, the photographs have pictured the stars doing mundane actions, such as reading, playing with their children among others and some pictures have also shown more personal moments (Jerslev & Mortensen, 2018). By presenting celebrities as acting ‘normal’, the pictures depict celebrities being as being just exactly like ordinary people (Schickel, 1990 cited in Jerslev & Mortensen, 2018). This depiction of celebrities is one of Dyer’s paradox on celebrities’ culture: the tension between the ordinary and the extraordinary (Jerslev & Mortensen, 2014). Celebrity industry has found a way through paparazzi pictures to generate value from a celebrity’s all life, Hearn and Schoenhoff (2016) also affirm that this representation of celebrities on and off-screen life has also opened the door to “mythologize and promote” (p. 198) the internal operations of the industry itself.

Scholars Anne Jerslev and Mette Mortensen conducted a study on *Taking the extra out of the extraordinary: Paparazzi photography as an Online Celebrity News Genre* (2014) where they analyzed various paparazzi photos in different media. They reached the conclusion that most of photos depicted celebrities in “ordinary” and “everyday” situations; however, there was a considerable number of photos of red carpets moments as well, though less than everyday life moments. The situations that were less photographed were the ones where celebrities are exposed in “compromising” situations (Jerslev & Mortensen, 2014). To Kim McNamara (2011), there are two main factors that

explain the impact of paparazzi pictures on the media, the first one is the prices some celebrities' photos have reached and the battles that are generated among entertainment magazines to get the best, i.e. most sellable, picture. The second reason is that paparazzi photos have affected some political moments in the last decades, the examples given by the author are: the death of Princess Diana and the US President Barack Obama's pictures taken in Hawaii that made people question the inefficiency of the President's security (McNamara, 2011).

David P. Marshall (2016) explains that the popularity of gossip blogs is due to the desire of people to discover the "truth" behind celebrities. For Dyer (2004, p. 10), paparazzi pictures represent two of the qualities the audiences like the most on celebrities: "sincerity and authenticity". It accentuated the realization that audiences get the privileged reality of "the star's private self" (Dyer, 2004, p. 10). In this context of the "private self", it is relevant to mention Marshall's work to define the different "selves" of the celebrity. Marshall defines that there are four different representation of the selves in celebrity culture, the first one is the public self. *The public self* is the official version that the celebrity shows to the world; it is part of the public self, premieres, appearances, performances, events among others. The second level of presentation is the *public private self*. Through this self, celebrities engage – or pretend to engage – with their audience. There is a further exposition of the individual self. Nevertheless, at this level, celebrities are still very contained in what they share: "The value of the public private self is still being determined, as individuals construct their versions of what part of their lives, they are willing to convey (...)" (Marshall, 2010, p. 45). The third level is the *transgressive intimate self*. This self is the one celebrities try to hide from the public, that is the transgressive behavior which "remains a beacon (...) form for fans and audiences to see a persona's true nature exposed" (Marshall, 2010, p. 45). These moments in a celebrity's life can lead to augmented notoriety and attention which gives visibility to the celebrity and causes commotion and gossip among the audiences (Marshall, 2010).

These insights about the different levels of self, drawn from Marshall, can be supplemented with the comments of Jerslev and Mortensen (2013) that suggested another level: *middle region privateness*. The authors state that photos of celebrities on the street doing mundane actions are part of this "region" mentioned before. Jerslev and Mortensen explain (2013, p. 629): "the scenes shown are not just private, for the sole reason that they take place in public. They cannot just be considered public either, on account of their

apparent candidness and intimacy”. The reason the scholars believe this type of photos does not belong to the levels defined by Marshall is because celebrities seem not to pose in the pictures; in fact it appears that the individuals do not see the photograph offering the public a “privilege” look to the star life, however one might wonder if this non-pose is merely performative (Jerslev & Mortensen, 2013).

At present, paparazzi pictures of celebrities are not the only way audiences can obtain images of the celebrities. Social media has brought a new form for celebrities to self-representate their private life (Jerslev & Mortensen, 2018). Social media allows celebrities to control their visibility and regain their image by giving a new significance to the way their privacy is shared with the public. Celebrity selfies, snaps and 140-character posts have become part of celebrity culture and follow the same idea as paparazzi pictures: mundane moments have become extraordinary events worth being shared (Jerslev & Mortensen, 2018). Social media is described as the “*second narrowing* of the gap in the negotiation of the private and the public in the history of celebrity culture” (Jerslev & Mortensen, 2018, p. 159). The first one, according to Jerslev and Mortensen, is the television. This media has changed the way celebrities exposed and performed their private lives to the audiences and years later social media has intensified to new extremes the consumption of stars’ everyday lives to new extremes.

2.4. Celebrities’ Image

It has been discussed how celebrities are socially important through their primary art and also private life as well. Both these activities help them to construct what we understand as celebrity image (Dyer, 2004). In general, the image can be defined as the perception of a communicative entity shared by an audience (Benoit, 1995). In the context of celebrities, image is defined accordingly to the definition presented previously but having in mind the celebrities’ characteristics. Richard Dyer explains celebrities’ image thorough:

A star image consists both of what we normally refer to as his or her ‘image’, made up of screen roles and obviously stage-managed public appearances, and also of images of the manufacture of that ‘image’ and of the real person who is the site or occasion of it. Each element is complex and contradictory, and the star is all of it taken together. Much of what makes them interesting is how they articulate aspects of living in contemporary society, one of which (is) the nature of work in capitalist society. (Dyer, 2004, p. 7)

As Dyer (2004) states, the image of a celebrity is much more than his/her primary art, such as films. Promotions of those films lead to the promotion of the star as well and the other image 'builders' are public appearances, interviews, biographies and also the coverage of the private life. Further examples of activities that establish ones' image can be what people say or write about the star, advertisements, novels, songs but also coinage of everyday speech inspired by the celebrity. As the celebrity culture is a world where image is important in order for a celebrity to become memorable, celebrities invest in socialized production and attention-getting and self-representation acts to stay relevant: "one must not only do a good job, one must be seen doing it" (Hearn & Schoenhoff, 2016, p. 201).

Publicity and image management have been used to influence the way audiences judge a celebrity's image; however, this image control has often led audiences to consider some celebrities inauthentic (Hearn & Schoenhoff, 2016). Some might believe that the surface image is of greater value than the substance underneath (Evans & Hesmondhalgh, 2005). In contrast, most studies state that the public eventually demanded more access to the 'real' person behind the celebrity, in other words, people wanted to see the ordinary and the everyday life of celebrities. As mentioned before, celebrity industry media created more content about celebrity's private life, gossip and 'exposés' so they could fulfill the audience's desires. The value achieved by celebrities through their work is now dispersed across a range of practices that has had influence in the success of their image (Hearn & Schoenhoff, 2016). Accordingly, all mediated communication about celebrities is decisive information that defines how emotion and cognitive connection are constructed between audiences and celebrities (Bels & Bulk, 2019). Feedback from others is crucial in shaping one's reputation, according to Branaman and Lemert (1997 cited in Colapinto & Benechi, 2014). In the works of these authors it is stated that "one's reputation is produced through the use of self-presentation performances that are either publicly validated or discredited by interest parties based upon the context in which interaction occurs" (Branaman & Lemert, 1997 cited in Colapinto & Benechi, 2014, p. 228). According to Hearn and Schoenhoff (2016), at the same time as celebrities create an emotional connection with an audience, they are also an industrial formation and a point of production because this generated image-persona can become an "aspirational endorser" for other commodities such as perfumes, books, clothing, among others.

As the last paragraph suggests, the audience is part of how celebrities' image is constructed. Dyer (2004) explains how this process takes place: "audiences cannot make media images mean anything they want to but they can select from the complexity of the image the meanings and feelings, the variations, inflections and contradictions, that work for them" (p. 4). Dyer also highlights that the audiences' image of a celebrity is able to change the way how producers create it and how they are also able to understand how successful an image can be through fan magazines, clubs, box offices receipts, audience research, among others (Dyer, 2004). Given this orientation, it is possible to conclude, according to Labrecque, Markos and Milne (2011), that there are basically two images that a celebrity has: *brand identity*, which is the one that celebrities wish to portray, and *brand image*, the audience's view (Labrecque et al., 2010).

Having in consideration that audiences are crucial to build a celebrities' image, it is essential that this information about the celebrity is not misconstrued or misinterpreted. (Labrecque et al., 2011). In order to exemplify how damaging to a celebrity career can a misunderstood image be, it is particularly interesting to look at the work of Mia Moody, *Jon and Kate Plus 8: A Case Study of Social media and image repair tactics* (2011) that elaborated a case study about the reality TV couple Jon and Kate and the repair of their image. Jon and Kate had a successful reality show about their life as parents of eight children, all twins. After they got divorced there were many accusations between the two, bringing the affair of Jon and the difficult personality of Kate as the main reasons for their divorce. The interesting aspect of this case is that both had their reputation damaged after the divorce but, through image repair tactics, while Kate was able to eventually change her image successfully, Jon was not. Moody highlights the implications this case study has had for understanding celebrities' image. The relevant implication is the importance of understanding one's audience: Kate used media to change the negative image people had of her throughout the marriage with Jon; she used to be seen as controlling and harsh towards her husband, but after the separation she appeared in several magazines and TV programs as the victim of an affair. She also portrayed herself in the media as a single mother that worked hard for her children. Jon, on the other hand, was not successful in appealing to his audience: prior to the divorce, people sympathized more with him because of Kate's difficult personality, but after cheating on his wife, his image was injured. The reason that led to his image being totally shattered was how his audience changed opinion about him when he had lack of action

on the media to regain his previous image. In fact, he did the contrary of his ex-wife, and started to be pictured as a womanizer in most of the media. The media and audiences judge celebrities based on how they act and are portrayed, especially if there is an image crisis. Because of this, celebrities should be wise to develop a broad and powerful marketing plan that includes different types of media to encourage positive image views (Moody, 2011).

Initially, it may seem that the celebrity's jobs, such as being a singer or an actor, is more or equally relevant as their private life in the eyes of the audience, making them easily accessible symbols (Schickel, 1985 cited in Meyers, 2009). Yet, it is believed that the private lives of celebrities are what attracts the majority of the public interest, and it is the real personality of the individual behind the star, that allows celebrities' images to become ideological symbols (Turner, 2004 cited in Meyers, 2009). Considering these different ideas about the value of a celebrity image, Meyers (2009) suggests that, in reality, celebrities are a site of ambiguity and tension and the audience is able to make meaning of their image by accepting or rejecting the social values portrayed in the celebrity's image. Celebrities have their image carefully constructed and thought out. Meyers denies that the media are able to fully give the audience an understanding of the complexity in celebrity personae. Furthermore, it is extremely difficult to separate the 'real' image from the constructed image. This impossibility of learning the truth about the real life of a celebrity transfigures in the need of the public to know more and create ideological symbols (Meyers, 2009). Taking the example of movie stars, the audience is able to recognize that the image portrayed on the movies is less "real" than the one presented in other media in spite of this, people construct and reconstruct a star image from a variety of texts and are able to create diverse meanings from it, sometimes even contradictory ones (Meyers, 2009).

Richard Dyer, in his work *Heavenly Bodies* (2004), is able to support the idea of celebrities' images composed as a result of different readings on depictions of the celebrity. It is worth mentioning two of his examples for this phenomenon: the actresses Marilyn Monroe and Judy Garland. Marilyn Monroe's career is a great example of Dyer's star theory. Monroe's persona was consciously constructed and promoted both on and off screens. Her roles on the majority of the movies are stereotyped with the ideas of the sexual and 'dumb blonde' girl. In order to complement this image, in interviews Monroe acted in the same as in her movies and seemed to be unaware of her sex appeal. Monroe's

image personified how sexuality was thought about and felt during that time. During the 1950s, representations of sex started to be normalized and easily accepted and Marilyn Monroe propagated these new ideals with her representation in the media. Nevertheless, her private life still affected her image to some audiences for it was obvious that she was a vulnerable person with personal problems that sometimes opened cracks in her perfectly built image. This aspect of Marilyn's life was combined with audiences understanding her image as fake and objectified even though there was no intention to portray her in this way during her active years (Dyer, 2004). Marilyn Monroe's example fits perfectly in Benoit concept of image: "Image' is the perception of a person (or group, or organization) held by the audience, shaped by the words and actions of that person, as well as by the discourse and behavior of other relevant actors" (Benoit, 1997, p. 251). The idea that actions from other actors involved with the celebrity can help define the image is relevant in the context of Monroe's to be seen somehow as a victim of the overly produced image.

As for Judy Garland, Dyer (2004) says her image may be considered a case of the absence of control of the media over the audience's formation of social values. The connection between the actress and the gay community was developed by the community itself and not because media intended to. According to Dyer, there are three attributes of Garland that allowed the gay audience identification: camp, androgyny and ordinariness. Her difficult, controlled career and personal life made possible a connection with their own suffering (Dyer, 2004). This example reveals how much engaged and crucial an audience can be in producing a celebrity's image (Meyers, 2009). Dyer states: "[A]udiences cannot make media images mean anything they want to, but they can select from the complexity of the image and meanings and feelings, the variations, inflections and contradictions, that work for them" (2004, p.5). When audiences apply this meaning to a celebrity image, this indicates they are trying to deconstruct the authenticity of that celebrity by indicating that people know that the real truth about that celebrity is not available on the surface for everyone (Dyer, 2004). Erin Meyers (2009) argues that all this pursuit to reach the truth of a celebrity is due to the reason that an audience feels intimacy with a certain star and falls in the illusion that they know the real person behind a star which positions the celebrity as authentic, and therefore the values and ideologies that she symbolizes are also real and culturally meaningful (Meyers, 2009). As was debated in the beginning of this exposure, it is possible to assume that how one perceives

the reality of a celebrity can tell substantially about how someone is or ought to be (Meyers, 2009).

Chapter 3 – Celebrities as Influencers on Social Media: The Strategy, Content, Advertising, Audiences and Aesthetic

3.1. Celebrities on Social Media

The pace and easiness of communication has changed dramatically since the internet created new platforms for interaction. Social networking sites have transformed how people connect with each other, access and pursue information. Interactivity, collaborations and connectivity are some of the concepts these new technologies introduced (Colanpito & Benechi, 2014). and Ellison (2008) have defined social media as

web-based services that allow individuals to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, and view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site (p. 211).

Jerslev and Mortensen (2018) have also offered, more recently, a concept of social media,

social media are understood as many-to-many communication platforms for easy uploading and sharing as well as direct, immediate and informal interaction in comments, “likes”, etc. We include in the notion of “social media” blogs, sites like YouTube for uploading and sharing user-generated content as well as social network sites like Twitter, Facebook and Instagram (p. 158).

Social media is now recognized for being sites where people network, acquire and display their status and other people’s selves. These digital presentations can make one attractive and worthy of investment (Marwick, 2013 cited in Baym, 2015).

As a result of social media being so present on today’s society, new business and markets have emerged from it, one of them being influencers. Some people have taken social media as an opportunity to monetize their personal lives. Influencers can be named different terms, for example ‘bloggers’, ‘youtubers’ and ‘instagrammers’, depending on whichever platform they are present, what these people have in common is that all of them are “internet microcelebrities” and therefore influencers (Senft cited in Abidin, 2015, p. 1). Microcelebrity is a form of online performances to increase online popularity by for example using networking sites (Senft, 2008, 2013 cited by Yeru, 2019 p. 406).

These people think of themselves as celebrities and sell a brand based on that (Marwick, 2013 cited by Yeru, 2019 p. 406). Also similarly, influencers can be defined as

everyday, ordinary Internet users who accumulate a relatively large following on blogs and social media through the textual and visual narration of their personal lives and lifestyles, engage with their following in digital and physical spaces, and monetize their following by integrating “advertorials” into their blog or social media posts. (Abidin, 2015, p.1)

Social media influencers were able to create for themselves a system of celebrity capital by seeking attention similar to a celebrity and constructing an image and personal brand on social networks (Hearn & Schoenhoff, 2016). Regular people were able to shift into a digital celebrity without being known by a primary job outside of social media. However, insights drawn from scholarly literature have shown that the opposite phenomena are also very present in social media: traditional and mainstream celebrities have incorporated social media in the construction of their persona (Marwick, 2016).

Celebrities have discovered new ways to control how they communicate with their audiences. Social media has brought a new connection between celebrities and their audiences without having to include traditional celebrity media, such as magazines, tabloid newspapers or television. This new form of communication with their fans is more direct and unmediated and seems to avoid the influence of agents and managers (Marwick, 2016). Jerslev and Mortensen stated that social media has “introduced new genres to celebrity culture and prompted reinterpretations of old ones” (2018, p.162). The authors exemplify this idea with celebrity selfies, snaps, tweets, Instagram and YouTube creating new celebrities as the “new genres; but social media also gave new meaning to the “old genres” such as paparazzi photographs or red carpets photography. Celebrities seem to be more present among fans currently, thanks to their social media presence. The audience is able to access continuous updates and seriality, and have seemingly direct and immediate conversations with the celebrities. Before the era of social media, celebrities used to have exposure only when needed, and, during other periods, they would not appear at all. Another dimension of this transformation is that the hierarchy and formality connected to celebrities being extraordinary were also transformed by social media, considering that communication with fans became more equal and friendly. In contrast, some contemporary celebrities have decided not to engage with social media and maintain the exclusivity of traditional celebrity culture – some examples are the actors Brad Pitt, George Clooney and Julia Roberts (Jerslev & Mortensen, 2018).

3.2 Migration of Celebrities to Influencers

Traditional celebrities have incorporated social media in their mix of representation and the many reasons for this have been mentioned before, however the main benefit is to create a direct relationship with their audiences – or at least to create the illusion of such (Jerslev & Mortensen, 2015). Interaction with celebrities for some fans might have emotional ties and increase the engagement people have with them (Marwick, 2016). These arguments exemplify the interesting appropriation of performances explained by Hearn and Schoenhoff (2016): the micro-celebrities appropriate the practices of traditional celebrities and the traditional celebrity uses the tactics of micro-celebrities and social media influencers, authenticity being one of these strategies.

Having in consideration this new journey of celebrities wanting to emulate micro-celebrities and vice versa, it is extremely pertinent to reference Driessens' (2013) work named "the conceptual model of celebritization", where the author differentiates different types of celebrity movements, however the ones that are worth referencing at this point are "democratization", "diversification", but especially the concept of "migration". Driessens starts by describing that the term celebrity has been democratized. Reality TV was the pioneer in democratizing celebrity: this type of programming was able to give a glimpse to their participants of how it is being a celebrity and also introduced marginalized groups to the whole society. Nowadays, the main reason for existing democratization is due to the internet, social media and interactive media that introduced the "do-it-yourself (DIY)" celebrity. According to Driessens, people should not be stunned by how diverse and democratic celebrities seem to be, because how those celebrities were produced might have ideological consequences.

Diversification can be explained as the importance of the celebrity status outside of the two main areas: entertainment and sports (Marwick, 2016). Celebrities do not only belong to the field of entertainment or sports, someone can become a celebrity on various areas. Media has brought to audiences many platforms for people to have a forum and explore different topics that eventually lead to the diversification of celebrities' activities (Giles, 2000 cited in Driessens, 2013, p. 7). Having celebrity status can be beneficial for monetary reasons but can also allow someone to gain power, for example politicians. It is difficult to restrict celebrity to one or two fields of activity because there is no such thing as a specific profession to create famous people (Driessens, 2013).

Migration is the third indicator of “celebritization” (Driessens, 2013), and this process can be understood as the “ability of celebrities, famous in one realm to migrate to another” (Marwick, 2016, p.335). Celebrities might use their celebrity status to help them develop other activities, these can be within their original field or other (Driessens, 2013). According to Marwick (2016) and Kavka (2016), mobility is an important term in the understand of celebrity migration. Celebrities are mobile and convertible (Driessens, 2013) and transform themselves according to technology and social changes (Kavka, 2016). Furthermore, both Driessens (2013) and Kavka (2016) explained the different types of mobility that can occur to a celebrity as professional. According to Driessens (2013), migration can occur within the field that the celebrity is already famous on: what happens is the star just diversifies their activities, this migration is known as internal migration. Internal migration is common due to the democratization of celebrity, that was mentioned above, the rapid circulation of celebrities motivated stars to expand their activities in order to establish a more lasting career (Barron, 2006 cited in Driessens, 2013). The example given by Driessens (2013) to illustrate internal migration is of the actor Charles Chaplin that was also a producer in the beginning of the 20th century. Opposing to internal, there is the migration across fields or external migration, which happens “when celebrities are granted or force access into another social field by capitalizing on their celebrity status” (Driessens, 2013, p.649). The actor Arnold Schwarzenegger and Ronald Reagan are examples of this phenomenon, both have converted their celebrity status in political power (Driessens, 2013). Other reasons for celebrities to pursuit external migration are to gain exposure, a positive image, influence or simply monetary (Driessens, 2013).

More recently, Kavka (2016) has taken in consideration some social and technical changes and made an updated differentiation between dimensions of mobility: a technologic mobility can be understood as a move between different forms and platforms; a physical mobility is offered by a successful migration and the presence in multiples screens; a socioeconomic mobility is value-based, celebrities can go up and down depending on the value audiences and other institutions attribute to them; at last, affective mobility is the most simplistic one, as the ability to move and be moved. Kavka (2016) gives the example of the Kardashians, the reality-show family, who were able to move from television to social media and even magazine tabloids, and combined all of these platforms taking the presence and celebrity maintenance to the extended where it is nearly impossible for the audiences to avoid their self-presentation.

There are limits for migration among different fields for some celebrities. Celebrities that belong to the fields of entertainment and sports usually have difficulties in being taken seriously in some situations and activities where a certain amount of knowledge and education is needed. Having a big fan base in these cases it is not sufficient to give one legitimacy to enter in some fields that seem in a higher level. Migrations are not always successful and have risks for the celebrity persona, because sometimes audiences do not tolerate them (Marshall, 1997 cited in Driessens, 2013, p.649). Celebrities on diplomacy is a type of migration that has arisen some controversial discussions (Cooper, 2008 cited in Driessens, 2013, p. 649). Some celebrities as Angelina Jolie and Bono have been successful as UN ambassadors (Driessen, 2013), nevertheless it seems that this migration has limits according to the context. Catarina Furtado is a Portuguese actress and presenter who has acted on behalf of the Portuguese-speaking, undeveloped countries as the UNFPA Goodwill Ambassador, a shift she pursued in her career in order to consolidate her role as activist and to improve her image. However, her role as diplomat was not totally successful because of historical, mediatic and social issues proving that context for migration is essential for its realization (Jorge, 2011). It is worth to mention that external migrations can move in both ways, politicians can enter the entertainment or sport fields because celebrity status allows many different types of mobility (Driessens, 2013).

It is extremely interesting how the social media paradigm changed in the last years, and celebrities have included their presence in it as a crucial part of celebrity capital. Celebrities and microcelebrities are now disputing the audiences' attention in these platforms (Jorge, 2020). Celebrity practices in today's culture take social media in great consideration, being abundantly communicative with their audiences through them. Sharing their private life has also transformed celebrity's private lives in a monetizable aspect that has become extremely mainstream. Each social media platform has different tools and new services for allowing the relationship between fans and their idols (Jerslev & Mortensen, 2018). Jorge and Nunes (2019) share the same ideas of Jerslev and Mortensen, however they believe that mainstream celebrities have invested in social media to connect with their followers, yet especially, their aim was to transform the attention their personal lives into financial gain. Since this aspect of monetized social media seems so crucial in the new celebrity culture, new mediators have appeared in this market, such as influencers' agencies (Costa, 2017 cited in Jorge & Nunes, 2019), and

celebrities' agents had to incorporate social media strategies in their strategies (Jorge & Nunes, 2019).

3.3 The Strategy of Celebrities as Influencers

Social media has opened a window of possibilities for celebrities and microcelebrities, who have adapted the possibilities offered by the platforms to their marketing strategies. They have learned and used the economic and technical aspects of Instagram, Facebook, YouTube among others and acclimatized with the continuous changes of trends and settings. In order to take advantage of all the potentials of social media and maximize to the fullest their online visibility, new agents have appeared “to convert metric to visibility and engagement into financial or ideological capital” (Jorge, 2020, p.4). Nevertheless, some authors have affirmed that celebrities seem to present themselves directly to their audiences of social media and seem to not be represented by institutional agents. Celebrities appear to be more authentic than the very constructed images presented on the traditional media (Jerslev & Mortensen, 2018). This is known to not be completely true.

It is a fact that social media has provided new ways of celebrities to interact with their fans (Hearn & Schoenhoff, 2016). These platforms have narrowed the gap between celebrities and their followers associated with the new trend of sharing more and more parts of their private lives and selves (Jerslev & Mortensen, 2018). Celebrities remain brands that need to pursue marketing objectives on any public platform. Although the way celebrities and audiences communicate has significantly changed, the tactics of public relations, advertising and marketing have not disappeared. Quite on the contrary, they have been upgraded and adapted to the new technologies. An example of this is how the efforts to monetize the authentic aspect of celebrities has remained and today is one of the most important aspects of celebrities online, a topic which be discussed on the Chapter 4 of this dissertation (Hearn & Schoenhoff, 2016).

3.4 The Audience

Most of contemporary celebrities appear to be in control of their own image and how they demonstrate it to the public, although it is crucial to leave it unclear to the

audience whether it is the celebrity themselves who are sharing content on social media or other agents on their behalf. Social media has brought many benefits for nowadays stars, and some of those are: damage control; constant and independent reminder of their presence for their audiences and finally for the construction of their sellable image (Jerslev & Mortensen, 2018). The communication shared on different platforms works as information filters for their audiences and it is extremely important for creating emotional and cognitive connection with their fans (Bels & Bulk, 2019). Marwick (2016) has given the examples of the pop music singer Lady Gaga and of the reality star Kim Kardashian as celebrities who interact with their followers through social media. This contact gives the impression that these celebrities are approachable, candid and accessible. Interaction like this is extremely meaningful for their fans, which increases the emotional ties between the celebrity and the fan (Marwick, 2016). Everyone that communicates on a way or another has an 'imagined audience'. Marwick and boyd (2011b) explored this concept of audiences in the context of the social media environment. Technology can make people believe that audiences are limitless, especially on platforms such as Facebook or Twitter, and one might be led to believe that these audiences do not have specific characteristics. Nevertheless, in some occasions, a more specific conception of the audience is needed, an understanding of the common traits that define the audience is crucial in order to elaborate a communication: language, cultural references, style are some aspects to reflect upon so that a strong online presentation can be presented to the audience. Occasionally, the knowledge is taken from the social media environment without solid fundamentals, leading to the imagined audience being completely different from the actual readers of the online posts (Marwick & boyd, 2011b, p.114). It is understood by now that for celebrities online, the communication needs to be very carefully planned. In a social media platform information can be received by the audiences in two different ways: the information is given when there is an impact on the person receiving it and is a result of conscious actions of agents; the other information is "given off" because it occurs when audience deduce something from reasoning rather than from explicit statements. To prevent the latter type of information, individuals present an idealized self rather than the authentic version of themselves in order to create positive impressions on the audiences (Kaul & Chaudhri, 2018).

Baym (2015) studied the group of musicians on social media to better understand how a celebrity attempt to portray themselves on social media to create a good image on audiences' minds. To the author, it is a fact that celebrities need to have the ability to

present and sell themselves as a valuable good. In favor of this, it is fundamental that hospitable conditions are created; celebrities should not shamelessly self-promote, it is important that they can give information while appearing to socialize normally. Having a pleasing presence online implies reaching out, connecting with people but also provide an open space where members of the audience can connect with one another. Even this communication seems to induce in more attention for the celebrities. When some celebrity answers or communicates with a fan or follower, traditional media and other networks are willing to report about the occurrence, and in some occasions this can be beneficial for the celebrity's image (Jorge, 2020). It is interesting to understand how social media completely changed the relationship between celebrities and their audiences. It is possible to conclude this topic with the main idea that social media platforms have brought a more direct, less mediated and less negotiated communication. The distance between celebrities and their fans seem to have been shortened and the feeling of authentic and close relationships have emerged as the central transformation that resulted from social media (Bels & Bulk, 2019).

3.5 Remembering Celebrities

One of the reasons that makes it important for celebrities to construct a strategy for their communication with the audiences, on different platforms, is that people can forget about a certain celebrity if there are not made present enough in their memory. Modern media technologies have changed the process of memory-building because information reaches people faster compared to traditional media (Zierold, 2008 cited in Driessens, 2014, p. 123). Driessens (2014) has conceptualized this new fasting challenge for memory as “Cultural Working Memory”; by this term the author understands the “rapidly and constantly changing collection of recent cultural information that is, at least temporarily, retained by, and shared among individuals” (p.123).

The term developed by Driessens (2014) is interesting to better understand how, in a social media environment, celebrities have to work to stay in the *spotlight* and not be forgotten. The author explains that cultural working memory is not only located in the memories of people but also in current cultural products such as social media. A YouTube video, an Instagram post or a celebrity blog can be popular for a short time and then quickly be forgotten. This can lead to the constant “climbing or falling down the ladder of fame” (Driessens, 2014, p.123).

The concept of cultural working memory is essential for celebrities and for their management to understand that they have to work to survive on a longer term. Cultural working memory can also help a society understand the different levels of fame and when can someone be considered a celebrity: the longer someone in the memory of a community, the more they are important for celebrity culture (Driessens, 2014).

3.6 Extraordinary Life Through Pictures / Content

As was mentioned in the Chapter 2, the celebrity industry developed and improved in the last decades the image management of celebrities which lead to the public becoming even more interested in the person behind the celebrity (Hearn & Schoenhoff, 2016). Social media was able to give the glimpse of celebrities' personal life that the public asked for; however, in order to maintain a certain status, much of the content published online is much more idealized than what people may be aware of. Celebrities are self-represented in their online profiles, which has given a new significance to the term. Nowadays, a simple snapshot, snaps or selfies shared by celebrities' work as representations of a persona and the image they want to pass on to the public. Celebrities share what appears to be mundane moments of their everyday life, yet the idea of extraordinary still lingers on their simple representation (Jerslev & Mortensen, 2018).

Social media has brought a culture of “image-based socialized production, attention-getting forms of self-presentation” that have become fundamental for a celebrity success (Hearn & Schoenhoff, 2016, p.201). There are some themes that are common among celebrities' social media content. One of those themes, according to Jorge (2020), is the self-care idea. Celebrities share their immense work on themselves, including how they keep a pleasing appearance; for instance, usually among women, it is very common the pressure to get back in shape after pregnancy and delivery. This obsession with a certain idealized physical image has proven to influence ordinary people leading to low self-esteem, among other issues. The same author also states that another subject present in the content produced by celebrities is the one where overwork is normalized, and the well-being is not valorized (Jorge, 2020).

The term *selfie* has emerged almost at the same time as social media was becoming extremely popular. According to the Oxford Advanced Learner's Dictionary (2019), selfie can be defined as a photograph of one, self-taken typically with a smartphone or a webcam, and usually shared on a social networking site. Celebrities have helped

popularized this type of photographs sharing them frequently on their personal pages. Celebrities' selfies are posed produced and shared by them – or at least seeming to be this way – to let the public access their private life. Selfies also demonstrate how celebrities seem to have regained control over how, when and where they are portrayed and have seem to help them surpass the power paparazzi photography had before. Celebrities' selfies are one of the vehicles that lead the fans to believe to be closer than ever to their favorite celebrities. This type of publications perfectly fits the immediate and direct communication that characterizes social media. In some cases, celebrities post an enormous number of selfies daily, and this might work as a phatic act that creates bonds with their audiences, giving them the opportunity to follow their life in real time (Jerslev & Mortensen, 2016). The selfies that celebrities share transmit a sense of immediate time, and work as visual markers to signal presence. Phatic communication present in photographs demonstrates one's presence which is validated by likes, comments, shares and even by followers who replicate the celebrity pose on the selfie. Selfies that show the face, body and the material life of the celebrity seem to create greater emotional engagement than a simple text publication like the ones from Twitter. Photographs and selfies on social media can also be a way of creating the image of a certain lifestyle, as celebrities depict their extraordinary life through photographs. On their selfies, stars show to their audience a lavish and glamorous lifestyle, and some common imaginary are: exclusive events, restaurants, shows, travels and luxury goods (Jerslev & Mortensen, 2016; Duffy & Hund, 2015). By portraying themselves in higher status position that can also be an attention-seeking practice, celebrities are doing what Marwick has termed as “aspirational production” (Marwick, 2013 cited in Duffy & Hund, 2015, p.6). Even though selfies offer a sentiment of closeness with the celebrity and invite fans to acknowledge and admire the person on them, it also, through phatic communication, accentuates the distance that exists between a normal person and a celebrity that is embedded in this luxurious lifestyle.

Another theme that is present in celebrities' social media is mentioned in the article of *Forbes* Portugal named *#JaneladaInfluência* (2019). According to Manuel Albuquerque, executive director of *Primetag*, a data and metrics analysis company that helps influencers and brands to obtain their return of influencer marketing, family is one of the trends in social media that draws more attention. He proves this by giving the example of the actress and presenter Rita Pereira who went from 900 thousand followers to 1,2 million in a few months, right after she announced her pregnancy. The video she

published to tell her followers she was having a baby had 1,1 million of visualizations. Family-themed social media profiles are proven to generate more interest, this also occurred in the case of the Portuguese singer Carolina Deslandes, who has found her place in the digital world thanks to the family-orientated social media content. She has developed a blog where she motivates conversations with her followers about motherhood, children, health and well-being, she is considered to be the 15th biggest influencer person in Portugal (Forbes Portugal, 2019).

Having already in consideration the importance of photographs for celebrities' presence online, it is also worth to mention the captions that most of the times goes along with the image. It is possible that images carry misinformation to the audience. Evans and Hesmondhalgh (2005) explain that when there is a multitude of meanings that can be drawn from an image, there is *polysemy*. Captions serve to reduce the polysemy of an image and to reinforce or transmit the intended meaning. Captions are useful to prevent alternative meanings that may occur if an image is not objective enough. In some cases, an image cannot imply everything a celebrity intends to portray, for that reason texts can be a way to better connect with the audience. A caption can be decisive for a positive relationship with the followers; for that reason, these should be constructed in terms of their target audience (Evans & Hesmondhalgh, 2005).

3.7 Influencer Marketing / Advertising

Driessens (2013), in his work "the conceptual model of celebritization", has stated that one of the aspects of being a celebrity is that they become a commodification. Personalization is an important aspect of a celebrity to differentiate from the others, nevertheless this leads to the individual becoming more than a simple public persona, it also turns the celebrity into a commodity and that confers economic value on them. Driessens (2013) explains that a commodity can be defined by being both a product and the product of labor. Other aspects that characterize the celebrity and can also be considered commodities include celebrity's name, image, hair or hairstyle, clothing style, among others. These characteristics are also sold to the audiences (Driessens, 2013). Celebrities are crucial and widely used to create audiences and markets, that is the reason most of celebrities are marketing tools through endorsements of products and brands (Marshall, 1997 cited in Driessens, 2013, p. 643).

One of the reasons mainstream celebrities are investing in social media is to monetize the attention they receive on a time media and advertising markets have been going through a crisis (Jorge & Nunes, 2019). As mentioned before, celebrity's success can be measured by the ability to attract attention to their persona. A method to transform this attention in monetary gain is through endorsements. In order to determine which celebrities can benefit a brand or a company, normally some aspects are analyzed such as the levels of coverage in the popular press, in case of the actors; assessing box office share; conduction polling; but the last and the most reliable technique is rating services. The celebrity is an industrial formation and a product. As been explained before, the image and the persona can be a sellable propriety, for that reason a celebrity can be licensed as an aspirational endorser for other commodities like perfumes, books, clothing and their brands. These partnerships can serve as revenue for the celebrity and the agents involved (Hearn & Schoenhoff, 2016).

One tool that has become indispensable for brands and marketers all over the world is influencer marketing. Brands utilize paid word-of-mouth to amplify brand messages through opinion leaders, growingly known as influencers. Many brands have invested in celebrities to work as social media influencers (Evans, Phua, Lim & Jun, 2017). According to Morgan Gluskman (2017), influencer marketing can be defined as the process of identifying, engaging and supporting individuals who create conversation with a brand's customer. Influencers maintain their followers by establishing relationships with their community and publishing content, with regular frequency. When opening and scrolling through the feed of a certain social media, it is to find people representing companies through branded content on different platforms such as Instagram, Snapchat, Facebook, Twitter and YouTube. Social media influencers promote brands by including them in their personal lives, making them relatable to the average consumer (Gluskman, 2017). The collaboration between brands and influencers can be represented in several ways: sharing sponsored content, posts and product placement, document and event or experience, hosting an event and making appearances (Evans et al., 2017). Even though someone might have many followers, that person can still be considered to be close to them thanks to the many tools social media has that allow candidness and openness between influencers and consumers. This relationship between influencers and followers is the reason for the success of influencer marketing. Where traditional marketing targets mostly mass audience, influencer marketing has the ability to target niche audiences that have until now been unreachable (Gluskman, 2017).

There are many benefits for brands when they invest in influencer marketing. One of these benefits is the creation of a relationship between the brand and the consumers through the influencer. Traditional media utilize media outlets such as newspapers, televisions and radio to reach audiences. These traditional tactics can be successful in increasing brand awareness, but do not create necessarily a relationship like influencers do. Through pictures and videos, influencers shed a positive light on a brand or a product that eventually invites their followers to have the same experience by purchasing the product (Gluskman, 2017). Influencers' social and cultural capital allows them to be effective brand endorsers (Stold, Wellman, Edkale & Tully, 2019). Other main benefit of using influencer advertising is the engagement and the reach a single ad can have. Influencer are "who the consumers are looking at" and this can lead to a virtual word-of-mouth and it can influence potential buyers to act (Woods, 2016). Influencer marketing also has the ability to reach a large segment of consumers in a relatively short period of time with low levels of monetary investment. Social media influencer marketing has become a very successful and popular strategy for brands in the last years (Evans et al., 2017).

Brands that want to market their products usually choose celebrities and influencers whose (niche) interests align with their target audience (Evans et al., 2017). This indicates that celebrities represent and personify the brands or organizations they are working with. The association of the values and lifestyle of the celebrity with those of the brand is essential to give the same visibility and credibility of the person to the services or products (Jorge & Nunes, 2019). Social media influencers work on their celebrity capital by gaining as much as attention possible and constructing an authentic persona brand on their platforms, which later can be used by companies and advertisers to reach consumer awareness. In order to accomplish return from the influence marketing, marketers' study social media influencers and try to contact the ones who have an extensive social network and use them more frequently and align with the brand's values. Nowadays, there are new celebrity metrics that render visibility and help the marketeers to obtain the truthfully celebrity value. Some of these metrics are the Q Score and Nielsen ratings, that are able to measure trust and influence on audiences and also define a celebrity currency. However, in some cases, there are no real monetary incentives offered to the influencers, rather they are offered free products or access to events and services in exchange for their endorsement (Hearn & Schoenhoff, 2016).

Hearn and Schoenhoff (2016) state that even though the pursuit of celebrity value has become generalized, this does not implicate that celebrity has been democratized, regarding opportunities, privileges and power. A celebrity has always been an industrial formation that requires a group of people to help and maintain such a status, and this is also present in social media. A real celebrity does not have to post or tweet because they are able to hire someone to do it for them. They also do not search for brands or opportunities to do business, someone, i.e. an agent, will do it for them. These privileges are only available to a few individuals and are the main differences between a celebrity and a micro-celebrity. Nevertheless, some micro-celebrities can also be signed to an influencer management agency that shows their portfolio to prospective clients in exchange for a commission; for those micro-celebrities, this is a valuable status symbol (Abidin, 2015). An example of these privileged methods for celebrities is noticeable in the article present in Forbes Portugal that tackles Portuguese celebrities as influencers, where the actress and presenter Rita Pereira explains that she realized that she could also be a digital influencer when she started to obtain a considerable amount of money from her publications. This also coincided when she started to be represented by an agency. Rita remembers that before being part of the agency, she only received services in return of a publication, for example, she could stay overnight in a hotel, receive free meals or clothes, if she advertised it in her social media. The return was not monetary. Rita states that when an agency contacted her, she realized there was a “whole new world to discover” (Forbes Portugal, 2019). The actress explains that in order to create a relationship between a brand she represents and her audience, much more than a mere publication is needed. Rita has a recurrent partnership with some brands that implicates a number of publications during a certain period of time. She describes this method as a “growing tree”, she receives the “seed” from the brand and then shows them the possibilities to grow, in the end the “tree always gives fruits”, that is the way companies keep hiring her, she says. Rita Pereira develops her testimony by describing how important it is to have permanent contact between the celebrity and the brand, in order to create a more personal online campaign. She proposes ideas, creates content, advises publication’s times and utilizes the products in her daily life to create an idea of authenticity. Rita gives the example of a fitness brand called *Prozis* with which she has a long partnership and a contract that requires her to post three publications monthly. She always asks *Prozis* to let her post the photos when is conducive and more “natural” to her. According to the actress, some brands do not know how the social media

communication works and ask her to post an enormous number of posts in one day, and to her this shows how they do not understand the online consumers. Manuel Albuquerque states that Rita Pereira creates content that reaches more people than Portuguese television prime time. The actress also states that when she makes a publication on social media, the content reaches other social media pages and traditional media, which means that it is the same as buying advertising spots on all media. Albuquerque believes that Pereira's success is noticeable in the number of companies she works with; for one year, she has tagged 23 brands more than 178 out of 404 posts she made (Forbes Portugal, 2019).

Having, already, in consideration how influencer marketing has established itself as an indispensable tool in social media, it is pertinent to explain that one way of using celebrities' influence is by product placement. Product placement is the purposeful incorporation of commercial content into non-commercial settings, that is, a product plug generated via the fusion of advertising and entertainment (Levi-Faur & Ginosar, 2010). Originally, product placement was used in the film industry; however, nowadays, the application area has expanded, as companies also use this type of advertising on other media, such as TV series, broadcasts, music videos and, most importantly here, social media. The objective of product placement is to present a brand, product or package in a non-commercial surrounding. The product is advertised in a natural way, fits into a storyline and it is not present out of content like in traditional advertising (Williams, Petrosky, Hernandez & Page, 2011). Another important aspect of product placement is that it is not used indiscriminately or accidentally: as mentioned before, companies sign contracts with content producers and make compensations that can be monetary or in the form of services. According to Williams et al. (2011), there are several purposes of product placement, the first of which is to achieve prominent audience exposure, visibility, attention and interest. Other purposes are: to increase brand awareness and consumer memory and recall of the product; to create instant recognition of the product / brand and to bring desired change in consumers' attitudes or overall evaluations of the brand; to bring the change in the audiences' purchase behaviors and intent, create favorable actioners' views on brand placement; and, finally, to promote consumers' attitudes towards the practice of brand placement and the various product placement vehicles.

Even though there are so many benefits of influencer marketing, the practice has received some criticism that is slightly changing how the marketers and influencers

develop a successful ad (Evans et al., 2017). A few years ago, several Instagram posts from the reality star Kim Kardashian and other celebrities were criticized for not having disclosure on their paid product placements. This has led to the creation of stricter guidelines by the American Federal Trade Commission (FTC). One of the criticisms that were made by the FTC about influencer advertising was that the ads posted on social media were too similar to native advertising. The comparison between native advertising and influencer marketing is made because most of the times a celebrity posts a product placement ad on social media, the connection between the brand and the celebrity is unclear for the audience (Evans et al., 2017). The relationship that the celebrity creates with the followers might lead to the assumption that the celebrity's comments are their own objective opinion and not a result of monetary compensation. After these issues came to realization by FTC, this commission decided to create some rules, such as the obligation of disclosure language as: *SP*, *Sponsored*, *Paid AD*, among others. Even though these disclosures were made to protect the consumers, this enforcement led to some negative repercussions for the influencer marketing effectiveness: when consumers see the disclosure and understand the publications as advertising, it can have a negative impact in the purchase intentions and low significantly the effectiveness of these type of advertising (Evans et al., 2017).

Taking again Portuguese actress Rita Pereira's example of how she has done product placement, it is interesting to note that she gives importance to being truthful. She advertised a baby fair of a Portuguese supermarket chain, by taking a picture of her son and her dogs using diapers. Manuel Albuquerque of *Primetag* states that this was one of the best national product placement advertising as an influencer, because a content creator is being truthful in representing a brand. Usually when Rita advertises a product, she shows to her audience how she uses it on her daily life, for example she posted a picture with a fitness bar and explains how she brought it to her work (Forbes Portugal, 2019).

There are other contents that celebrities as influencer can create in order to create more proximity to the followers and bring awareness to the celebrity self-brand. According to Abidin (2015), there are formal and informal events. Formal events include those sponsored and organized by clients or influencers to launch a new product, service or party, some examples might be: birthdays, festive occasions, meet and greets, photo-taking sessions, among others. Some influencer might ask for the client to pay for the venue, photography, make-up and wardrobe in exchange for publicity. Informal events

are the ones casually organized by the celebrity themselves, normally incentivized through competitions, such as *giveaways* or *lucky dips* for selected followers. These interactions with followers usually incorporate the use of a dedicated event *hashtag* that also serve as publicity act.

On social media, celebrities project an image of self which gives the appearance of being unaffected by commercial strategy. Such an image, paradoxically, can even help more the branding purpose. The celebrity practice of branding and performing a self that is produced for circulation, has resources to quick and easy distribution, and adapt its communication strategies according to the audiences. Along with the constant enforcement of the brand, celebrities use self-representation to promote brands and services (Jerslev & Mortensen, 2018). However, as individuals, some celebrities might go through conflict of their own interests, where personal life and professional life can have noticeable differences and eventually lead to collision. The audience can interpret and misinterpret mixed signals, therefore in those cases managing solutions is needed (Kaul & Chaudhri, 2018).

Chapter 4 – Management of the Self-Brand Online: Authenticity and Intimacy

4.1 What is a self-brand?

Self-branding occurs when one constructs a narrative of the self, using the strategies, language and logic of branding. This implies that the self becomes a commodity to consume (Hearn, 2008 cited in Banet-Weiser & Juhsz, 2011). Self-branding or personal branding is a new marketing concept related to strategies that one uses to promote his/her self in a certain market.

Hearn and Schoenhoff (2016) have justified the phenomenon of self-branding as a result of social, economic and political developments in the late 1990's. The job market was precarious during this time, so eventually the "Self-help" literature started to become a way to encourage people to build strong self-images in order to thrive. The authors were able to state that, for them, self-branding is about an improvement of the self and that this is about transforming one's self in a promotional vehicle that is designed to sell, by anticipating the needs of a certain target market. Branding the self is generating a celebrity value by creating a notable image and persona. Accordingly, the definition of self-branding is a form of "affective, immaterial labor purposefully undertaken by individuals in order to garner attention, reputation, and, potentially, profit" (Hearn 2008 cited by Hearn & Schoenhoff, 2016, p. 202).

The principle of self-branding is that everyone has the power to construct their own brand and be a full marketer (Peter, 1997 cited by Labrecque, Markos & Milne, 2010). It is important to control and manage one's own brand, because if the power is given to someone else, the communication and the brand image might be misplaced (Kaputa, 2005 cited by Labrecque, et al., 2010).

The self-branding process is very similar to the product or corporate branding process (Arruda, 2003 cited by Chen, 2013). Academic authors have presented formulas to create a successful self-brand, having in mind that most of these procedures are adapted from the product branding journey, simply because of the resemblance of both marketing practices. According to Kheder (2014), self-branding has three phases. The first step to create a self-brand is to establish a brand identity because one should be able to distinguish among the crowd. But it also important to fit expectations and needs of their target audience. The second stage is to develop a brand positioning that lies on self-presentation in different platforms. The third, and last, stage is to evaluate a brand's image

regularly, having in consideration that is important to be recognized by the public and marketplace (Kheder, 2014).

Similarly, Arruda (2003 cited by Chen, 2013), advises that self-branding should follow three extensive stages: extract, express and exude. The first step is for individuals to look inside themselves and find which attributes makes them unique. The following act is to create a persuasive brand statement around their unique characteristics. Lastly, a strategy of communication is shaped, in order to make their brand visible to the outside world. Self-branding has revenue when there is a construction, promotion to a singular, self-based market niche. But not everything is about the “product” – self-branding has also allowed to shape the market as this starts to demand for self-based, singular services (Pagis & Ailon, 2017).

Labrecque et al. (2010) have explained that when following traditional branding practices, the brand identity can be defined as how the marketer wants the brand to be perceived by the audience, brand positioning as the part of the brand identify that is going to be actively communicated to the audience and, finally, brand image is how seen by the market. This process is active because how in the future changes will be made are influenced by how the market assesses the brand. Brand positioning is an extremely important step during the process of self-brand because it is based on an active communication of one’s brand identity to the target. The brand image can be shaped by different types of communication and, in some situations, some negative displays of communication and association with bad moments or people can likely result in a branding failure (Labrecque et al., 2010). A brand is built having in consideration the needs and interests of the target audience. The final objective is that the branding efforts achieve the branding goals and the personal goals. Therefore, it is essential that the market feedback is considered because, in order for someone to become a successful brand, the public need to acknowledge them as such (Kedher, 2014).

Even though the authors mentioned above claim that to create a successful self-brand one only needs to recreate of marketing processes for products, which begins by defining a brand identity and then communicate it by brand positioning, some authors disagree. Personal branding has unique challenges, that nowadays have been enlarged thanks to the online environment (Labrecque et al., 2010) – we turn to this in the next section.

4.2 Self-Brand on the Online Environment

The self-brand process might be described as a commodity that needs a promotional effort in order to be sold. However, this characterization can be too simplistic, because of the efforts one needs to apply in order to create a strong brand and manage the wants of consumers and future employees (Pagis & Ailon, 2017). A self-brand needs to be positioned in the consumers' mind, in that sense the marketing communication efforts need to be directed to a niche target (Khedher, 2014). According to Khedher (2014), self-branding is a process that requires one to determine a unique personal identity by developing an active communication of the brand identity to a specific target market. Then an evaluation of the impact on that self-brand's image and reputation must be evaluated. The author also states that the main objective of having a successful self-brand is to fulfill personal and professional objectives. In Khedher's concept, highlight is placed on the importance of communication on constructing a self-brand and communication is also present in the steps he developed to guide someone that pretends to create a self-brand. The three phases are: firstly, establish a brand identity; secondly, develop the brand's positioning; and thirdly, evaluate the brand's image by getting feedback (Khedher, 2014).

Nowadays, the online environment has transformed self-branding into an important marketing task for someone interested in creating one (Sheperd, 2005 cited in Chen, 2013). Social media has come to provide perfect sites for self-branding because of the flexibility it allows for the users and the focus on visibility. Social media as Facebook, Instagram and YouTube have been a place of self-expression for many people, while for others business is the main reason to have a presence online. However, some users were able to combine both and create a business focused on their self-expression that later led to the creation of self-brands on these platforms (Banet-Weiser & Juhsz, 2011). Social media has exploded in the last few years and information from consumer to consumer has been an important way to create personal awareness, establish credibility, uplift the importance of being different on a personal level, and eventually create personal businesses (Vitberg, 2010 cited by Chen, 2013). Personal branding on social media has changed the game and brought a new business concept, because basically on a certain platform the person is involved in a self-performance that brings the sense of individuality, being easily to differentiate from other competitors while demonstrating to

the consumers how to be unique, have strong personality and an essential character (Chen, 2013).

For self-branding online, brand positioning is defined through the management of a specific or multiple platforms. In an online context, self-branding is done by maintaining a consistent image and when deciding what to reveal and which personal information should be public (Labrecque, et al., 2010).

Marketing and branding used to the objectives of earning monetary capital have produced a culture where the promotion of something is established by communication skills that are above the competition and win the most attention, emotion loyalty and market share (Wernick cited by Hearn & Schoenhoff, 2015). The social media environment has become the perfect market to communicate a self and that is because social media and blogs are assumed to be an extension and a representation of a self (Noricks, 2013 cited by Duffy & Hund, 2015). People will listen to someone that seems passionate about something and shines above the competition. However, there is a factor that can be determinant for a self-brand to become successful or not, and that is that, as people are willing to easily listen to others who promote a strong personality, they also easily understand when someone is not being genuine and authentic (Duffy & Hund, 2015).

4.3 The Need for Authenticity

As was stated before, self-branding involves capturing and promoting an individual's strengths and uniqueness to an audience (Labrecque et al., 2010). Self-branding has been developed by many celebrities and social leaders in business, politics and entertainment (Chen, 2013). Through social media, celebrities are able to carefully develop their self-presentation, by sharing their private lives with their followers, establishing intimacy and embracing a sense of authenticity (Jorge, 2020; Jerslev & Mortensen, 2018).

Social media platforms are efficient in constructing an authentic self-brand because they allow people to enhance of an authentic self – fans are invited to the private life of celebrities which does not seem strategic at a certain extent. However, most of the times, this communication has some type of planned communication that constitutes and effective way of spreading information about the self-brand and the projects. Celebrities

might use multiple platforms in order to create a brand that seems authentic and build a strong celebrity narrative. Furthermore, followers can appreciate a continuative and coherent self-presentation. Photographic genres and the videos are visual narratives about a person and since it is documented as it unfolds in real life, fans feel as they are part of the life of a celebrity as these seem to communicate a sense of sincerity and intimacy. Many celebrities project an “awareness of their individual affordances” on the social media platforms, therefore they cleverly construct their self-brand online (Jerslev & Mortensen, 2018, p.).

How celebrities’ brand themselves is by performing a self that is constantly competing in a circulation environment. This circulation online has become an easy means for quick distribution because it addresses followers directly and the celebrities are able to adjust their communication in accordance to what their public is seeking (Jerslev & Mortensen, 2018). Enli (2015) explained how a celebrity is able to construct a successful self-brand – it is about creating an image of the self which is coherent and seems authentic. According to Enli, the objective is to portray the image that the celebrity is being ‘one hundred percent’ themselves, when performing their self-online, in what the author names an “authenticity contract” with the audience (p. 123). Celebrities might publish photographs of their daily lives that seem spontaneous, unstaged and ordinary but, in the end, is the public that manages their perception of the celebrity. Jerslev and Mortensen (2018) state that authenticity is not a being but a doing, since it seems that most celebrities perform this sincerity in order to be taken as authentic. This leads to the conclusion that authenticity is not taken for granted by the public, as they can change the perception they have of a self-brand.

Construction of authenticity, access and a consumable self-brand are, according to Jerslev and Mortensen (2018), the main objectives of the contemporary celebrity and the process of celebrification. Nowadays, celebrity branding is the norm. Celebrities’ brands do not need to be fully connected to a company, because they can invest in themselves. They are able to take full control of their public image, their fame and construct a marketing strategy of their own, for example, they are able to partner with other brands to produce or advertise products that seem to represent their authentic personality, and the place to construct this marketing strategy is social media (Cresswell, 2008 cited by Hearn & Schoenhoff, 2016). One example, given by Jerslev and Mortensen, that illustrates what was said above is the case of the actor Mark Ruffalo. Ruffalo has an

Instagram account where he shares mostly images of his daily life and starts self-branding right in the beginning of the profile: on his bio(graphic) description. He presents himself as a “husband, father, actor, director, and a climate change advocate with an eye out for love and hope”, he also asks his followers to “enjoy his photos” and adds links to another social media, his blog and Tumblr. On his Twitter profile, Mark Ruffalo’s brand is slightly different, since his focus on this platform is on political issues, he puts more emphasis on activism and advocacy when presenting himself: “a husband, a father, actor director and a climate change advocate with an eye on a better, brighter, cleaner, more hopeful future for all of us” (Jerslev & Mortensen, 2018, p. 166). The actor Mark Ruffalo is able to combine his different platforms by having supportive and reinforcing activities that allow him to construct a coherent self and transmit to his followers an idea of authenticity. He transmits personality values through his social media: on Twitter he portrays as being a genuine person by posting strong political opinions; he seems concerned with the world and social matters and engages with his followers when discussing various issues. This projection of Ruffalo as a reliable, politically committed celebrity with high moral standards and integrity is even more supported by his Instagram profile where he documents the life of ordinary person allied to the glamorous lifestyle of a renowned actor. Mark Ruffalo is the complete example of a coherent and authentic self-brand (Jerslev & Mortensen, 2018).

The concept of authenticity is difficult to reach. People normally refer to their authentic self as the “real me”, but it can also be experiences, artifacts and the relationships between people (Marwick & boyd, 2011). According to Marwick and boyd (2010), there is no such thing as a universal concept of authenticity, because something authentic “is a localized, temporally situated social construct that varies widely based on community” (p. 124). What someone might consider authentic and inauthentic changes constantly and differs according to the context. Furthermore, whether something is considered authentic or not depends on the person that is doing the judging. In the case of celebrities, the audience is the one that will eventually consider the authentic or inauthentic. However, the context can ultimately define if someone shifts from the specter of authentic or fake, as has been explored before in the example of Mark Ruffalo, social media has the ability to allow celebrities to construct a persona that transmits the sense of authenticity without the public even ever knowing if that is really the truth (Marwick & boyd, 2011).

When celebrities create a self-brand their celebrity value augments, consumers feel more connected with the celebrity and “the process of value generation [is strengthened] because it relies so completely on the ongoing and infinitely malleable distinctiveness of the celebrity’s personal lifestyle” (p. 200). Therefore, authenticity is the most valuable attribute a celebrity can be associated with. Combined with the roles an actor might play, or a music singer might sing, nowadays celebrities aim to convince their public that they are authentic in every activity they are part of. The egocentric lifestyle that celebrities transmit are combined with the logics of marketing, creating a self-brand and allowing celebrities to “become directly value-producing in and of itself” (Hearn & Schoenhoff, 2016, p. 201).

Many academics have compared microcelebrities with mainstream celebrities and have stated that it seems that the latter ones are not perceived as authentic as the former because some celebrities seem to construct a public persona that does not coincide with their realities of their lives (Marwick, 2016). Microcelebrities, or influencers of social media, have made some mainstream celebrities rethink their strategies and leaning on social media to construct an authentic self-brand. Celebrities on social media seem to present themselves directly to their followers without the interference of agents. However, this image of the self which does not seem affected by commercial strategies can work the other way around, and enhance the branding of the celebrity, revealing that maybe the celebrity is not that authentic and, in reality, the self-brand might have a strategic plan conceived by other relevant parties, such as agents (Jerslev & Mortensen, 2018). Social media has provided new possibilities for celebrities to interact with their followers, but these relationships are usually more calculated than fans might want to believe. Social media is another platform for celebrities construct their brand, and that means that, eventually, this condition requires for them to pursue determined objectives. Even though the communication between celebrities and fans has changed drastically with the appearance of social media, marketing and public relations tactics have not disappeared, they have only been transformed to adjust to a new market. As explored in the first Chapters of this dissertation, the tactic of using authenticity was already a marketing tool in traditional media, before social media appeared. The monetization of the authentic self is a common theme on the celebrity industry for decades and social media has only simplified it (Hearn & Schoenhoff, 2016).

4.4 To be Authentic and Achieve Promotion at the Same Time

There is an intrinsic conflict that occurs when a celebrity has a self-brand online; the conflict is between self-promoting and the ability to connect with the followers on an intimate and authentic level. If a celebrity communicates with the audience in a strategic way in order to promote themselves, the audience might consider that the famous person is being dishonest and inauthentic. The self-promotion without awareness and pretending to be the celebrity's real-life ultimately damages the ideal presence that the public wishes from a celebrity's social media profile (Marwick & boyd, 2011).

The concept of authenticity is very much related to self-branding because authenticity defines the relationship quality and message receptivity between the brand and the audience. If the audience perceives the self-brand as inauthentic the consequences may result in failed segmentation, brand identity unsuccessfully and mixed messages that are poorly received by the public (Labrecque et al., 2010). This is the reason why promoting a brand or products might bring consequences for the image of the celebrity because can lead to the public perceive them as fake and inauthentic. Duffy (2017) has stated how this latter logic is contradictory, it is a never-ending cycle between the authenticity and self-promotion; the universal social media aesthetic relies on the contemporary logic of one being real and authentic, however someone trying to brand themselves have to work according to marketing procedures in order to create a successful self-brand. The authenticity narrative has been seen as the ideal narrative to embrace by celebrities even before social media influence, however these new forms of communication have facilitated how someone transmits the sense of being their real selves in front of their audience. Nevertheless, authenticity seems to be, for many, a myth to construct an ideal self-brand on the consumers mind while downplaying the economic importance of it (Duffy, 2017; Pagis & Ailon, 2017).

4.4. Intimacy

Celebrities have used imagined intimacy with their fans for many years now, having become a crucial component of their relationship during the last centuries. Having in consideration, for example, movie stars, fans have felt that they had the right to meet the person behind a character that had touched them (Glass, 2016). The intimacy with

celebrities is enable by para-social interactions that occur and are negotiated on media venues (Rojek, 2001 cited by Glass, 2016).

As mentioned before in this dissertation, celebrities claim control over their visibility by social media and these platforms allow them to create moments of intimacy with their fans by presenting themselves directly to them. Social media has become a network of intimacy between celebrities and followers (Jorge, 2020). Influencers online have made the way they engage with their followers a premise for successful self-brand: they give the impression of exclusive intimate relationship. Social media influencers post their life online as it is being lived on the moment giving the sense of instant connection with the fans (Abidin, 2015). Earlier in this dissertation, it was mentioned that celebrities have taken some of the practices of social media influencer in order to create a self-brand online, and one of the tactics is using intimacy as way to connect with the fans (Jerslev & Mortensen, 2018).

Abidin (2015) has conceptualized the intimacy that influencer intends to transmit online. In her understanding, the intimacy is actually an impression that the followers feel and not actually the reality of the influencer's life, she recognizes that this is an act of self-presentation and not the actual personality of the person. Abidin names it the 'perceived interconnectedness'. This perceived interconnectedness is created using several forms of communication on social media, the pace and quantity of posts influencers have on their profiles contributes to the impression that influencers are sharing frequently aspects of their personal life. Additionally, influencers invite their followers to interact with them, also allow them to contribute to the decision about their content, and also ask for the follower's feedback in order to improve their presence online. Influencers tackle some issues through their social media that shows how they are present and alert to what is happening on their platform: they disregard haters, adapt to their followers demands, among others. Influencers demonstrate how they accept the tensions their work online brings them, showing their fans how they work hard and are proud of their daily life. These performances on social media are all part of the management of their self-brand online. Abidin (2015) is able to conclude that perceived interconnectedness is sustained by not only the influencer but also the followers because it "engages in intimacy strategies to sustain itself" (p.12).

Celebrities have seemed to endlessly post moments of their private life on social media, however it is interesting to question if these posts have any kind of intermediaries.

According to Kavka (2016), the reality show stars Kardashians are the proof that this type of social media interactions does not seem to have the same intermediaries such producers and managers that their presence on traditional media has. Their self-presentation on social media favors the direct publication of the private self. The publications of the Kardashian sisters on their social media are charged with feeling of intimacy and reflect their self-brand. However, through the years the Kardashian family has evolved to respected influencers on the social media paradigm, which leads one to wonder if this idea that the management of their image online does not have the intermediaries that Kavka mentions.

Celebrity presence is endlessly repeated and invades the private life of the followers and fans daily because of the influence of mass media. This constant presence leads people to believe that they know the real person under the celebrity. In some situations, the impression of intimacy has escalated to dangerous realms, leading to the existence of stalkers (Evans & Hesmondhalgh, 2005).

Being a celebrity by creating a successful self-brand online has shown how these people have control of their image themselves and contribute to the development of their brand. Contemporary celebrities seem to be using the new influencer marketing as a form to control their image and reputation. Yet, it is undeniable that many celebrities rely on celebrities' agencies to help them develop a coherent presence online that transmits a sense of authenticity and intimacy (Jerslev & Mortesen, 2018).

Part II – EMPIRICAL STUDY

Chapter 5 – Methodology

In order to progress to the research methods of this dissertation, it is crucial to look for the main research gaps in the literature that was reviewed in the I Part.

Along the reading it was clear that there are many studies about the presence of influencers on social media; however, these influencers are most of the times recognized as micro-celebrities, and it is very rare to find an observation of mainstream, traditional celebrities as influencers. The main gap of the literature on celebrities on social media is whether the agencies have a decisive role in the creation and management online of celebrities' self-brand or not. The readings also revealed that there are not many mentions about the role of an agent in the creation of content on social media and its management. It would thus be interesting to know if someone publishes on social media for the celebrities or if they are the ones deciding what goes in their platform(s). Also, whether celebrities create their content and write the copies or do they leave it to other people to do, and how that process occurs.

The I Part of the dissertation also revealed that many authors claimed that social media is the place where celebrities can be authentic and contact with their followers as they would in real life. That is true for many cases, but it would also be interesting to try to understand if this is true or just a façade for the public, and how would a celebrity be authentic while creating a self-brand online and being managed by an agency.

The literature review was able to sustain that celebrities might have a strategic plan on many publications on their social media, but it was not possible to explain how a plan for a self-brand is thought out, and the important aspects an agency has in consideration when creating one. Furthermore, there is a gap in knowing how agencies and celebrities assess whether a strategic plan for self-brand is being successful.

Therefore, this study aims to study how celebrities create a self-brand on their social media and how their agencies provide them with the tools to do it. In this sense the dissertation focuses on the agencies work and the agents' perception of self-brands online, instead of on the consumers' awareness.

To allow this study to be even more restricted, the only celebrities' self-brand that was considered is the one built online and the celebrities to focus on are those known for other activities outside of the internet environment and with agencies behind their work

online. The agencies chosen to be part of this study need to be working with social media as one of the platforms to publicize their client and their self-brand.

5.1 Research Questions

Research questions are extremely important for the study and are the starting point and biggest influencer for the construction of the methods. Simplifying the objective of the methods as the way to answer the research questions allows to understand how important they are for the dissertation (Maxwell, 1996).

After the literature review, identifying the gaps and making our own positioning with the field, it was possible to formulate questions that have the function of explaining specifically what this study attempted to learn and understand (Maxwell, 1996). The research questions are presented below:

Main Research Question: *How do agencies construct the self-brand of a celebrity on social media?*

Secondary Research Questions:

1. How does a celebrity become a self-brand online?
2. What is the impact of the celebrity's image online for the construction of the self-brand?
3. How is the celebrity's image constructed on social media by celebrities' agencies?
4. How are professional and personal contents used to define a celebrity's self-brand?

The main objective of this question was to focus on the perspectives of the celebrities' agencies and their activities to better understand how a self-brand of a celebrity is built.

5.2 Paradigm, Methods and Techniques

The research questions elaborated above point to a study based on an interpretative paradigm. A research that is interpretive is "guided by the researchers set of beliefs and feelings about the world and how it should be understood and studied"

(Denzin & Lincoln, 2000, p. 22). Most interpretivist studies are qualitative, which may employ different methods of collecting data.

It was decided for this dissertation that in-depth interviews would be the appropriate method. Interviews are a fundamental technique to obtain data in qualitative research, and they explore perspectives and perceptions from individuals (Daymon & Holloway, 2011). Research interviews seek to explore “the views, experiences, beliefs and motivation of individuals on specific matters” (Stewart, Treasure & Chadwick, 2008, p.292). Interviews, as qualitative methods, are able to provide a deeper understanding of social phenomena compared to quantitative methods such as surveys, it is also less structured and non-directive (Daymon & Holloway, 2011). Interviews are also more appropriate when there is not substantial knowledge about a specific topic and individuals insights come to fill that gap (Stewart, Treasure & Chadwick, 2008) – we believe this is the case for the area of agents of celebrities and their work online. Interpretative research explores the meanings, ideas, feelings and intentions of the interviewee. This occurs because, most of the times, the person is talking about topics and experiences that are personal interests to them, and according to Daymon and Holloway (2011), it can lead the interview to surprising directions.

The data collection process benefits from the interview, as it is situated within the social context of the person being interviewed; this means that the insights are subjective views that come from experiences and interpretations of the participants being expressed by themselves. This is very different from the quantitative data collection that, in many occasions, the responses are decontextualized (Daymon & Holloway, 2011).

It became obvious that the nature of the study changed during the process and therefore it is concluded that, this dissertation would be based on mixed method. According to Creswell (2007, p.27), mixed methods combines both qualitative methods and quantitative methods in order to reduce the limitations of each of them. These mixed methods were interpreted in order to answer the research questions. The table 3 allows a better understanding of how the methods were applied to answer each research questions.

Research Question	Research Method	Research technique
How do agencies construct the self-brand of a celebrity?	Qualitative and Quantitative	Content Analysis and Interviews
How does a celebrity become a self-brand online?	Qualitative	Interviews

What is the impact of the celebrity's image online for the construction of the self-brand?	Qualitative and Quantitative	Content Analysis and Interviews
How is the celebrities' image constructed on social media by celebrities' agencies?	Qualitative	Interviews
How are professional and personal contents used to define a celebrity's self-brand?	Quantitative	Content Analysis

Table 1. Methods and techniques of research used to answer each research question

Content analysis can be defined “as research technique for the objective, systematic and quantitative description of the manifest content of communication” (Berelson in Bengtsson, 2016, p.). According to the scholar Berelson, the process of analysis is a reliable and a learnable method. However, Krippendorff (2004) stated that in order to make this method applicable in a quantitative and qualitative approach the concept must be different, he argues that content analysis is defined as a research technique that takes replicable and valid inferences from texts to the context of their use. Other authors have defended that the goal of content analysis is to link the results to their context. This method constructs a systematic and objective means to make “valid inferences from verbal, visual or written in order to describe and quantify specific phenomena” (Downe-Wambolt in Bengtsson, 2016, p.9).

In order to conduct the content analysis, it was decided that Instagram posts would be the object of analysis. According to Bengtsson (2016), in content analysis, all types of written texts can be used, no matter where the material comes from, and these included pictures (Krippendorff, 2004 in Bengtsson, 2016). The goal of this analysis was to answer to the research questions, having that in consideration and inductive reasoning (Bengtsson, 2016) was applied, that means that conclusion was developed from the collected data and that information was put together into new theories.

5.3 Data collection tools

There are different types of interviews, and for this dissertation, it was decided that one-to-one interview, that consists of questions and answers, would be the one applied (Daymon & Holloway, 2011). After deciding to do interviews, it was important

to decide which topics would be tackled in order to answer some gaps that the literary review left. These topics were collected from the literature review that was able to reveal the main issues associated with the celebrities' culture. The importance of the interview questions is thus that it is instrumental to seek the data that would contribute to answer the research questions. According to Maxwell (2012), the formulation of the interview questions requires creativity and insight because what is fundamental is that the questions actually work in practice.

The interview questions are very context-specific and aim to confirm a determined data. The topics that were concluded to be the most important and the ones that conducted the interviews, were the following: Self-Brand; Social Media; Audience; Image; Personal Life and Marketing; Advertising and Sponsorships.

Qualitative data collection is an uncertain process, because how the participants answer to the initial questions determines the rest of the interview. How the person answers, the follow-up questions might differ from the ones intended in the beginning of the process. This also means that every interview is different because the answers are never the same, however this does not mean that patterns do not emerge during the analysis of the data (Daymon & Holloway, 2011).

The interview guide was created with semi-structured form. As mentioned before, semi-structured interviews have a guide with the focus on the topics that were revealed during the literature review, and also with some lines of inquiries that must be followed. Taking in account that every participant is different, the sequence of the questions will not be the same for every interview, nevertheless, the interview guide allowed that similar data was collected (Daymon & Holloway, 2011). The formulation and order of the questions were decided prior to conducting of the interviews, however in some situations this changed on accordance with the development of the dialogue.

Other issue that was considered was the length of the interview. This is influenced by the availability of the participants (Daymon & Holloway, 2011), however it was suggested, having in consideration the quantity of questions and the topic, that the interviews were not longer than 30 minutes.

Having this in consideration, Table 2 articulates the topics from the literature presented and the questionnaire for the interview to agents.

Concept	Questions
Self-Brand	1. For you, what is the meaning of "Self-Brand"?

Social Media	<p>2. In your opinion which changes has social media brought for the Portuguese celebrities?</p> <p>3. Are celebrities able to construct a self-brand online?</p> <p>4. Do you consider that social media have facilitated the process of celebrities to self-brand?</p> <p>5. What is the biggest difference between a self-brand created online and one created traditionally?</p>
Audience	<p>6. Have social media allowed a closer relationship between celebrities and their audiences?</p> <p>7. Can the way celebrities communicate with their audiences be part of the brand's communication plan?</p> <p>8. How to decide which communication to apply on determined moments?</p>
Image	<p>9. How one constructs a public image strategy that matches the celebrity's self-brand?</p>
Personal Life	<p>10. Having in consideration that the public has always been interested on celebrities' personal life, can the way celebrities share moments of their everyday life, influence their self-brand?</p> <p>11. How does one decide the limit when sharing their personal life in order to not harm their brand?</p>
Marketing / Advertising/ Sponsorships	<p>12. What are the criteria used when choosing the brands for a celebrity to work with?</p> <p>13. Are the brands chosen also defined by the self-brand that one aims to create?</p>

Table 2. Conceptual table of interview

Furthermore, some questions were added with the objective of being asked in the beginning of each interviews, in order to allow the interview to present themselves and the role they have in an agency.

Regarding the content analysis, it was concluded that through the analysis of content published on these profiles it was possible to reach conclusions about how the celebrities' self-brand is presented online. In order to have an organized and coherent analysis some decisions were made beforehand.

One of the first decision made, was the time frame of when the content was published, having in consideration that it would not be advised that contextual factors influenced the results extremely, it was decided that the best time frame would be from November 2019 to January 2020.

Variable	Values
Page	

Agency	1 = Keep it Real 2= Mohit Entertainment
Post (URL)	
Date of the Post	
Date of Collection	
Place	1= Home 2= Travel 3= Exterior 4= Work 5=Event 6= Agency
People	1 =Family 2=Friends 3= Agent(s) 4= Colleagues 5=Fans
Agency	1=Yes
Post nature	1=Personal 2=Professional 3= Comercial
(Personal) Ideals	1= Yes
(Professional) Media	1=Share 2= Comment 3= Participation
(Comercial) Themes	1= Beauty 2= Food 3= Fitness / Sport 4= Institutional 5= Tourism 6= Technology 7= Fashion 8= Services 9= Products 10= Projects 11= Entertainment 12= Sustainability

Table 3. Table of Content Analysis

5.4 Sampling

The dissertation objective was to understand how celebrity's agencies are able to elaborate self-brands online, therefore the interviewees should have been able to dive insights about agencies and celebrities' brands, it was concluded that the questions would be made to agents or employees of agencies. In order to even specify more that the study only focused on the self-brand online, these interviewees were chosen based on the fact that they specialized on celebrities' social media.

Since the population is such a small market, it is assumed that this sampling fits in the category of a purposeful sampling (Patton, 1990 in Maxwell, 2012). This strategy is applied when setting, people or events are chosen intentionally in order to provide the information the researcher is seeking. Having in consideration the celebrity's agents are a group that is relatively difficult to access and not present on large numbers on society, it was concluded that this was the best strategy to apply (Maxwell, 2012).

5.4.1 Celebrity Agencies – Portuguese Market Context

Before deciding the agencies that should be interviewed a study was conducted, about the Portuguese market, in order to conclude which agencies were relevant.

In Portugal, the 90's brought a new way of looking into celebrities, people that were known as football players, actor or reality show stars started to have their careers managed by multidisciplinary teams that believed that celebrities could be "sold" as brand. L'Agence was founded in 1988 and went from being a fashion agency, managing models' careers to be the first one to manage celebrities outside of the fashion world. This agency has clients such as the actor Ana Sofia and José Mata (Notícias Magazine, 2016).

Celebrities normally divide with the agency their incomes, but they gain with the services that the agency provide: drivers, press consultancy, social media management and a team totally dedicated to their image, that includes stylist – someone that decides what a certain celebrity will wear on an event - basically every celebrity in an agency is given a strategy planning and management. The agents can decide what works celebrities should accept or refuse, what topic should they talk about, what type of publications should they post on their social media. Agents gain from ten to twenty percent of a celebrity income, this is the market average but in some cases the commission can reach forty percent. On the agency, Elite Lisbon, the agency gets 10% of an actor work on television, like on a "novela", 35% on fashion works and 40% on an advertising campaign. Elite has worked from many years with actresses such as Soraia Chaves and Victoria Guerra, but they also have from the beginning with the television presenter Vanessa Oliveira, the presenter states that working with this agency since 1988 sound like a lifetime, but it is actually a process of mutual trust that takes time to build (Notícias Magazine, 2016).

Other agency named Central Model, has dedicated themselves to the internationalization of models because in Portugal is not sufficient to live only from

fashion works, however they dedicate themselves to manage the image of some celebrities such as sportsmen but not their careers, they do not focus on social media either. Their work is based on making the contact between the brand and their client (Notícias Maganize, 2016).

Glam agency is a north based Portuguese agency that their founders, brother and sister Beatriz and Luís Lemos stated that they both realized that in Portugal the music industry and the musicians had all the tools from their agencies but not actors and presenters, for that reason they decided to change the that situation. Lemos siblings say that they do everything for their clients and that there is a major scrutiny on every celebrity's social media in order to make sure that everything they post is positive and makes sense for their brand image. Even when they talk to the press, everything they say has to be approved by the agency first (Notícias Magazine, 2016).

Notable is an agency that does not work with a large number of clients, however they put their stakes on big names, some of their clients include the *Fado* singer Mariza, the television presenter Bárbara Guimarães and the actress, with major following online, Rita Pereira. The director of the agency, Inês Mendes da Silva, states that in Notable they do not manage the career of Mariza as a singer, but based on her personality as a brand, she continues by saying that celebrities have an influential exposure on society so they have a responsibility with the public and the image that they want to share has to be a very well thought-out one (Notícias Magazine, 2016).

In the recent years, some agencies have shifted the focus to dedicate only to the management of celebrities' image on social media. Keep it Real is one of this case, the company started by working with the presenter Catarina Furtado in 2012, they spent a considerable amount of time on trying to convince her of the importance of a thought-out presence online. After seeing the results, Furtado was able to encourage others profession colleagues to also allow Keep it Real to manage their social media. Today the company has a considerable number of clients that trust on their work. Managing the image of celebrities online, entails that the agency has to be present on their client's life every day. João Pedro Ferreira explains that they have to know everything of the daily life of their clients and that they give support not only for their social media but on everything that they need. Ferreira also believes that the main objective of the management of celebrities' image online is to allow a closer relationship between them and the public by showing

the more humane side of the celebrity that the television, magazines and stage cannot do (Alves, 2017).

Keep it real is not the only agency that has made social media, the focus of their work. Luvin which leader is Tiago Froufe has been responsible for the online presence of many Portuguese celebrities such as Cristina Ferreira, Cláudia Vieira and Pedro Teixeira. The Luvin team develops the strategies that lead to the success, proven by the numbers, of their clients. Froufe is very proud of the work Luvin has made with the Cristina Ferreira blog called “Daily Cristina”. The blog has millions of visits monthly, and Froufe affirms that they reached this achievement by advising the presenter about the content and organizing all the ideas and goals that she had. Every aspect of the blog is analysed by Luvin before reaching the public. Tiago Froufe and his team choose the places to take pictures, who does it, the stylist and later the design of the page at which time to post the content, among other activities. Thanks to the success of Cristina Ferreira’s blog, it was possible to start a new project dedicated to Portuguese man names “Bons Rapazes” a partnership between Tiago and the actor Pedro Teixeira. Luvin only works with a limited number of celebrities in order to dedicate fully to the objectives of their clients (Henriques, 2016).

Considering that this dissertation’s aim is focused on the self-brand online, it is understandable that the agencies chosen for the interviews are the ones that dedicate their time to construct an online presence for their clients. For this reason, the agencies that will be contacted to participate on the inquiry are: Glam Agency, Notable, Keep it Real and Luvin.

5.4.2 Sampling for Content Analysis

As it was said before, the object of study will be Instagram posts, and it was decided, in order to support both data collection- interviews and content analysis – that the celebrities’ Instagram profiles analyzed were of celebrities that work with both the agencies interviewed – Keep it Real and Mohit. Therefore, below, there is the table 4 that shows the celebrities’ profiles chosen:

Agency	Celebrity	Profile Handle and URL
Keep it Real	José Fidalgo	@josefidalgo_oficial

		https://www.instagram.com/josefidalgo_oficial/
Keep it Real	Rita Ferro Rodrigues	@ritaferrodrigues https://www.instagram.com/ritaferrodrigues/
Keep it Real	Diana Chaves	@dichavesofficial https://www.instagram.com/dichavesofficial/
Keep it Real	Catarina Furtado	@catarinafurtadooficial https://www.instagram.com/catarinafurtadooficial/
Mohit Entertainment	Bernardo Almeida	@bernas19 https://www.instagram.com/bernas19/

Table 4. Celebrities’ profiles chosen to be content analyzed

5.5 Implementation

After allowing some time to think about the “where” would the interviews be conducted, it was decided that the best method would be online. The platform that was used to interview the agents was the videoconference platform *Zoom*. This method of gathering is considered by Daymon and Holloway (2011) to be of great value because not only allows an immediate response to the question, being that the meeting was organized with the goal of both interviewer and interviewee being on front of the computer at the same time, but also grants the opportunity for the participant to be on environments where they feel comfortable, such as on their home. This is especially helpful for professional groups – such as the ones on this study – and for people that are difficult to reach for face-to-face interviews (Daymon & Holloway, 2011).

After the interview’s guides were determined and the agencies chosen, it was decided that the best way to contact these agencies was through email. This email was written having in consideration the importance of creating initial trust and relationship building (Daymon & Holloway, 2011). The tone used on the first approach through email was non-academic and explained the purpose and value of the dissertation as well as the reason for making contact.

An e-mail requesting for the contact of someone that worked closely with celebrities and their social media was sent to the following agencies: Notable, Luvin,

Glam and Keep it Real. The first e-mails were sent on the 12th of July and after not receiving any feedback from the agencies, a follow-up message was sent to different e-mails of the agencies. After a couple weeks of no answers, it was decided that the best method would be to contact the same agencies through phone calls.

The phone calls revealed to be more successful than the first contacts because the agency Keep it Real was very helpful and willing to book the interview right away. Sara Teixeira, the Digital Project Manager and the person responsible for the Influencer Marketing of the agency, was the first interviewee. The interview took place on the 30th of July and it lasted 20 minutes and 56 seconds.

After contacting Notable, an agency member explained that they did not work with social media, like the market context study seemed to conclude. After this information, it was decided that Notable would no longer be part of the study.

Having in consideration that Notable was no longer part of the study, further research was done, and eventually new contacts were made to other agencies less known but that also fitted well with the characteristics of the study. One agency that replied was Mohit Entertainment. Mohit is an agency focused on artist management, influencer marketing, digital marketing and event production. Fábio Baptista is the managing partner of Mohit and answered by email offering his time for an interview. That interview occurred on the 2nd of October 2020, and it was conducted through videocall on Zoom. The interview lasted for 33 minutes and 21 seconds and revealed to be extremely full of interesting insights. The interviews were conducted in different courses, determined questions were only answered by one of the interviews, but all the main topics were approached, and insights given about them. The Table 5 organizes the information regarding the interviews conducted.

Agency	First Contact	Follow-up Contact	Date of Interview	Interview Time	Appendix
Keep it Real	12 th of July	28 th July	30 th of July	20 minutes and 56 seconds	2
Mohit	15 th of September	-	2 nd of October	33 minutes and 21 seconds	3

Table 5. Information about the interviews

Reaching the final stages of the implementation of the primary methodology, it was obvious that the interviews were not going as planned. Most of the agencies did not answer any of the contacts made. Follow ups were made until the 11th of October, that day also was marked as the time it was decided, after many deliberations, that it would be conducted a content analysis in order to support the results already obtained by the interviews.

5.6 Analysis Techniques

Having in consideration that the results of this dissertation were based on interviews done of professional in the celebrity field it is easy to conclude that the analysis technique used were qualitative. The main objective of the content analysis was to understand in a more illustrative way how the content celebrities shared on their social media influences their self-brand. In order to do that, five Instagram profiles were analyzed: Catarina Furtado, a TV host, Diana Chaves, a TV host as well, José Fidalgo an actor, Rita Ferro Rodrigues, a TV host and finally, Bernardo Almeida, an Youtuber and Influencer. The analysis was conducted by creating categories and try to find the same characteristics in the celebrities' posts. The time frame chosen for that analysis was November, December of 2019, and January of 2020. The reason for choosing these months is because they are usually active months on social media due to being the holidays season; furthermore was important to have a time where Covid-19 was not a reality so that the types of publications were not influenced by the context of the rest of the 2020 year.

In order to analyze the content, the following categories were created (Table 3): the post URL, the name of the celebrity and of the page in question, the date of the post and the date that it was collected, the agency that handles the celebrity management (1= Keep it Real; 2= Mohit Entertainment). Then different elements in the post are analyzed: the places shown (1=Home; 2= Travel; 3= Exterior; 4= Work; 5= Event; 6= Agency), and the people who appear on these posts (1= Family; 2= Friends; 3= Agent(s); 4=Colleagues; 5=Fans). A category that focusses on the presence of agencies on their celebrity clients' profiles was also created (1=Yes, blank=No). The analysis also included the nature of the posts (1=Personal; 2= Professional; 3= Commercial). These three types of the nature of the posts were then expanded: the professional aspect of the post also is analyzed with different categories to reflect how the celebrities react online when they

appear on the traditional media (1=Share; 2= Comment; 3= Participation). Finally, the last category of the content analysis is the analysis of the themes that are most present on the commercial posts (1= Beauty; 2= Food; 3= Fitness / Sport; 4= Institutional; 5= Tourism; 6= Technology; 7= Fashion; 8= Services; 9= Products; 10= Projects; 11= Entertainment; 12= Sustainability).

In order to analyze the data that was collect through this process, the software Excel was chosen, and pivot tables were produced to gain understanding of the distribution and intersection between variables.

5.7 Ethics

According to Maxwell (2012), being aware of the ethics should be present during the whole research process. Attention to ethical issues in qualitative research is believed to be essential and a major aspect during the design of the study (Deyhle, Hess, & LeCompte, 1992; Eisner & Peshkin, 1990, pp. 243-299; Kimmel, 1988; Punch, 1986 in Maxwell, 2012). There are so many factors that can influence the design of the study and therefore the results. Maxwell (2012, p.35) states that some of these factors could “be the resources, research abilities, perceived problems, ethical standards, the research setting, and the data you collect”. In Maxwell’s view, “these are not part of the *design* of a study, but either belong to the *environment* within which the research and its design exist or are *products* of the research”.

The design of the research it is not the only moment, during the study, where the researcher is challenged with context and environmental issues that can influence the ethical aspect of the investigation. Concerning this present study, it is essential to remember that we are dealing with interviews and qualitative methods that analyze real people and, in this case, real professionals that can have their limitations, needs and obligations.

Following the Association of Internet Researchers’ *Internet Research: Ethical Guidelines 3.0* (2020) as ethical framework, specific documents should be presented in order to “better discern the primary ethical issues in play within a given research approach and context, and to inspire precisely the dialogical reflection usually needed for developing both individual and collective *judgments* as to the best resolutions of core ethical challenges” (pp. 6-7). Therefore, the document presented to the agencies employees before their interviews was an informed consent (Appendix 1), where the

interviewees were informed about who the researcher and supervisor were; the objectives of the study; how the interview would be conducted; the type of questions that could be expected and specific considerations such as how long could the interview last; the possibility of refusing to answer questions and also the option of stopping the interview whenever they felt like it.

Chapter 6 – Results

6.1 Analysis of the Interviews of Celebrities' Agents

The first topic that was approached on the interviews was how has the celebrities' presence and the agencies evolved in the last years. According to the first interviewee, Sara Teixeira, Digital Project Manager of the agency Keep it Real, she stated that what changed the paradigm in last years was social media allowing celebrities to expose the immediate life and reach the public that truly appreciates that particular public figure. Sara also stated that social media brought the biggest changes: "social media tell the story of the personal life and allows us to get a better understanding of that celebrity. And is all based on the fact that the communication is different because it is closer to the public" (Appendix 2). This has also been the main focus of Jerslev & Mortensen (2018), when describing the changes social media brought to the celebrity industry, the authors said that Celebrity practices in today's culture take social media in great consideration, being abundantly communicative with their audiences through them.

Fábio Batista of the agency Mohit Entertainment (Appendix 3) looks at the changes in celebrity culture through a "business lens": influencers have become more important for the brands and agencies have grown alongside their celebrities because the market demanded it. He also explains the importance that the internet has to change the advertising media: brands understand that ads on social media have greater reach than those through traditional media. Fábio Batista adds that being a celebrity is more than just that is also being a channel for communication:

"That said, an actor in a soap opera, not just an actor in a soap opera, it can also be, and we can give an example, someone like Rita Pereira (actress), like Cristina Ferreira (TV host), they have very important channels on their Instagram, for example, which can also serve as a vehicle to communicate lots of things, and it also means a business opportunity, so I think there has been very significant growth on those networks for those personalities and also for agencies which end up having more work, and a more professional managing is necessary for everything that this process includes"

This last statement goes in accordance with what Miguel Albuquerque said in the Magazine Forbes about the reach of celebrities on social media, Albuquerque mentioned that "Rita Pereira creates content that reaches more people than Portuguese television prime time. The actress also states that when she makes a publication on social media,

the content reaches other social media pages and traditional media, which means that it is the same as buying advertising spots on all media.” (Forbes, 2019).

Agencies work with a list of celebrities and micro-celebrities who later become a selling point for brands to work with that agency. According to the managing partner from Mohit, the agency builds a portfolio through personal contacts: if someone gives them a contact and that person has the “energy”, the strategy and adds value, then they become part of the portfolio of Mohit. The agency also works with some celebrities who are part of other agencies sometimes, when there is the need.

The interviewees expressed quite similar views on what changes did social media bring to the celebrities. Both respondents agreed that one of the main changes was that celebrities can create a stronger relationship with their fans because they have a greater presence online. Fábio Batista explained that social media is a new media and through that fans had more access to the daily life of the celebrities:

“before, they only showed up in one medium, (...). Nowadays maybe you have access to more details of their lives, to a more constant following and it ends up being a new and much more personal channel than hosting a show or the news (...).”

This notion that celebrities became more exposed because of social media than they were before on traditional media has also been explained by Jerslev and Mortensen (2018), there is a continuous update and seriality of information that did not occur before social media, especially if we consider that some celebrities did not appear to the public when they were not working.

Sara Teixeira from Keep it Real also stated that the constant access to the personal life of celebrities was the biggest change in the last years. She explained that social media can help change the perception of a certain celebrity:

“When they (somebody) went and checked that celebrity on social media and started to see “insta stories” posts, they start to wonder that maybe that celebrity is not the way the magazines say they were and then they start to relate with the celebrity content about their life and start to like them.”

She finishes explaining that this happens because of how celebrity communicate online, this goes in accordance to the Marwick’s (2016) conception that communication on social media is more direct and unmediated and that this creates a new connection between a celebrity and the public.

After debating about social media and how the celebrity paradigm changed in the last years, both interviewees were asked what was, for them, the meaning of self-brand. Fábio Batista from Mohit believed that celebrities can be brands because of the exposure that they have. He went on to say that self-brand is a “a set of values and an identity that people relate to”, celebrities start to be considered brands when the public has a perception of the values that are associated with them. The Managing Partner of Mohit gives the example of Cristiano Ronaldo who is automatically associated with sports and football. This statement aligns with what the authors Jerslev and Mortensen (2018) name the “awareness of their individual affordances”. He also approaches the business aspect, by saying that when a celebrity is considered a brand it is easier to start new projects and products, for example, write a book or start a clothing line, because celebrities apply the values that people already associate with them and it is easier to become a successful project. However, he believes that being a brand online allows the celebrity to be whoever they want to be.

Sara Teixeira from the agency Keep it Real states the opposite. To her, self-brand “is the identity that someone creates for them, is the image that someone wants to show of themselves”. She also believes that self-brand might be in the beginning what the celebrity really is but that eventually evolves to what image the celebrity wants to represent online. Sara’s idea is very similar to what Enli (2015) said about the objective of self-brand which is to portray the image that the celebrity is being ‘one hundred percent’ themselves, when performing their self online.

When asked about the element of authenticity in a successful self-brand (Enli, 2015), the two interviewees had very different answers. On the one hand, Sara Teixeira believes that celebrities should be authentic always and not just “because a brand is paying that a celebrity accepts doing an ad”. She also states that the agency Keep it Real advises their influencers to be truthful about what they think even if a brand pays them to do an ad because this allows celebrities to gain their followers trust. On the other hand, Fábio Batista explains that it is important to be authentic, but it is not indispensable. According to him, social media visibility has to be genuine, but having in consideration that celebrities’ social media have public exposure they need to be careful about what they say, and how they say it. To Manager Partner of Mohit, it is all about the strategy the celebrity wants to follow online:

“You can be careful with what you say online, or you can not care and be 100% genuine. If that’s what you want, then you have to manage what

you share and how you communicate. But I think that, no, being authentic is not indispensable, it really depends on the strategy”.

Fábio’s view of authenticity in the context of professional management is in line with the way Jerslev and Mortensen (2018) approached this topic, as “the main objective of the contemporary celebrity” to be a “construction” of authenticity, being that is not a natural characteristic but more of a strategic act.

Interviews covered influencer marketing to know which criteria were used by the agencies when choosing the brands for the celebrities to work with. The answers obtained by both interviewees illuminated the process of celebrities working with brands. On Chapter 3, this topic was present: it was explained that agencies worked as a “bridge” between the celebrity and the brand, the agency shows a portfolio of their celebrities to their clients in exchange for a commission (Abidin, 2015). Fábio Batista explained that at least, in Mohit the process was the following: the brands contact the influencers and after that the agency conducts the communication and the process. Sometimes agencies also might have projects and therefore they are the ones contacting both influencer and brands. In Keep it Real, the process, according to Sara Teixeira, is the following: the agency receives daily briefings from the brands, and it is the agency that has the chore to search for the ideal influencer. It is the agency’s role to help the brand to look for the celebrity they are looking for, and therefore the self-brand and identity of the celebrities is the main factor for the agency decision. As Sara Teixeira explains:

“Imagine that there is brand that is eco-friendly and wants to communicate a product that is sustainable, and they are looking for influencers that go in accordance with their ideals. So, we step in and try to find, among our clients, a celebrity that has a self-brand related with sustainability and being ecological”.

When asked whether the self-brand of the influencer defined which brands they would work with, Fábio Batista says that this does not happen all the time. He goes on to explain that some brands have some concrete and not flexible briefings and for that reason it is difficult for celebrities to use their regular communication. The objective of influencer marketing is to connect the Influencer with their community; according to Fábio and if that does not happen some influencer might choose not to work with that brand. It is not unusual for celebrities to refuse work with a brand because the brand does not respect or align with the celebrities’ self-brand. Sometimes it is difficult to say no to

brand deals: “Well, we are talking about work, and this is a job, as much as it hurts for some people to come to terms with this, but influencer marketing is already very profitable and sometimes it’s hard to say no.” This is when the agency support is important and advises the celebrity to accept the deal or not: “We (Mohit) also work to advise, if we think a job or a certain briefing or brand isn’t a good fit, we advise them to say no”.

When asked if celebrities could be deemed as unauthentic, Fábio Batista believes that the risk is always there, it could happen if a celebrity accepts a briefing that they do not identify with. Fábio Batista believes that people who criticize the celebrities do not understand (yet) that social media are an advertising medium. Nevertheless, he believes that influencer marketing is more successful when the celebrity is authentic.

Among many of the reasons explained on Chapter 3 that justify the huge investment brands and celebrities have made on influencer marketing in the last years is the necessity to monetize the attention celebrities receive on a time media and advertising markets have been going through a crisis (Jorge & Nunes, 2019). This reason was defended by Fábio Batista and visible on the context of the agency Mohit. He states:

“I’d say that the people we manage work almost 100% on social media. What the brands look for, and this is also something that’s still growing and will continue to evolve is: instead of celebrities making an ad on television or on a radio spot, they post something on instagram. (...) This is the core of our work because it’s where they have their community and that’s what brings money.”

Regarding the topic of relationship between celebrities and their followers on social media, both interviewees agree that the relationship is more direct, less mediated and less negotiated communication (Bels & Bulk, 2019). Fábio Batista from Mohit explains that the reason for this is that people have constant access to that celebrity and therefore the community feels closer to them. Concerning whether the communication between celebrities and followers can be influenced by their self-brand, Sara Teixeira believes that this occurs indeed: “I think, without a doubt, they adapt their communication to the brand and image they intent to portray. Because the people that follow them do so because they like them for what they are.”. When asked the same question, Fábio Batista believes that anything is valid in order to obtain good results.

When asked how one’s image strategy is defined in order to support the self-brand, Sara Teixeira answered stating that celebrities present online who they really are, she cannot imagine a celebrity creating a persona just to gain brand deals and followers.

However, she defends that this depends on the celebrity and the context, even though she believes that in Portugal most celebrities share their true daily life and do not pretend. This belief is something already seen before, that most academic scholars refute. Jerslev and Mortensen (2018) explained that authenticity is not a being but a doing and called it a “performed sincerity”, adding they stated that is the public that manages their perception of the celebrity. Enli (2015) also refutes the idea that celebrities are only being who they are online by calling the relationship between celebrities and the public a “authenticity contract”.

When asked about what the differences are when celebrities share their life on social media compared to traditional media, Fábio Batista affirms that it is radically different because on traditional media the celebrity is on a professional environment, whereas on social media their communication is personal and allows for proximity. This is in line with what Kavka (2016) argued: interactions online do not seem to have the same intermediaries that exist on traditional media and this favors the direct publication of the private self. Sara also agreed the differences were many and that social media changed traditional media and ruined some jobs like the paparazzi:

“You see, things have changed, for example the paparazzi, that always wanted to know where celebrities were and take that photograph for the cover, they are very rare nowadays. Through social media, celebrities share what they want and can control their image”.

This last statement confirms the notion that social media allows celebrities to control their visibility (Jorge, 2020). However, Sara also explains that sometimes that such control is not complete because the press can still use the images shared online in ways that a celebrity does not approve of: “The press can use a celebrity’s image shared online, for example that bikini picture of a certain celebrity because if it is online the celebrity cannot claim image rights”, this has been one of the ways for traditional media to reinvent itself.

Social media have been said to be the most efficient platform in constructing self-brand because followers are invited to the private life of celebrities (Jerslev & Mortensen, 2018). The interviewees were asked whether a self-brand could be influenced by a celebrities’ private life and both said yes. Fábio Batista said that the private life influences extremely the self-brand and that is reason for celebrities to be careful with what they share online, he gives some practical examples:

“I will give a specific and simple example: I’m famous as an actor and I say that I’m a Porto fan, Benfica fans possibly will not love me, because this isn’t rational, it’s emotional. And there are lots of examples that help us to understand this, for example, also, when a celebrity says ‘I vote for the Socialist Party, I’m for socialism’, right-wing people won’t relate to that.”

How celebrities approach these types of topic can influence in many ways the public perception and therefore their self-brand. In Sara Teixeira’s opinion, celebrities share so many personal things online that it becomes, sometimes, the main focus of their social media and that influences their self-brand. She gives the example of micro-celebrities who become ‘Mommy Bloggers’.

When asked about the risks of over-sharing and the risks of self-branding, the managing partner of Mohit answered that strategy is the most important thing, when celebrities have so much exposure, anything they say can have consequences and the limits for that depend on how celebrities want to manage their careers. He argues there is no wrong and right, and it is really up to the celebrities decision. The major risk for self-branding, according to Sara Teixeira, is that some people might not relate but that always happens and the best way to avoid being misunderstood is being authentic.

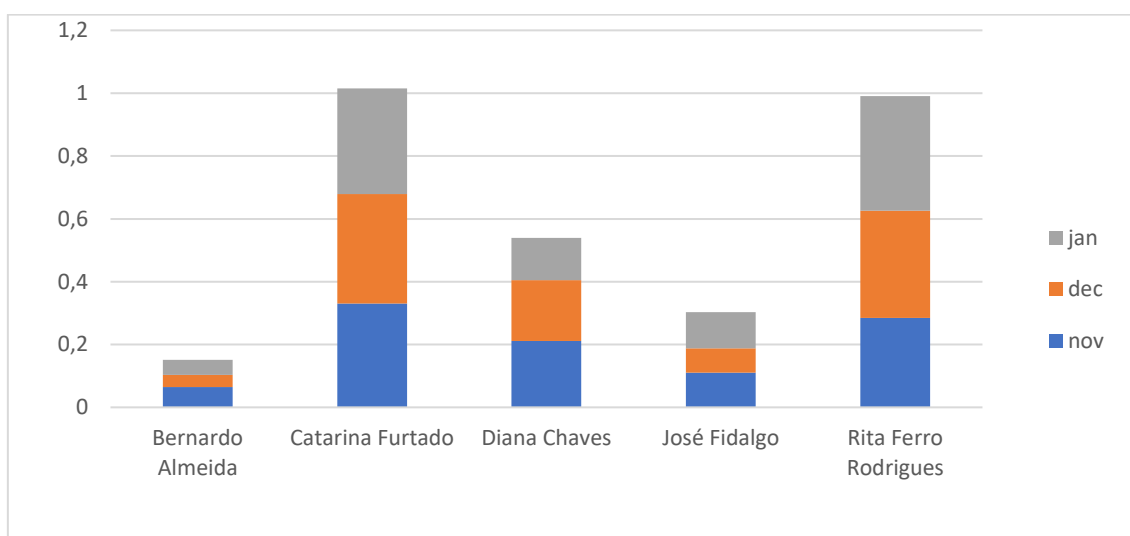
For the final questions, both interviewees were asked to share an example of success of self-branding in their agencies. Sara Teixeira said that, in Keep it Real, the TV host Rita Ferro Rodrigues was a successful example, and the main factors were that Rita only shared what she believed in and her passions, and that she is very transparent. On Mohit Entertainment, Fábio Batista said that the case that he thinks had the best outcome is the technology youtuber Bernardo Almeida. According to Fábio Batista, Bernardo has grown so much in the last years and he works with important brands. He also believes that as the basis for the success is that he is genuine, only shares what he likes and has technical knowledge. Bernardo is very communicative as well and he is intelligent on the management of his career. Fábio Batista also admitted that Mohit has some unsuccessful cases, people that were not coordinated with the values of the agency and different ways of working were the reasons given for not so positive results.

6.2 Analysis of the Content Analysis

During the process of analysing content, 342 Instagram posts from five different Instagram profiles were analysed. The profiles were from Bernardo Almeida

(<https://www.instagram.com/bernas19/>), where 17 posts were looked over; Catarina Furtado (<https://www.instagram.com/catarinafurtadooficial/>), with 116 posts analysed; Diana Chaves (<https://www.instagram.com/dichavesoficial/>), with 62 posts; José Fidalgo (https://www.instagram.com/josefidalgo_oficial/), with 34 posts; and finally, Rita Ferro Rodrigues (<https://www.instagram.com/ritaferrorodrigues/>) where 113 posts were analysed.

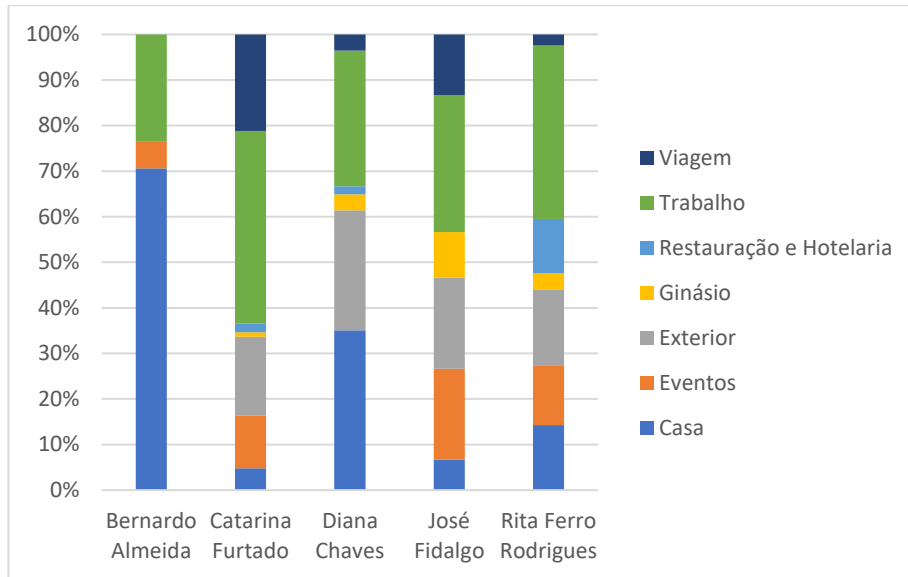
On Graph 1, it is possible to see the percentage of the publications according to months that the study targeted (November 2019, December 2019 and January 2020) and respective profile. Through Graph 1 it is possible to visualize the difference of patterns of publications and understand why some celebrities, on this study, have more post analysed than the others.



Graph 1. The number of publications during the period analysed.

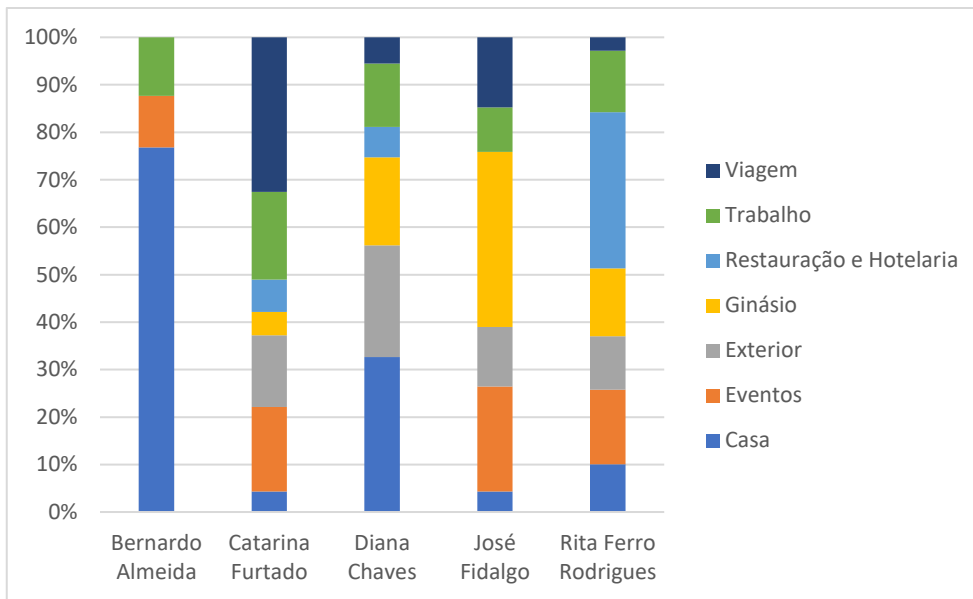
As explained in Methodology chapter, the content analysis was divided by themes, and each publication was analysed by checking if any of the themes, present in Table 3, was present on the post. In order to reach some conclusion, the topics were combined in pivot tables on an excel document. The first topic analysed was the location where the photos were taken in each celebrity profile. On Graph 2 it is possible to observe the places that are more present in each Instagram profile. In some cases, one place is more constant than the others, for example, it is possible to conclude that most publications (38%) of Rita Ferro Rodrigues are at work (“Trabalho”). In the case of José Fidalgo the place that appears more on his profile (30%) is also work (“Trabalho”) followed by outdoors (“Exterior”) (20%) and events (“Eventos”) (20%). The locations that appear the most in Diana Chaves’ profile are her own house (“Casa”) (35%) and her work

(“Trabalho”) (30%). In Catarina Furtado’s case, work (“Trabalho”) (42%) and travels (“Viagem”) (21%) are the most common; and finally Bernardo Almeida significantly publishes more pictures in his house (“Casa”) (71%) but also at his work place (“Trabalho”) (24%).



Graph 2. Analysis of the location of the publications according to the celebrities’ profiles.

The results of all the profiles were compared in order to see which celebrity published more in a specific place, Graph 3 shows that some celebrities stand out compared to the others part of this study. The recurrence of travels (“Viagem”) (73%) in Catarina Furtado’s profile is worth mentioned, is a huge part of her social media and sometimes rare in the other profiles. Diana Chaves post many times moments at her house (“Casa”) which is more recurring than her colleagues. It is also interesting that Rita Ferro Rodrigues publishes more photos and videos in restaurants and hotels (“Restauração e Hotelaria”) comparing with the other celebrities’ profiles.



Graph 3. Analysis of locations of each celebrity profile

Pictures 1 and 2 are two examples of the locations of posts mentioned above. Being that the two celebrities that stand out among the others, is Catarina Furtado with many posts about her travels comparing with the rest of the celebrities and Bernardo Almeida as well as Diana Chaves being able to be two big presences online while posting the majority of their content from home.

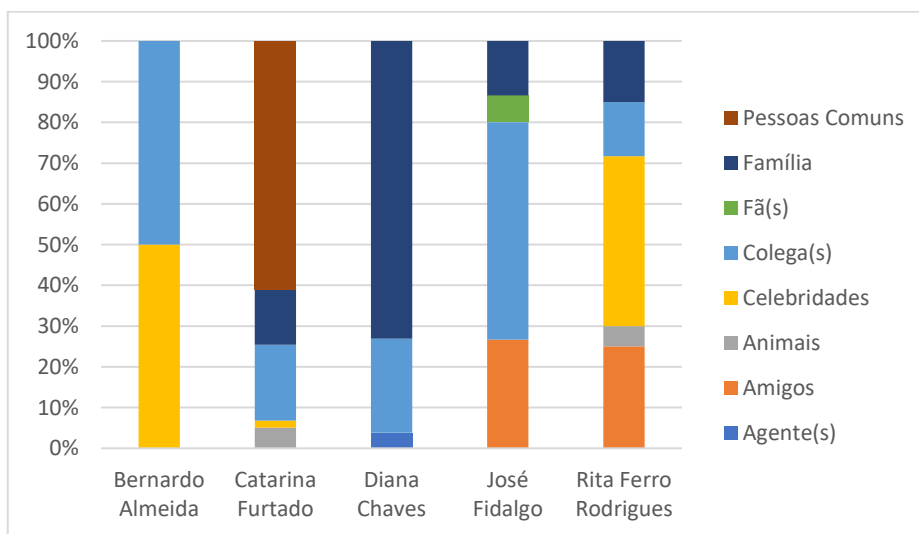


Picture 1. Catarina Furtado's publication on a trip to Colombia. Source: <https://www.instagram.com/p/B48MI9wBT2V/> (Posted on 16th November 2019. Collected on 25th November 2020)



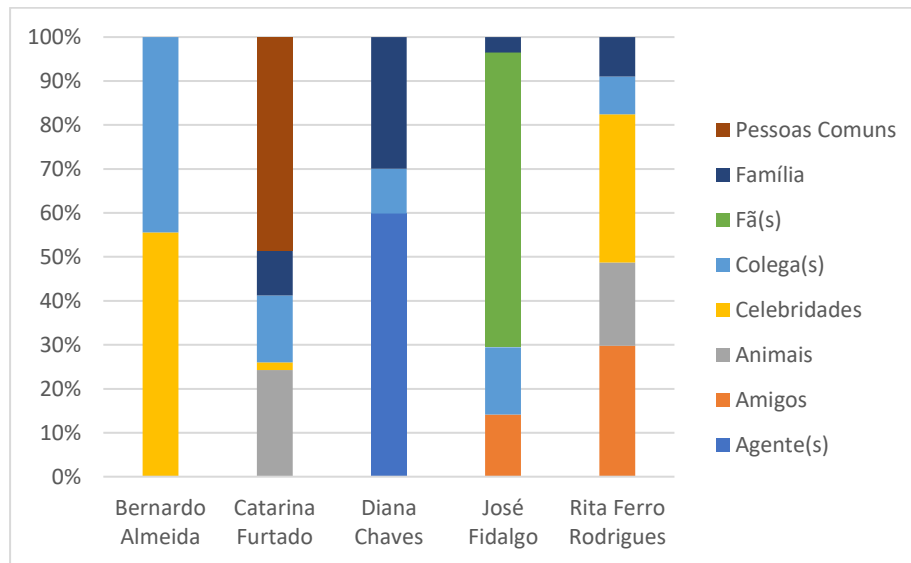
Picture 2. An example of Diana Chaves’ publication at her house. Source: <https://www.instagram.com/p/B7mFhkzBAMy/> (Posted on 27th November 2019. Collected on 25th November 2020)

The following theme to be analyzed was the people represented in each of the publications posted on the profiles. Once again, the criteria used to define the different people that could be seen and therefore find similarities is present on Table 5. Graph 4 illustrates in percentage of the different people present on each of the profiles in the total of the publications where people appear. With a percentage of 42% appearances are other celebrities (“celebridades”) in Rita Ferro Rodrigues profile, in José Fidalgo’s the majority are work colleagues (“colegas”) with 53%. Diana Chaves’ posts have the presence of the family (“Família”) as the greater part (73%). Catarina Furtado profile has common people as the biggest presence (“Pessoas Comuns”) with 61%, and Bernardo Almeida Instagram page has a tie between celebrities (50%) and colleagues (50%).



Graph 4. The percentage of publications with different types of people on the celebrities’ profiles.

It is also interesting to analyze the people that more appear in these celebrities' profiles comparing with each other. Graph 5 shows the results:



Graph 5. The percentage of publications of “people” in the publications comparing all profiles

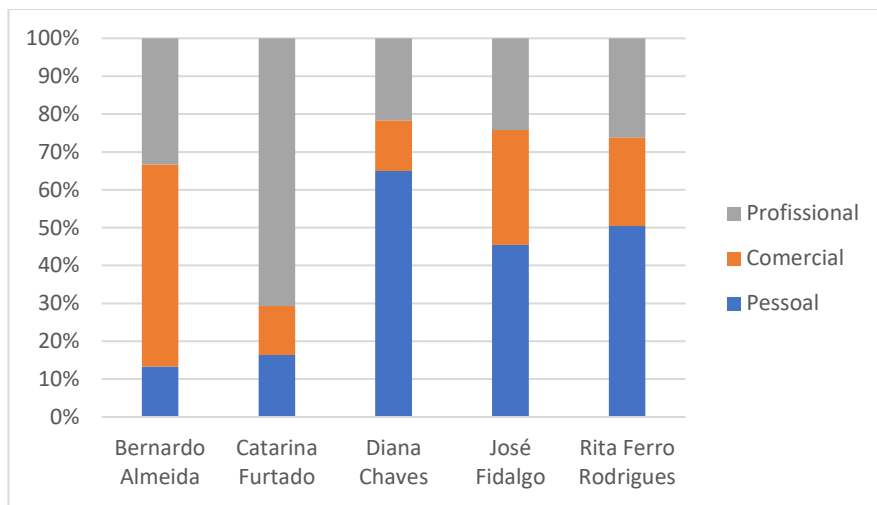
Comparing all the celebrities' publications, Diana Chaves is the only celebrity that has post that appears her agents (“Agente(s)”), this also occurs with Catarina Furtado but in this case with common people (“Pessoas Comuns”) and José Fidalgo with fans (Fã(ss)), the three celebrities have a result of 100% in these categories. Picture 3 illustrates an image shared on Diana Chaves' profile where her nieces appear which is one example of the many posts she makes with members of her family.



Picture 3. Example of a post on Diana Chaves' profile where her family appears. Source: <https://www.instagram.com/p/B52Ym7UhCL1/> (Posted on 9th November 2019, Collected on 25th November 2020)

In order to better understand the nature of the publications of the celebrities present in this study, the posts were examined with three different natures: Personal (“pessoal”), Commercial (“comercial”) and Professional (“profissional”). The objective

was to understand which types of post these celebrities published the most. The conclusion can be observed in Graph 6, which reveals that Diana Chaves, José Fidalgo and Rita Ferro Rodrigues have in common the fact that they post more personal content. On the other hand, Catarina Furtado publishes considerably more about her work, while Bernardo Almeida’s posts have a more commercial tone – which might be related with the fact that he has a different status (influencer) from the others (celebrities). Picture 4 illustrates one post where Bernardo Almeida makes a commercial post to advertise a product.



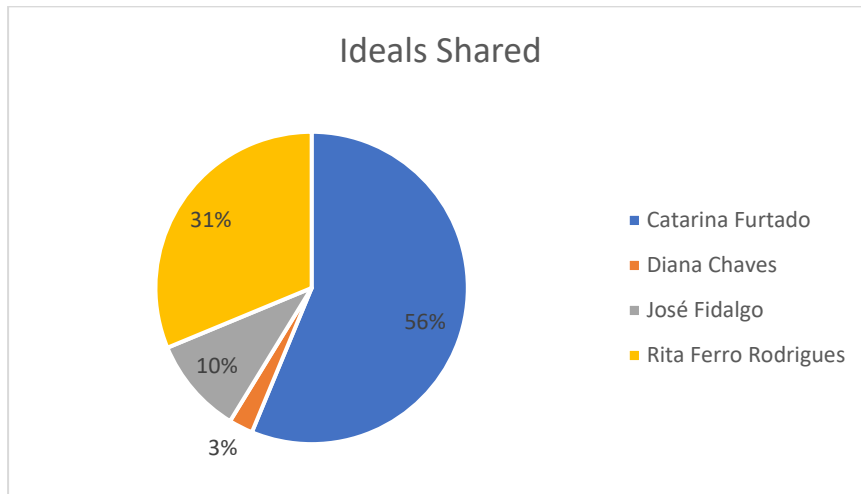
Graph 6. The nature of the post in the celebrities’ profile.



Picture 4. Example of a commercial post by Bernardo Almeida. Source: <https://www.instagram.com/p/B6Tgp0Rp4qX/> (Posted on 20 December 2019. Collected on 25th November 2019)

Having the nature of the post in consideration, it was important to deepen the analyses to conclude if some topics were approached in the different posts. For example, on the post with a personal nature, there was the objective of understanding if the

celebrities shared ideals with their audiences. Graph 7 indicates that the two celebrities that share their ideals the most are Rita Ferro Rodrigues and Catarina Furtado, the later stands out with 56% of her publications having her ideals present. Picture 5 illustrates a Catarina Furtados’ post where she shares some thoughts about violence against women that is something that goes against her ideals.



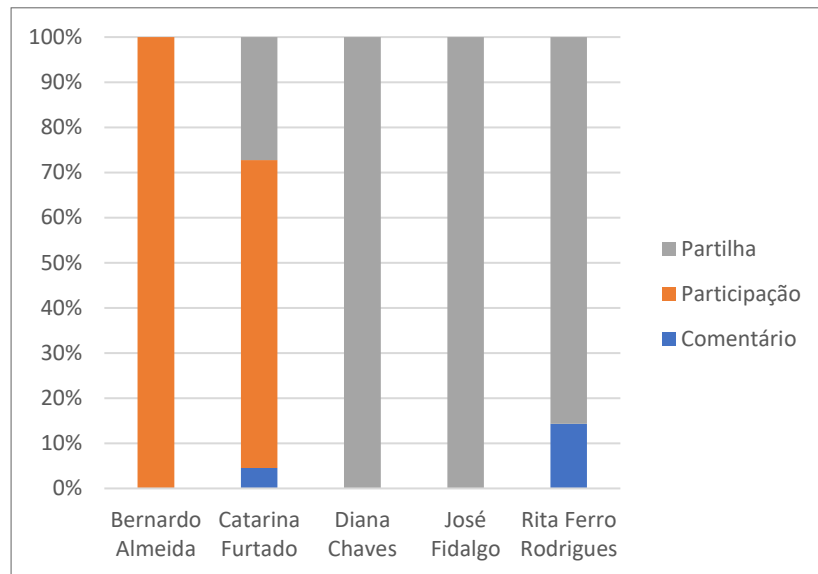
Graph 7. Celebrities that shared their ideals in their personal posts.



Picture 5. Example of a post where Catarina Furtado shares her ideals: Condemning violence against women. Source: <https://www.instagram.com/p/B5SM4gRhLVE/> (Posted on 25th November of 2019. Collected on 25th November 2020)

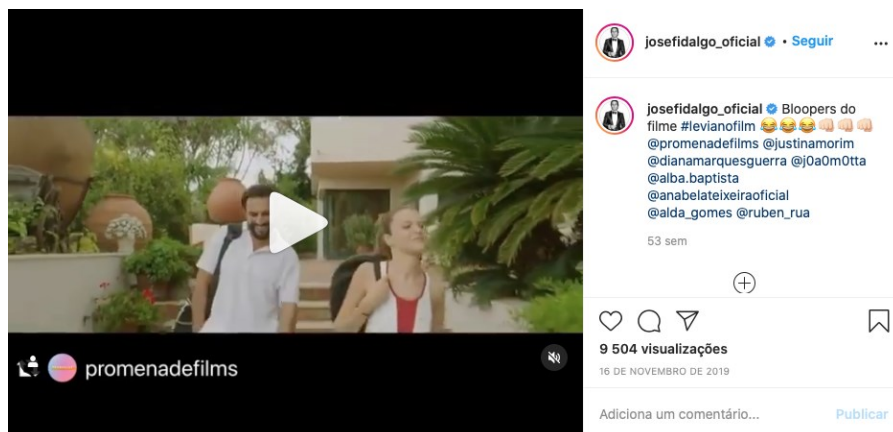
Applying the same method explained in the paragraph before, concerning the posts that had “professional” has their nature, it was interesting to understand if the celebrity acknowledges the presence of any media, it could be traditional or new media, and if that acknowledgment was transmitted by sharing something about a presence on any media, participating in any activity of that media or simply a commentary about a certain topic that appeared on the media. Graph 8 illustrates how many times celebrities,

shared, mentioned a participation, or commented something present on the traditional media.



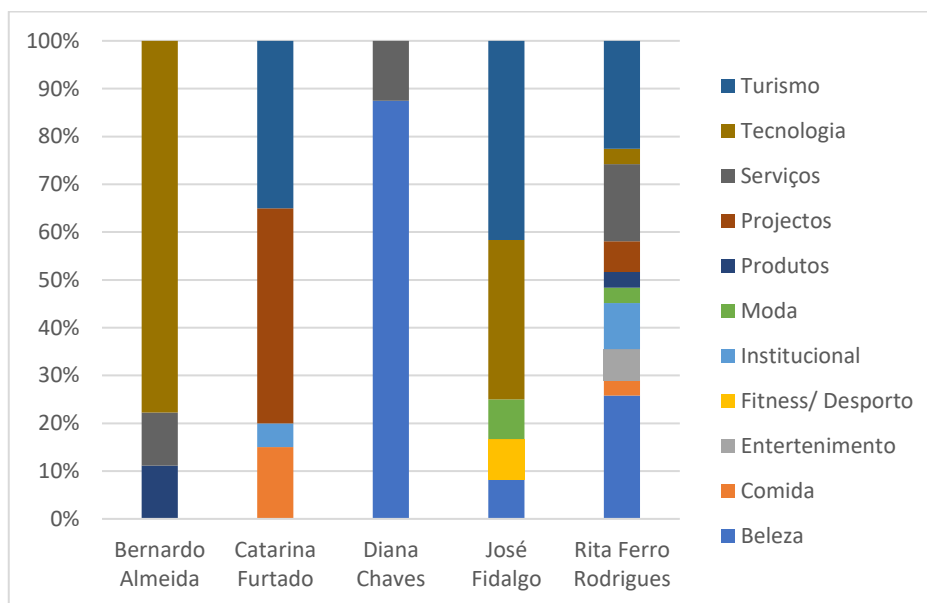
Graph 8. Celebrities acknowledgment of their presence in other media and if they shared, participated or commented in those post.

Looking at the Graph 8, it is very straightforward that the celebrities did not shared many posts about their presence in other media. However, it is possible to affirm that, once again, Catarina Furtado stands out as the one that shared (“Partilha”) more posts about other media: she not only shared but also showed her participation (“Participação”) and commented (“Comentário”) some articles that were written about her. On the other hand, the two celebrities who share little to none about their participation on other media were Bernardo Almeida and José Fidalgo. Nevertheless Picture 6 offers an example of a publication where José Fidalgo shares his participation in a movie. Being ‘bloopers’, it also shows how social media allows to share something that is not the main production but the ‘behind-the-scenes’.



Picture 6. Example of José Fidalgo sharing his participation on a movie. Source: <https://www.instagram.com/p/B47Z2iF2fM/> (Posted on 10th November 2019. Collected on 25th November 2020)

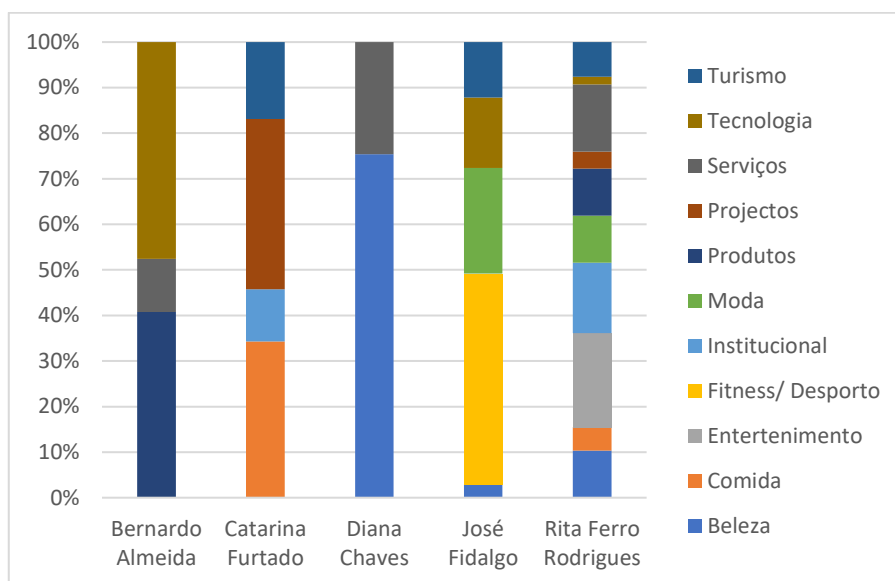
The final aspect concerning the nature of the posts is the commercial orientation. The objective of this analysis is to conclude the themes that are more present in each celebrity commercial post. Graph 9 presents the themes that are recurrent on the commercial posts:



Graph. 9. Themes of the celebrities' Commercial Posts

Analysing the results present on the graph 9, some conclusions can be drawn: from left to right, Bernardo Almeida's commercial post have very obvious themes being the most recurrent technology ("Tecnologia") (78%), he also promotes other products ("Produtos") (11%) and services ("Serviços") (11%). Catarina Furtado's promotion is related to many projects ("Projectos") she is part of (45%), however other relevant promotions are tourism ("Turismo") (35%) and gastronomy ("Gastronomia") (15%). Diana Chaves, during the period analysed, promoted significantly more post than the other celebrities, being the majority of those related with beauty ("Beleza") (88%). Some other posts of the TV host were about services ("Serviços") (13%). José Fidalgo was relatively active in the commercial aspect, being the main commercial theme about tourism ("Turismo") (42%), the other themes were technology ("Tecnologia") (33%), fashion ("Moda") (8%) and fitness / sport ("Fitness/ Desporto") (8%). Rita Ferro Rodrigues has a considerable number of commercial posts and has been the celebrity to have a more diverse range of themes in her commercial publications. The themes are the

following: beauty (“Beleza”) (26%), tourism (“Turismo”) (23%) and services (“Serviços”) (16%).



Graph 10. The percentage of themes of commercial post comparing all the profiles

Regarding the themes of the commercial posts of the profiles and comparing celebrities with each other, Rita Ferro Rodrigues and José Fidalgo promoted themes that the other did not (100%), Rita did entertainment related ads (“Entretenimento”), while José promoted fitness and sports (“Fitness / Desporto”) posts. Another relevant aspect was that Rita was the celebrity who shared a more diverse range of themes in her commercial posts. Catarina Furtado was the celebrity who shared more projects (“Projectos”) promotions (82%) and food (“Comida”) as well with 75%. Bernardo Almeida was the public figure who shared more technology ads / promotions (58%). On Pictures 7 and 8 it is possible to observe some examples of promotions posts. On Picture 7, Rita Ferro Rodrigues partners with a stream company to promote a movie which is an entertainment theme ad. The other example (picture 8) shows the actor José Fidalgo promoting a sport event in his profile.



Picture 7. Example of Rita Ferro Rodrigues' post related with entertainment. Source: <https://www.instagram.com/p/B56exM-lgxS/> (Posted on 11st November 2019. Collected on 25th of November 2020)



Picture 8. Example of José Fidalgo's promotion post with a Fitness / Sport theme (in this case sport). Source: <https://www.instagram.com/p/B6GR3KulXRp/> (Posted on 15th December 2019. Collected on 25th November 2020)

Reaching the end of the content analysis, the results were able to create some patterns that explain the characteristics of each Instagram page and the celebrities' identity.

Analyzing the results of Catarina Furtado, the most recurrent themes in the TV host publications were her traveling or working (most of the times these occur at the same time) (Graphs 2 and 3), the stronger presence are common people (Graph 4), even comparing with the fellow celebrities in this study (Graph 5). Catarina Furtado is the one of the celebrities in this study that more shares her ideals with a result of 56% as graph 7 illustrates. The TV hosts shares more professional posts (graph 6), but when she does a commercial post her most recurrent theme, even when compared with the other celebrities is projects, as can be seen on both Graphs 9 and 10.

In the case of Rita Ferro Rodrigues, the content analysis shows that her posts are located in majority, on her work as can be observed on Graph 2. Compared with the other

celebrities of the study, she was the one that posted more pictures at restaurants and hotels (Graph 3). According to her results, the presence more recurrent on her Instagram are other celebrities, this is visible looking only at her profile (Graph 4), however, it is the same case when comparing her page with the other celebrities' pages: she is the one where other celebrities appear the most (Graph 5). Regarding the nature of her posts, they have a more personal tone as can be seen on the graph 6. Analyzing the graph 7, with the result of 31%, it is possible to affirm that Rita Ferro Rodrigues shares a considerable amount of post with her ideal. However, she does not shared or mentioned, many times, her presence on media or even commented issues related with it (Graph 8). Looking at her commercial posts, the more frequent themes are beauty (Graph 9), nevertheless, when compared with the other celebrities she definitely publicities more entertainment related products or services.

The profile of the TV host and actress Diana Chaves is one, of the profiles analyzed, that shows many recurrent themes. Regarding the location, Diana Chaves shows mostly her house, as the graph2 shows. Comparing with the results from the other profiles, she is the celebrity that has more photos at her home (Graph 3). The people more present in her profile, is her family (Graph 4), that is also the case when comparing her profile with the rest of the celebrities (Graph 5). During the months analyzed, Diana Chaves' content was more personal (Graph 6), however she is the celebrity that less shared her ideals on her page- she only had the result of 3% when ideals were searched on her publications (Graph 7). On Graph 8 it is possible to observe that Diana Chaves shared some media related posts. Diana Chaves' commercial posts were very significantly related to beauty themes, as seen on graph 9 and adding to that, the graph 10 illustrates that she is the celebrity is this study that more promoted beauty brands.

The following profile to be analyzed is Bernardo Almeida's. Bernardo Almeida published remarkably less than the other public figures, as can be seen in the graph 1. However, his results had coherent results. Regarding the place, the youtuber published significantly more posts where his house appears (graph 2), even comparing with the other celebrities his page was one of the Instagram that had more post at home (graph 3). Regarding appearances of people, Bernardo Almeida has similar results when looking only at his profile but also when compared with the rest of the profiles: the more recurrent presences were colleagues and other celebrities (graph 4 and 5). Concerning the nature of Bernardo Almeida's posts, he has a very obvious predominant category: his posts are mostly commercial (graph 6). On the graph 7, his presence is missed because, Bernardo

Almeida, during the months analyzed, did not share any personal ideals. Nevertheless, as stated before, his posts are extremely based on the commercial aspect and the themes have coherency: he promotes more technology related posts (graph 9) and even comparing with the other public figures, he posted the most about technology (graph 10). The youtuber did not seem to have shared many posts about traditional media, but he did shared one participation he had on these (graph 8).

Finally, the following José Fidalgo's profile results will be analyzed. Regarding the locations of his posts, the more significant were work (graph 2) and compared with the other celebrities, he published more pictures on the location "gym" (graph 3). People that appeared on José Fidalgo's Instagram were in the majority colleagues (graph 4) and compared with the other profiles, fans appeared more in the actor's profile than in any other present on this study (graph 5). In his Instagram page, José Fidalgo posted more personal (graph 6) and he did take some of these posts to share ideals (graph 7). José Fidalgo shared just one participation he had on traditional media (graph 8). Analyzing the commercial posts of the actor, it was found some interesting results, the theme most recurrent on this type of posts, when looking at his profile, was tourism (graph 9). However, when compared with the celebrities of this study, Fidalgo promoted more fitness related brands than the others.

Chapter 7 – Discussion and Conclusions

7.1 Discussion

Finalized the analysis, it is necessary to reflect about it and evidence the conclusions that this dissertation was able to provide. Furthermore, it is necessary to reflect if the objectives that were defined in the beginning were met, as well as answering our research questions. Having also in consideration that this study deployed a mixed methodology, which occurs by having a qualitative and quantitative approach, it is interpreted to check for consistency or contradictions.

Hearn and Schoenhoff (2016) stated that being a celebrity is a case of a long, tangled and always changing connection between methods of subjectivity, self-presentation and monetary worth, that concept is an appropriate introduction for all the results that this dissertation has reached. Marshall (2016) defended that celebrities created a mediated identity, personas that were then promoted on different media, along these pages these personas were referred to as a “self-brand” that celebrities shared on their social media. On the interviews, it was possible to have the concepts of self-brand given from two professionals that work every day to aid celebrities to construct a coherent self-brand online. Fábio Batista (Appendix 3) stated that self-brand was a “set of values and an identity that people relate to”, while to Sara Teixeira (Appendix 2), self-brand is the “identity that someone creates for them and the image they want to show of them”. The content analysis was able to show that there are indeed recurrent themes and identities presented online. Analyzing the results of Catarina Furtado presented on Chapter 6.2, it is easy to reach the conclusion that how Catarina Furtado represents herself online goes in accordance with the humanitarian work she has developed throughout her career. Catarina is a TV host with a program, on Portuguese TV, who shows her travelling to developing countries and talking with the people affected by wars or other social and economic problems. Her Instagram profile shows her taking pictures with these people and participating in many events around the world. It is a coherent self-brand that she has online with how she represents herself outside of social media. The brand that Catarina Furtado developed online seemed to have followed the steps that Labrecque et al. (2010) defended that brand positioning is extremely important, she still positioned herself as the humanitarian figure she is, her communication online has the purpose of implementing that idea on her audience minds (Khedher, 2014). These attributes are also unique for

Catarina Furtado, being the reason why she stands out from her rest of the celebrities on this study, however all celebrities have their unique characteristics Arruda (2003 cited by Chen, 2013), but the rest of the celebrities will be analyzed in the following paragraphs.

According to both interviewees, social media has been the biggest change in the celebrity paradigm in the last years. Throughout the literature it was also stated this, with Jerslev and Mortensen (2018) defending that these platforms narrowed the gap between the celebrity and their fans, has also increased the emotional ties of the celebrity with the audience because of the communication being more candid and accessible (Marwick, 2016). Sara Teixeira (Appendix 2) stated that “social media tells the story of the personal life and allows us to get a better understanding of that celebrity. And is all based on the fact that the communication is different because it is closer to the public”; also Fábio Batista (Appendix 2) agreed on the main change that social media brought was that celebrities could create a stronger relationship with their followers. Rita Ferro Rodrigues seems to want to allude to this feeling of closeness with her followers. It is a fact that many of her publications are at work (Graph 2), but she also spares space on her profile for images where she appears in restaurants and hotels not only suggesting this location to her followers but also sharing projects that occurred there. Rita Ferro Rodrigues is presented by Sara Teixeira as a successful example with the agency Keep it Real, as she is deemed transparent and passionate. This seems to be the case on Rita’s Instagram profile, the people that more appear on her feed are other celebrities and that is because she developed a project (with the assistance of the agency Keep it Real) where she interviews celebrities in a very casual way that are then promoted on her social media. She is also one of the celebrities that more shares personal themes posts (Graph 6) and is never afraid to talk about her ideals online (Graph 7).

According to Turner (2004) cited in Meyers (2009), it is believed that what attracts the majority of the public interest to a celebrity is their private lives. The public seems to have the need to know the real person behind the celebrity and that leads to the curiosity they have about the personal life. During the interviews it was asked if celebrities could develop a self-brand based on their private lives, Fábio Batista (Appendix 3) said that celebrities’ private life extremely influences their self-brand, Sara Teixeira (Appendix 2) even defends that some celebrities create self-brands online based only on their private lives. Earlier in the same interview, Sara also suggests that some people change the perception they have of a certain celebrity when they see their private lives on social media. Looking once again to the celebrities that were analyzed on this study, the

presenter and actress Diana Chaves stood out in some categories. When looking at her most frequent locations, her house is the most present on her profile (Graph 2), compared with the other celebrities she was the one to post more photos in her home (Graph 3). In the person aspect, family (Graph 4) is the main focus on Diana's publications, this and also the fact that her posts are in the majority personal posts (Graph 6), allows a conclusion to be taken that Diana Chaves has established her image and therefore her self-brand online based on her private life and her love for sharing moments with her family.

One of the reasons mainstream celebrities turned to social media is to monetize the attention they receive (Jorge & Nunes, 2019). Celebrities investing in influencer marketing online was one of the topics discussed on this dissertation. Celebrities are able to shed a positive light on brands through influencer marketing (Gluskman, 2017), the engagement and reach is also one of the reasons celebrities have become so requested by brands (Woods, 2016). Influencer marketing has become extremely popular and successful in the last years, because of the ability to reach a large segment of consumers in a short amount of time and with low monetary investment (Evans et al., 2017). Fábio Batista (Appendix 3) from the agency Mohit explains why celebrities and brands should definitely invest in influencer marketing, he affirms that 100% of people he manages work only on social media because it is what the brands are looking for. Celebrities do not have to do a commercial spot, on radio or TV because it is more successful online, it is where their community is. The self-brand is most of the times the decision factor for a brand to choose to work with a celebrity or the other way around, according to Sara, this is the process on the agency Keep it Real (Appendix 1). Fábio Batista (Appendix 3) explained that a celebrity can refuse to work with a brand if they believe that the brand briefing goes against their self-brand. Fábio Batista (Appendix 3) gave the example of Bernardo Almeida as the most successful case in Mohit and he even shared that one of the reasons for his success was his ability to say no to a brand that he does not identify with. Looking through the results of content analysis to youtuber Bernardo Almeida's presence on Instagram, it is possible to conclude that he is the best example of influencer marketing among the celebrities of this study. Bernardo's posts are mostly commercially oriented (Graph 6); the place he prioritizes is his house (Graph 2), which it is important to consider that it is also his space work. The people that appear on his Instagram the most are colleagues and celebrities who usually are related to his focus on technology (Graph 4). Bernardo Almeida is a youtuber specialized in reviewing technology products, so in

order to create a coherent self-brand online, most of commercial post on Bernardo's page are technology related.

A successful self-brand always implies creating an image of the celebrity that seems authentic (Enli, 2015). Social media is aiding celebrities to convince their public that they are being authentic in the majority of activities that they are part of (Hearn & Schoenhoff, 2016). Even though the objective is to appear authentic that does not mean that this authenticity is not extremely planned and that is also accomplished when celebrities partner with agents (Jerslev & Mortensen, 2018). Fábio Batista (Appendix 3) supports this idea that a celebrity does not need to be their true selves, it helps if they are genuine but there is always a strategic aspect: it is important to be careful in what one says and shares. In the case of commercial posts, celebrities do not need to be authentic, they just need to promote something in a way that seems coherent with their brand image, Fábio says. Sara (Appendix 1) believes that celebrities should always be authentic on their social media and not change who they are in order to have more brand deals, this will allow their followers to trust them. There was one of the celebrities' part of this study that the results were not coherent enough to reach a conclusion about his self-brand. José Fidalgo's Instagram profile had many different themes: regarding the places, the one that appear more on his profile was work (Graph 2), however compared with the other profiles, he was the one that published more pictures at the gym (Graph 3). On the personal aspect, the people who appear with him the most are his colleagues (Graph 4) and comparing with the other celebrities, José Fidalgo was the celebrity who posted more pictures with his fans (Graph 5). The nature of his posts was more on the personal side (Graph 6), on the other hand, he shares little about his ideals (Graph 7) and does not comment nor share hardly any media references. Analyzing his promotions posts, the more recurrent themes were products and technology (Graph 9), however it is important to point out that motorcycles in this case were considered to be part of the technology and that is one of the themes that José Fidalgo seems to share the most. Comparing with the other celebrities, sport is the main theme for his promotional posts (Graph 10), many of this sports post were advertising events related with motorcycles. In any way does this results intent to imply that José Fidalgo does not have a Self-brand or is unauthentic. Nonetheless, he was the only case that the results were inconclusive and seems to not have an apparent coherency on his publications.

7.2. Main conclusions

After reaching some conclusions and the analysis of the results is finalized, it is time to verify if the techniques explained on the methodology chapter were able to answer the research questions.

The first research question was *how do agencies construct the self-brand of a celebrity?*, the answer to that question was achieved through the qualitative and the quantitative methods, and the answer is that with the growing of social media celebrities needed the help of professional managers to apply the values they have as person into a brand, This conclusion aligns with some of the ideas of the authors Jerslev and Mortensen (2018), explored in the beginning of this dissertation. According to Fábio from Mohit, the agencies create a strategy for celebrities to be able to represent what they want online. This strategy has in consideration the influencer marketing: in order to create a successful self-brand, celebrities need to work with companies and brands that go in accordance with their representation online. This is also where the agencies assist: they do the communication between the brand and the celebrity; they suggest deals with a certain brand; they advise when a celebrity should refuse to work with a brand that does not align with their self-brand. This agency influence is possible to observe on the profiles that were part of the content analysis: celebrities such as Catarina Furtado and Diana Chaves were capable of applying their values to their image online and others like Rita Ferro Rodrigues and Bernardo Almeida worked with brands that perfectly aligned with their brands. The need to work with brands that represent the ideals of the celebrity was defended as well by Hearn and Schoenhoff (2016).

The second research question is *How does a celebrity become a self-brand online?*. The answer to this question could be answered through the qualitative methods of the interviews, and how a celebrity can become a self-brand online is through communication. On social media a celebrity can tell the story of their personal life and their values and that is because the communication is very different from traditional medias, as was also stated by Duffy and Hund (2015). When communicating with their audience celebrities can change the perception people have of them, they can create a new connection with fans, create a community where they can share their values that later will be applied to a self-brand. Communication was pointed as one of the main tools for a successful self-brand by the authors Jerslev and Mortensen (2018).

The next research question was *What is the impact of the celebrities' image online for the construction of the self-brand?* It is possible to affirm that the online image is a

huge influence when creating a self-brand. This answer was present on the results from both qualitative and quantitative methods. During the interviews, it was answered that the image online is what the celebrity wants to portray of themselves and therefore that becomes their self-brand. Online is also the perfect place to develop the image and allow it to transform into a self-brand because on social media the celebrity is able to control their image, a statement defended by Jorge and Nunes (2019). It is also important to have a strategic image because if one is not careful with what they share and how they do it, in some situations the image can be damaged, and the self-brand is harmed as well. The content analysis allowed to prove the insights taken from the interviews: the majority of the profiles analyzed showed how celebrities built a self-brand based on the image they transmitted on their posts; a conclusion shared with Enli (2015). A practical example is Catarina Furtado who shared moments of humanitarian work that consolidated her image of a compassionate person who cares for the most disadvantaged that has also become her self-brand.

The fourth question is *How is the celebrities' image constructed on social media by celebrities' agencies?* The objective was that this question would be answered through the interviews, however the conclusion is quite different from the initial idea. The answer is that it is not the agency that creates the image of the celebrity online. The celebrity is the one who develops their own image, and the agency manages and allows it to be monetized. The interviewees revealed that on their agencies they only work with people that give value to the agency and that their image is “approved” by them. The celebrity has already an image with a set of values and based on an identity – and the role of the agency is to create a strategy out of their image. According to Chen (2013) creating a self-brand is based on the ideals of individuality, being easily to differentiate from other competitors while demonstrating to the consumers how to be unique, have strong personality and an essential character this is the reason that if in the cases where a celebrity cannot define an identity with these characteristics, right in the beginning of the trajectory, the agency has difficulties aiding the celebrity to evolve into successful a self-brand.

The final research question is exclusively related to the content analysis and it is *How are professional and personal contents used to define a celebrity's self-brand?* The quantitative method has proven that the professional and personal contents shared online are the main tools used to define a self-brand online. Regarding the personal contents, these can define right away the type of self-brand, if a celebrity decides to share many

personal moments, with people such as the family and in-home environment right away that can be the self-brand – someone very family oriented and open to share it with the public – if the same person makes that the main focus of the social media, not posting other topics as much then that even consolidates more the brand. This has been shown by Diana Chaves' profile, where, even though including other topics, none was so recurrent and coherent as the family and home environment. On the other hand, if the focus of the self-brand is only professional or commercial related, then the celebrity chooses not to post barely any family related content. This is the case of Catarina Furtado and Bernardo Almeida. Furtado rarely posted about her private life and family during the months analyzed but her posts were in the majority about her humanitarian work and her job on television. In this case, it was the professional posts that defined her self-brand. Finally, the commercial posts are also used to consolidate a self-brand, by only working with brands that align with the values and identity of the self-brand, this allows the development of a self-brand and positions that brand on the public perception. On this dissertation, the best example of this is Bernardo Almeida, whose posts are filled with commercial promotions but those are part of the strategy of Bernardo, and his agency, to create his brand.

7.3 Study Limitations and Future Research

As it is usual in the process of a dissertation some unexpected setbacks occurred and there are limitations that need to be explained.

The biggest limitation of this dissertation was that, unfortunately, the objective was to interview all the main celebrity agencies in Portugal and that was not possible. It would be extremely interesting to have all the different visions and insights about celebrity self-brand from the agents from the major agencies. It was rather disappointing that many agencies decided to ignore the invitation to participate. The consequence of this lack of participation is that having only two interviews as the basis for the conclusions, the results might have to become a generalization and not a proven fact that this is how a celebrity self-brand is made and explored.

Another limitation of the study is the time range used for the content analysis. Owing to the fact that the mixed methods were decided after the interviews did not go as planned, and the objective of it was to support the results, the time to analyze content was limited. The decision to choose a short time range (three months), might have influenced

the results of the content analysis because three months could not be a total representation of an Instagram page. However, it was decided that given the circumstances of the time that it was given to finish the analysis, that it had revealed interesting results and that three months were enough in the context of this study. Nevertheless, in the future it would be crucial to deepen the study and if a researcher could interview more agencies, and in different contexts, for example other countries it would be even more fascinating. For the purpose of exploring more sides of the study of self-brand, it would be also interesting to interview celebrities / public figures that were able to build a self-brand or that intent to, and therefore, study and follow their steps to get there. To even have more point of views about the success of a self-brand, a questionnaire could be made. This questionnaire would ask followers about what they can conclude of an image and identity of a celebrity only by their profile. Afterwards the answers would be compared with the self-brand objectives of the celebrity and confirm, or not, if the brand that the celebrity intended to transmit was in accordance with what the followers retained from his or her social media.

In relation to content analysis, as was mentioned before, any study would gain more insights if the content was taken from a longer time frame. Furthermore, if it was possible to analyze the difference made to a social media profile before the celebrity being part of an agency and after, in order to see the evolution, it would be even more interesting. As it was said before, there were some limitations to this study and timewise and because of that it was also decided that only Instagram profiles would be part of the content analysis. However, in future studies, other social media platforms could be analyzed and compared to even get more understanding of the presence of a celebrity throughout social media. To conclude, other type of examination that could be added, is results and numbers analysis. The evolution of a social media profile can also be seen thought its results, the numbers that are result of the engagement, the likes, the follower among others. If those number were studied and applied to a study of this kind, it is possible that the results would be extremely helpful to a better understanding of self-brand.

Self-branding on social media is still a very recent matter that has still so much to evolve and be studied. It would be a privilege to have this study has an instigator for other academics who want to understand more about self-brand, celebrity culture and social media.

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Appendices

Appendix 1 – Informed Consent

(On its original language, not translated to English)

Management of the Celebrities’ Self-Brand on Social Media by Celebrity Agencies”

Consentimento Informado

Gostaria de a/o convidar a participar num estudo que tem como objetivo a obtenção do grau de mestre para a aluna Carolina Paulo Alves no mestrado de Marketing, Comunicação e Publicidade da Faculdade de Ciências Humanas da Universidade Católica Portuguesa. Para que possa decidir se deseja ou não participar neste estudo, iremos explicitar os seus objetivos, potenciais riscos e benefícios. Deste modo, a sua decisão será informada. Depois de compreender os objetivos deste estudo e se aceitar participar, ser-lhe-á solicitado que participe numa entrevista efetuada através da plataforma *Zoom* em data a marcar.

Contextualização do estudo: Esta dissertação tem como objetivo compreender como é construída e explorada a marca pessoal das celebridades nas suas redes sociais pelas agências de celebridades.

Se aceitar, o que me é pedido? Pedimos-lhe que participe numa entrevista através da plataforma *Zoom* em que lhe serão feitas algumas perguntas sobre algumas práticas da sua profissão e que se relacionam com o tema da dissertação.

Há riscos ou inconvenientes da minha participação? Não antecipamos riscos significativos na sua participação. No entanto, tendo em conta que a entrevista assenta em informações relacionadas com a sua profissão, salvaguardamos poderá não responder a questões que considere desconfortáveis ou que não tem autoridade para o fazer. Além disso, tem disponível o apoio da orientadora e da investigadora deste projeto, caso tenha alguma dúvida ou pretenda entender melhor os objetivos deste, poderá contactar a

investigadora através do email, carolinapauloalves@gmail.com, ou número de telemóvel 917462438.

Qual a vantagem de participar? A informação recolhida e analisada após a entrevista permitirá contribuir para progressos significativos a nível do conhecimento académico sobre este tópico, permitindo que futuros profissionais tenham acesso a mais material de estudo e conhecimento.

Participação / Abandono Voluntário: A sua participação é voluntária, podendo recusar-se a participar ou interromper a qualquer momento a participação no estudo, sem qualquer tipo de penalização por este facto.

Quem tem acesso aos dados? Os dados recolhidos serão partilhados com a orientadora da dissertação. Será solicitado um identificador do seu nome, sua profissão, em que empresa trabalha e que cargo ocupa nesta. Se por alguma razão não quiser disponibilizar o seu nome e cargo, não terá que o fazer.

Condições financeiras inerentes ao estudo: Não será remunerado/a pela participação neste estudo, nem haverá qualquer custo para si pela sua participação neste estudo.

Se precisar de mais informações, com quem devo contactar?

Por favor, contacte a aluna: Carolina Paulo Alves (carolinapauloalves@gmail.com) e a orientadora: Prof. Ana Jorge (anajorge@fch.lisboa.ucp.pt)

Lisboa, Julho de 2020

Appendix 2 – Interview Keep it Real – Sara Teixeira

Name: Sara Teixeira

Employee in the agency: Keep it Real

Position on the agency: Digital Project Manager

Brief description of the agency: Digital communication agency that develops and implements digital strategy for diverse types of clients. The *core* of the agency lays on digital planning and strategy; social media management and content; video production; press office and influencers management.

The main objective is to enhance the brands and the clients' projects among their target audience through a strategy of content creation that is authentic and organic.

Main Clients and segments: Brand clients – Carat; P&G; Ikea; SIC; Super Bock; Pantene; TVI; NOS; RTP; Shine Iberia; Endemol; DHL; among others.

Influencers / celebrities – José Fidalgo; Marisa Luz; Maria Botelho; Rita Ferro Rodrigues; Diana Chaves; Ana Marques; Anselmo Ralph; among others.

1. On your opinion, what changes have social media brought to the Portuguese celebrity?

I think, on social media, celebrities are able to expose the “moment”, and are able to reach the public that really likes them.

On social media, celebrities are able to have a stronger relationship with their fans and people that are interested on them. For example, maybe someone did not like a certain celebrity because the media did not portrait him or her on a positive light. But then they went and checked that celebrity on social media and started to see “insta stories” posts and the start to wonder that maybe that celebrity is not the way the magazines say they were and then they start to relate with the celebrity content about their life and start to like them. There you go, social media tell the story of the personal life and allows us to get a better understanding of that celebrity. And is all based on the fact that the communication is different because it is closer to the public.

2. It is interesting the fact that celebrities, known, from other medias such as television, music have become big influencers on social media, in your opinion, what are the main factors that made celebrities turned to social media?

First of all, I think that when social media started to appear some people were not used to it. I am talking about public figures with 30 years or older. After some time, I think they

stared to feel “obligated” or with the “right” of using those platforms to share more about themselves.

I cannot say precisely when and how the transition started, but I know that social media are able to portrait somebody’s life and that includes their work. Eventually social media has also become part of the celebrity’s work.

Furthermore, I also believe that celebrities from television, and others media, have more visibility and people that already like them will follow them online. I can give the example of one of our influencers, the actor José Fidalgo. Men between 35 and 45 see Fidalgo as a personality worth following online maybe because of his style. They can see Fidalgo on the street wearing a shirt they like and maybe they will look him up online and feel influenced and inspired by his looks.

3. In your opinion, what is the meaning of self-brand?

I think self-brand is the identity that someone creates for them, is the image that someone wants to show of themselves. I can give the example of a person that believes in sustainability and wants to show their image as being vegan and not eating animals and that is their identity. Self-brand is what the person is and that eventually shows as a brand on social media.

4. Do you consider that celebrities being authentic on social media is indispensable?

Yes! It should not be, only, because a brand is paying that a celebrity accepts doing an ad. For example, if a celebrity is asked to do an ad for a slimming product and the celebrity states online that it helped him or her to lose a specific number of kilos on a week but that is not true their self-brand can be damaged. That is not being authentic. There are some influencer that do it, and we are aware of that but here on *Keep it Real* we believe, and we always try to tell our influencers that it is better to be honest to their followers about a certain product even if a brand has payed them. It is better to transmit the right message that not saying the truth because that will gain their followers’ trust.

5. What are the criteria to choose the brands to work with a certain celebrity? Does the self-brand influence that decision?

Okay, I am going to give you a practical example: we receive various daily briefings for digital campaigns. Imagine that there is brand that is eco-friendly and wants to communicate a product that is sustainable, and they are looking for influencers that go in accordance with their ideals. So, we step in and try to find, among our clients, a celebrity that has a self-brand related with sustainability and being ecological. Every influencer has their identity and sells different images and messages and that is how we “help” the brand to find what they are looking for.

6. Celebrities have to adapt their communication with their audiences online and according to their self-brand?

I think, without a doubt, they adapt their communication to the brand and image they intent to portray. Because the people that follow them, do it because they like them for what they are. So, they cannot change their image and communication only to please a certain audience. At least I can prove that with our influencers, they transmit what they are.

7. The strategy of the public image of a celebrity on social media is created based on the self-brand or does it occur the contrary, the brand is adapted from the image?

In my opinion, the celebrities portray on social media what they really are, that is, their self-brand, they are not faking an image. Do you imagine a celebrity saying: “oh now I am going to pretend that I am like this and create this image in order to receive certain products and participate in this type of campaigns”. I do not think so! Of course, it depends on the celebrity, but I think, most of celebrities, especially in Portugal, are like this: they share, on social media, their nature, their personal life and they will not pretend just because it would get them more brand deals.

8. In which way social media has aided celebrities when sharing their private life? Is it different when shared on traditional media, such as magazines and television?

Yes, it is. You see, things have changed, for example the paparazzi, that always wanted to know where celebrities were and take that photograph for the cover, they are very rare nowadays. Through social media, celebrities share what they want and can control their image. The press can use a celebrity’s image shared online, for example that bikini picture of a certain celebrity because if it is online the celebrity cannot claim image rights, however they have been the one that posted that image so... The traditional media have to reinvent themselves and adapt to the new reality.

9. Can the celebrity self-brand be influenced by their personal life?

A public figure shares many moments of their private life on social media and that ends up being the main focus when a brand is looking for someone to advertise a product. I am going to give an example that illustrates that: the “mummy bloggers”. Let’s imagine that a celebrity that is also a mother and shares that part of her life on social media. Instead of a brand, that is interested in that celebrity, hire her only to do a television ad, they also hire her to do digital campaigns because it fits her narrative on social media. This could be a brand that looks to advert a baby or child product, and “mummy bloggers” fit well on the image the brand is looking for. Also being a big influencer, like a celebrity is important, because reaches more people than a microcelebrity.

10. What are the main challenges and risks when creating a self-brand on social media?

The main risk that occurs, but that also happens in other situations, is that it will be always people that will not relate with a certain self-brand. Actually, is not really a risk because it always happens. The authenticity here is also important. If a person is authentic and

transmits always what they believe in and a truthful message, the public feedback will be positive. The authenticity is very important because they will not be successful when showing someone that they are not, and something that they do not believe in. Celebrities online have to be faithful, authentic to who they are.

11. Can you share an example of a celebrity that has been a case of success on creating a self-brand? Can you identify the main factor that led to that success?

Yes. We work with an influencer, actually we work more with one project of hers, it is called "Elefante Azul" (Blue Elephant), the celebrity name is Rita Ferro Rodrigues.

In my opinion, that celebrity only shares what she believes in and her passions. She is very transparent, if she has to say something bad about a situation, she will say it and also the contrary. She is our most successful case.

12. Do you have any example of the contrary, a case that turned out to be unsuccessful?

No, I do not think so.

Appendix 3 – Interview Mohit Entertainment – Fábio Batista

Name: Fábio Batista

Agency interviewee works in: Mohit Entertainment

Position in the agency: Managing Partner

Brief history of the agency: We founded the agency about four years ago and it was founded with its main focus on music, managing the career of music artists, and agency. For reasons of business opportunity, we ended up opening our eyes to this universe of influencers and it started when we worked with an influencer called Sea3P0, and we started on a project on the music part, and this connects to how a “normal” person or a “normal” artist could have less opportunities but because of her influence, because she already had a big following on social media, and also due to her history, we started a project on the music part and ended up managing her entire career and opening our eyes more to the universe of brands, of business with brands, and all the managing behind it, and that ended up becoming, nowadays, Mohit’s *core business*. We still have some projects focused on music but we have, I’d say, around 80% to 90% of our business turned to the universe of agency and managing the career of influencers, and also influencer marketing for brands.

Main Clients and Segments: Brand clients – Worten; Microsoft; Huawei; among others.

Influencers / Celebrities – Bernardo Almeida; Biatrix Lourix; Miguel Guerreiro; Nuno Moura; Ritinha Youtuber; Mimi Cat; among others

1. How has the celebrity and agency market evolved in the last years?

I think that this aspect of influencers, obviously, is a reality that is increasingly important for the brands and for any business. Also because of the influence they have, that made them grow within their networks.

Regarding how agencies adapted to digital influencers, it has been a joint growth between celebrities and agencies. Influencers ended up becoming a means, like a television, a radio or a muppie, so it’s a means for marketing. When we have a business, we want to advertise it where the people are, and where are the people nowadays? On the internet. And they’re no longer on the internet just reading blogs, or on a website or an ad. People consume social media, they follow many people, be it on Instagram, on Facebook, which now is a bit less relevant, be it on Twitter, now also on Tik Tok, which is having a big impact, with a younger target, and that makes it so influencers become a more desirable target for brands, and in that sense, if the brands are also investing on that, that in turn makes it so influencers begin to have a new power and a new expression. That said, an actor in a soap opera, not just an actor in a soap opera, it can also be, and we can give an example, someone like Rita Pereira, like Cristina Ferreira, they have very important channels on their instagram, for example, which can also serve as a vehicle to communicate lots of things, and it also means a business opportunity, so I think there has been very significant growth on those networks for those personalities and also for agencies which end up having more work, and a more professional managing is necessary for everything that this process includes.

2. What criteria do you follow to pick who you manage? Can social media and number of followers have weight in that decision?

To be completely honest, for us it has been a matter of opportunity, we worked with people kind of based on their energy and through personal contacts, and all the influencers we have right now we found through friends or someone who knew someone. So, a network we created ourselves and from which there came an opportunity. However, at the moment, instead of only focusing on our roster of people we manage, we are also already working with some brands as a means of working with some influencers who aren't managed by us. That is, you have a product, and if I think the product makes sense for someone of a different agency, an influencer, what we do is we develop a strategy and we contact influencers that we think make the most sense, be it inside our roster or not. But to give you a direct answer, honestly, all of the people we manage right now come from a network of friends and a professional one, but we obviously have the profiles that can increase our value in mind, which, at the end of the day, is what we are interested in.

3. In your opinion, what changes did social media bring to Portuguese celebrities?

The very meaning, I kind of even turn it around, what was a celebrity before? Before, a celebrity was an actor, an actress, a football player. Nowadays a celebrity can be a youtuber, they can and they are. We see through many experiences we have that these kids and grownups also become celebrities. But the change it brought is that it is a new means of communication. Before, they only showed up in one medium, which was television, which was a medium that everybody accessed, or a radio, or a magazine. Nowadays maybe you have access to more details of their lives, to a more constant following and it ends up being a new and much more personal channel than hosting a show or the news or whatever it is.

4. To you, what is the significance of a Self-brand?

I think a celebrity can be a brand due to the exposure they have and what they can gain from it. I think nowadays, whether it's a digital influencer, a host or a football player, they're not just that anymore, they're a brand. They present a set of values and an identity that people relate to and that's also why it's important. Because sometimes there is also that crisis, because social media also gives way to this very personal side, and that sometimes brings reactions to a story, for example, someone had a few drinks and posted a story they shouldn't have posted or made a hot-headed comment on twitter. That is the bad side of social media and I think that the fact that you also have your own brand and that you're an influencer or a celebrity that uses social media for work, it allows you to be who you want to be. Nowadays a youtuber, and I'm speaking of what we deal with the most, a youtuber can be a musician, they can write a book, they can start a clothing line, and why is it that all of that can be successful? Because you already created a very big community and people relate to your values and if you put those values into other projects you may have, that can generate many businesses. That is a very interesting subject and a lot can be said about it, it also depends on the approach, but I think that, yes, any person with a digital presence can be a brand. And I really think they are a brand, Cristiano Ronaldo is a brand, Cristina Ferreira as well, and Bernardo Almeida, who we work with, is also a brand. And they start to be a brand when the public has a perception of who these people are and what values are associated with them. For example, "that person is

football, that person is fashion, that person is technology”, and then that also has to be worked on, in a career perspective and the aspect of managing and everything behind it.

5. Can celebrities build a Self-brand on social media?

Of course. They can and they do. And we have many examples of that. Let’s talk about a specific example, like Carolina Deslandes, who has the impact she has, an artist known and recognized by her talent in the music universe, with her very personal opinions on social media, sometimes she can get more controversial, then this also generates other kinds of articles in common means of communication. And these media know that if they publish about celebrities like her, that gets them likes, because again, they are brands and social media came to give them a reach they didn’t have before. Before, a musician would appear in a concert and speak to the audience, and that’s where they were seen, or when they gave an interview. Nowadays, everything is attention and everything that comes out of that can make its way to traditional media, but undoubtedly I agree with the idea that they can be a self-brand on social media.

6. Do you consider it indispensable for celebrities to be authentic in social media?

I think it’s not indispensable. In my opinion, social media has to be genuine, but obviously when you’re in a position of some public exposure you also have to be a bit careful with what you say. And then that’s also connected with the idea of how you want to build your self-brand. And mind you, many of the examples I’ve been giving, they are merely personal opinions, but to give another very specific example: the singer Blaya. Blaya is a girl who expresses herself on social media and despite her exposure, she is very honest and doesn’t seem to care much about people’s opinions, but I think that she is a good example of when you want to build a brand and the strategy involved in that, you can be careful with what you say online, or you can not care and be 100% genuine. If that’s what you want, then you have to manage what you share and how you communicate. But I think that, no, being authentic is not indispensable, it really depends on the strategy.

Regarding advertising and influencer marketing on social media:

7. Do the people you manage – who are known for things other than social media – work more with advertising on social media or in traditional media?

I’d say that the people we manage work almost 100% on social media. What the brands look for, and this is also something that’s still growing and will continue to evolve is: instead of celebrities making an ad on television or on a radio spot, they post something on instagram. Brands hire a specific TikToker, they sponsor a youtube channel, they make a story with a swipe up to generate traffic to a website, and consequently, for sales. This is the core of our work because it’s where they have their community and that’s what brings money. Instead of buying a 15 second television ad you’re buying a space in the networks of celebrities.

8. What criteria do you follow in order to pick the brands for a specific celebrity? Can the celebrity’s self-brand influence that choice?

We can try to present proposals to brands, but I think your question should be directed to the other side. Usually brands, and I think that's how it should be, brands contact influencers, obviously we may have projects, for example a project with smartphones, I can try to reach a brand like Huawei for Bernardo Almeida to make a video. But I think that what usually happens is that brands have an interest in the channels of the people we manage and we work it out. But what can happen is that we also present projects, and it has happened, because someone we manage points out an opportunity. We work with Miguel Paris, who is currently more connected to football, and he, for example, says "I have a fantastic video here and I think it would make sense for SportTV", which is a sports channel, and we contact SportTV, and present the project.

Regarding the self-brand, genuinely, what should happen is that if brands want to be in the channel of a certain celebrity they have to adapt to their communication, and sometimes that doesn't happen. Because the brand, sometimes, has a very concrete opinion and a very concrete briefing as well, which is formatted to traditional media, that is, working with an influencer isn't the same as making an ad spot, it can be, but it's not the most genuine thing. The most genuine thing is for people to communicate the way they already do, and each influencer has their way of communicating. I'm personally not in favor of the influencer receiving a product and taking a photo with it just to show it. I think the audience doesn't like that. The important thing is to create content that can connect with the community and for that there's nothing better than for the brands to let the influencers themselves, who know how they communicate every day, and they were the ones who created their community from 0 to 100 000, 400 000, 500 000 or even half a million followers, to let them decide how they will communicate for the brand. Sometimes that process is a bit hard because obviously brands have their goals, they have their briefings and they know how they want things to be done, so sometimes that's complicated. Fortunately, there are a lot of brands already that can see that and there are also a lot of agencies that work to make the clients realize that it's best to let there be a specific content for each post, and not have it formatted. It also happens that brands reach out to influencers and they tell them that they don't want to work with those brands because of this and that, they don't relate to them. Well, we are talking about work, and this is a job, as much as it hurts for some people to come to terms with this, but influencer marketing is already very profitable and sometimes it's hard to say no. We (Mohit) also work to advise, if we think a job or a certain briefing or brand isn't a good fit, we advise them to say no. Some influencers say themselves that they don't relate, so they won't do the job and won't create a kind of content they don't relate to.

9. Do celebrities risk not being considered authentic when they post sponsored content on social media?

Of course they risk that, and a lot of times they aren't, but it has to do with what I said earlier, it depends on whether they accept the briefing. Me as a person who could follow a celebrity, like Rita Pereira, and if I saw her holding a Pantene shampoo and taking a photo, I would realize: "this is an ad". But of course there will always be people commenting on those posts who think celebrities are selling out and this is what they don't understand, social media is still an advertising medium like any other. So, they may not be authentic but from the perspective of the consumer, they have better results by being authentic because that's how they get to people. If the post has a story or a more authentic approach, very likely people will relate to it and the message will get to the final target.

10. Has the relationship between celebrities and their audience grown closer with social media?

I think so, definitely. As I explained, a musician only appeared in concerts, on a newspaper interview, or an actress only appeared on a soap opera, it's not like that anymore. Nowadays you have 24 hour access to their lives. Through Instagram stories, through posts, lives, all of that, it creates a way closer connection to your community.

11. Can a celebrity's communication through social media be adapted according to their self-brand?

I think it should, sometimes it isn't. Everything is valid. In my opinion, in order to have good results, yes, it should be adapted.

12. How does social media help celebrities to share their private life? Is it different from sharing through traditional media, like press or television?

It helps, in my opinion, and it's very different in the sense that a celebrity is at a professional setting, an actress, a musician, they are at a professional setting when they appear on traditional media. On social media they often are at a personal setting. So it's natural that there is a proximity and a very different kind of communication and celebrities post things that they maybe would never share on traditional media, because they can't, it's a different setting.

13. Can a celebrity's self-brand be influenced by their personal life?

It's very influenced by their personal life. From the moment someone shares an opinion. I will give a specific and simple example: I'm famous as an actor and I say that I'm a Porto fan, Benfica fans possibly will not love me, because this isn't rational, it's emotional. And there are lots of examples that help us to understand this, for example, also, when a celebrity says "I vote for the Socialist Party, I'm for socialism", right-wing people won't relate to that. It's really a matter of whether people choose to address these topics of their personal life, because that has a heavy influence on their self-brand.

14. Is there a limit on how much of their personal life they should share?

I think it's what we said earlier, it's all a matter of strategy. People have to understand, and those who have media visibility always have to understand that, what you say will always have a repercussion that's 10 000 times bigger than it would if you were a regular person, in terms of followers, a person with 500 followers on social media isn't the same as someone with 500 000 followers, in terms of expression. It has to do with how people want to manage their careers and where they want to be, because if they don't mind being controversial that can even be a part of their strategy. If they want to be controversial, then they can share anything. There are even celebrities who don't open the door to their personal lives and end up not being able to control it because someone else might do it for them. But public figures have to make the choice, I think there's no right or wrong. It's merely a strategic matter, of how they want to position themselves.

15. Do you manage anyone who has used social media to get to other media, like TV? What are your thoughts on that?

I will give a very specific example that happened a few days ago with someone we work with, Bernardo Almeida. A youtuber who is connected to technology and entertainment. The TV host Conceição Lino has a new show on SIC called “15/25”, it basically talks about the younger generation, and Bernardo was one of the interviewees who had a lot of screen time in an episode in which they talked about internet consumption, and why did they choose Bernardo? Because he is an opinion leader who will widen their audience. We can also look at the example of the Portuguese radio station “Mega Hits”, if you look at the range of their hosts, we are talking about influencers like Conguito and Mafalda Castro. Those were people who already had visibility online. And why all this? Because traditional media no longer have the attention they had before, people no longer listen to the radio as much, and they realized that in order to get to the youth they would have to reach out to those kids who are good speakers and take them there. Because if people follow them on the internet they will also listen to them on the radio.

16. Can you share an example of someone you manage who has been successful in the creation of their personal brand? Can you identify the critical factors which, in your opinion, led to that success?

It depends on what you mean by success. Success can be financial, it can be in terms of awareness, number of followers, which sometimes isn't worth a lot. In my opinion, the example at Mohit is Bernardo Almeida. It's someone we've worked with for about three years, and who has had a huge growth, besides now having over a million subscribers on Youtube, and being someone that traditional media want to interview, we are talking about SIC - recognized, quality journalism. He works with big brands like Worten, Microsoft, Huawei, and already has a relevant impact, I think he is the best example. I think the basis of his success has been, for starters, that he is genuine: he is a genuine person who shares the things he likes, and he is someone with a lot of technical knowledge; secondly, communication: he is very communicative; and lastly, the intelligence in managing his whole career along with us. Because we can recommend a lot of things and do a lot of projects, but if he doesn't follow through and if he doesn't consider our opinions, it's for nothing. It's always about team work. Because some people are impossible to manage because they have their opinions set in stone. Bernardo really is the best example, and we're very proud of him, we've had others and we also have projects that work very well.

17. Do you also have an example of someone who, on the other hand, turned out to be an unsuccessful case?

I think failure is shared, it's no one's fault. We've had some unsuccessful cases, it's not one person's fault in particular. We've had situations in the music department, not so much with influencers, but we simply reached a point where we realized we weren't on the same page. Sometimes people expect one thing, the agency expects another, we want one work flux and people want to work in a different way, but I can't give you a specific example.