

### **Internet celebrities**

1. Turner suggests that when the public begins to take an interest in a person for their personal and private lives, rather than what they have done, they have become celebrities with public personae.
2. Celebrity is traditionally associated with extraordinary people, qualities or gifts.
3. But contemporary celebrity culture has shifted to focus on people and things that are constructed often in tandem with tabloid culture

### **Ordinary people**

1. There has been increasing presence of ordinary lives on display but not everyone is a celebrity. So what makes an internet celebrity?

### **Diy Celebrity**

1. Users – whether celebrities, wanting to be celebrities, fans - are able to bypass the typical corporate layers and structures that used to exist to manufacture fame and celebrity

### **Homemade content**

1. The ability to post homemade content and circulate it, independent of traditional media industries, has ushered in a new form of ordinary person celebrity called DIY celebrity .
2. They emulate traditional modes of celebrity production in social media-based adaptations.

### **Self promotion**

1. Internet users can self-brand and promote themselves to a public.
2. There is a transition from representation to presentational media and culture.
3. Before digital media, users were represented in broadcast media.
4. In digital media, users can broadcast, control, negotiate how they would like their identities and cultures to be perceived as intentional presentations of the self.

### **Fame**

1. Bennett – notes that such DIY celebrities increasingly pursue fame resembling old school traditional media models of celebrity based on achievements, skills or positions.
2. Their success becomes subject to the benchmarks and logics of traditional media.

### **Microcelebrity**

1. One of the earliest academic studies of bedroom webcamming behaviour was by Theresa Senft who looked at young women broadcasting themselves to the public on the internet whilst attempting to accumulate fame.

2. This form of celebrity purist Senft described as micro-celebrity, where users employ digital media technologies and platforms to garner popularity by performing on the internet.

### **Differences**

1. Senft argued that microcelebrities on the internet were unlike celebrities in the traditional entertainment industries.
2. Where traditional celebrities practice a sense of separation and distance from their audiences, microcelebrities have their popularity premised on feelings of connection and interactive responsiveness with their audiences.
3. Where traditional celebrities may be known for their performance, craft and skills, microcelebrities are expected to display themselves unedited as real people with real issues.
4. Microcelebrities hold stronger obligations to their audiences than traditional celebrities.

### **Microcelebrities**

1. For microcelebrities to be successful, performers must cultivate a persona that feels authentic, interactive and celebrity like.
2. This branded self requires a mind-set that all friends and followers on the internet are a prospective audience.
3. microcelebrities build their fame by selectively revealing confidential information to viewers to cultivate feelings of intimacy with them.

### **Internet celebrity**

1. The face of internet celebrity is changing and emerging.
2. Digital culture on social media and celebrity culture on traditional media are weaving into each other.
3. Although anyone has potential to become a microcelebrity, not everyone is entirely successful

### **Six measures of internet celebrities**

1. The scale of microcelebrities used to be small but it is not uncommon for internet celebrities to rival/surpass traditional celebrities in popularity.
2. Microcelebrities used to be confined to internet technologies, such as webcams, or social media such as Twitter, but are crossing between social and traditional media.
3. The audience of microcelebrities used to be niche but are building global audiences with the help of both algorithms and traditional media.
4. Microcelebrities used to be seen as a hobby or complementary networking tool to an established business. However, internet celebrities are now pursuing fame as a vocation.

5. Microcelebrity used to depend selective disclosure of privacy but are now also highlighting talent and skills, as well as everyday life.
6. The impact of microcelebrities used to be confined to localities or niches but are moving to become influential in society.

### **What really is internet celebrity?**

1. Internet celebrity refers to all media formats – people, products, icons, figures that attain prominence and popularity native to the internet
2. The spillover effects and afterlives may include cross-over border flows outside the internet.
3. Internet celebrities are known for their visibility.
4. Internet celebrity has to be received, watched and acknowledged by an audience

### **Traditional celebrities on the internet**

1. It may be difficult to distinguish between internet celebrities and traditional celebrities on the internet.
2. Traditional celebrities are increasingly duplicating their content from traditional media to social media to engage with a wider – and often younger – audience
3. E.g. James Corden, Kardashians etc.
4. They use the internet to promote their cosmetic and fashion brands.

### **Internet fame**

1. Internet fame that was co-constructed with a watchful audience remains dependent and vulnerable to their preferences.
2. Internet celebrities who choose to hone their public fame are continually required to indulge in greater disclosure of the self to maintain their celebrity status.

### **Influencers**

1. Influencers are a critical form of internet celebrity given their ability to attract and maintain a sizable following on their social media platforms.
2. They do this through highly engaging and personalised content production.
3. They exert influence over a large pool of potential customers.
4. These key individuals generally filter and disseminate content for their audience and can include industry retailers and manufacturers, journalists and magazine editors.

### **Influencers and industry**

1. The market value of Instagram influencers is usually proportionate to the number of followers they have.
2. Many clients who engage Instagram Influencers for advertorials and brand ambassadorships pay them according to their reach or potential consumers. Some tried to boost this by fake followers – although social media are clamping down on this.
3. Instagram in 2014 attempted to delete bots and fake accounts and inactive accounts from their database.
4. Thus authenticity is important for influencers.

### **Algorithms**

1. Twitter and Instagram thus began modifying their algorithms to change the way users experience content to try and weed out bots and fake accounts.
2. Influencers have formed informal networks to amplify each others' content within secret circuits known as Instagram pods and twitter decks.

### **Calibrated amateurism**

1. Influencer's appear less constructed, less filtered, more spontaneous and more real fostering feelings of relatability and authenticity.
2. For advertorials, they need to write these in their own voice.
3. The influencer industry represents internet celebrity – exhibiting economic, technical, cultural and social skills.

### **Parasocial interaction**

1. Parasocial relationships are one-sided relationships where one person extends emotional energy, interest and time and the other party, the persona is unaware of the other's existence.
2. This is most common with celebrities and organisations (sports teams) television stars E.g. Katy Perry may have millions of followers
3. The more followers one has the greater perceived social influence.
4. However, social media does enable fans to get in touch with celebrities.
5. The development of parasocial relationships between the audience/fans and celebrities is facilitated and enables more than one directional communication.