

Fans After the Boy Band
Fan Practices and Changes in the One Direction
Fandom

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Executive Summary

The aim of this study is to further disprove the work of Adorno on audiences as passive listeners and to expand on current bedroom culture. This paper will investigate how bedroom culture has evolved with participatory culture and moved past teenage girls fantasizing about future husbands and male servicing. In reality, fan efforts are part of a bigger self-identity and enrichment context that aids the transition through youth and into adulthood. This is done by exploring teen culture through teen-pop boy band One Direction's dedicated fans and how they have grown personally with the band, their take on future solo career success, and what is next for them as fans and as adults.

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Introduction

Devoted boy band fandoms have been present for decades, from The Beatles to Take That and more recently, One Direction. The most prominent aspect these generational groups have in common is their larger-than-life fan base of dedicated participants.

The music fan industry is valued at £33 billion (BBC4, 2015) and therefore is a very lucrative market. Since fandom is an economic benefit to the music industry most research about the importance of fans have been told from an industry-centric point of view and how fans affect the artist's bottom line rather than how fandom affects the audience. The study of pop music fandom is more complicated than just collectors and "screaming" girls, but there is still a negative stereotype that considers these female fans as unproductive and lacking creativity. This study will, for a majority, deal with female fans and disregard sexual orientation, and will focus solely on One Direction fans since they are still active participants despite the hiatus that took place last year. These fans are also the most well known fandom of the digital age and will give insights into the wider impact of fandom. This study will aim to investigate why these fans participate, how the One Direction fandom has changed and the importance of female fans. This is evaluated through key themes such as: connected learning, genre stigmas, consumption habits, bedroom culture and youth culture.

Fandom is a worthy topic to study because previous accounts are from a pre-social media era and view fans in a sexually driven light. In reality, female fans are digitally literate forces that evolve bedroom culture into a multi-faceted

entity synonymous with fandom as a whole. Also, fandom is important to the wider music industry in terms that they can estimate artist success if the relationship between artist and fan is leveraged correctly.

The first chapter looks at the current state of fan study by breaking down key themes such as: pop genre stigma concerned with discrediting females based on patriarchal and gendered stereotypes, the influence of technology to further cultural and social capital, bedroom culture's importance in the growth of identities, consumption habits and the empowerment of fans. It is important to understand the current state of fan studies in relation to teen culture, fandom, technology and consumption because they are intertwined. Pop music is a key component in fan studies and is needed to explore the negative connotations associated with the genre. This chapter will outline these components in reference to teen culture and participatory culture and how bedroom culture and the influence of boy band ideals relate. This chapter will also discuss the importance of fan practices and paratexts in relation to connected learning and One Direction's place in enabling the facilitation of fan communities.

Chapter 2 depicts the methodology used to investigate assumptions. In order to fully understand and assess this topic current fandom literature was consulted along with primary accounts in the form of a questionnaire and interviews, being supplemented by social media observations. These observations were of fan accounts on Twitter, Tumblr and Instagram.

Chapter 3 will assess all findings in relation to: demographics, consumption habits, stigmas, empowerment, participation, connected learning

and bedroom culture. Stigmas are segmented into topics pertaining to pop music, fangirls and boy band connotations. This section will also touch upon the changes in fandom due to social media and the correlation between a fan's favorite member and fantasies had.

Concluding, it is discussed to what extent the research findings provide new or unexpected insights regarding the relationship between fans and their continued evolvment in the One Direction fandom. Recommendations will be made to further opportunities of research and will show how the findings illuminate wider industry issues and how female fans have been misrepresented in previous topic research. From this paper it is found that participation is driven by audience empowerment and identity, change in consumption practices, and female fans as the largest stakeholders in the pop genre.

Literature Review

Background

The most referenced worked in fan cultural studies is Adorno's theory on audiences as passive listeners (Adorno and Horkheimer, 1993). Nearly every relevant study today has disproved this theory by expanding on audiences as participants. However, most of the breakthrough studies were conducted between 1973 and 2006, a pre-social media era. For pop music fan studies to be relevant today they must account for the ever-growing importance of Web 2.0 and social media platforms with their influence over fan production and consumption. Hence, most studies focus on three key triangulations: production, text and context. This limits studies to how content is produced, the actual words

in a song or piece of work, and the context in which it was produced. None of which accounts for a fans reasoning of why they engage.

Fan Studies

In his book on fan practices Mark Duffett summarizes current fan research as:

“Fan studies work assumes fan attachment is established, and that no model of emotional investment is necessary to understand what is happening... When music fans first encountered the Internet the approach was technologies as tools and what they could do for the fandom. For new generations, online platforms function like *ways of life* or *environments*. Social media are not just tools, they are the cultural space which fandom happens.” (Duffett, 2016)

Fan studies are rooted in youth participatory culture, and in essence would not exist without devoted participation and co-creation. For the industry, fan participation is the best measure of an artist's success, while also giving a buffer for failure by showing interest or lack thereof (Powers, 2015; Laughey, 2006). There are different levels of fan interactions from devoted creators to casual consumers that illustrate a hierarchy in fan communities that help to establish key gatekeepers and influencers within a fandom (Laughey, 2006; Duffett, 2015).

Teen Culture

Today, the study of youth needs to be treated as a social or cultural concept rather than a biological one to mimic values, beliefs and attitudes of teens today (Laughey, 2006). Through these concepts, fan studies are concerned with the empowerment of audiences, democratization of communication and the facilitation of building fan communities.

Music fandom in teen culture is publicly associated with mass culture (Duffett, 2015) where complex audiences transmit certain tastes, styles, values and cultural practices to one another through their respective fan practices (Laughey, 2006; Rojek, 2011). Teen culture, especially female youth culture, is rooted in the theory of bedroom culture, which will be further explained later.

Fandom

Historically, fandom will always be present in the creative industries. This is because fandom reconfigures itself and is manifested in new experiences across generations (Laughey, 2006; Schuker, 2015; Powers, 2015). Fandom is rooted in youth culture, which is portrayed as closely-knit and stylistically distinct groups whose collective sensibilities are shared and facilitated by the Internet. It is worth noting that there is a need to understand how relationships are created and maintained on the Internet. The core argument in fan studies is the question of if fandom reflects insanity and immaturity or of lucid and passionate nature as proposed by Gary Burn (Duffett, 2013). In researching fandom, it is easiest to go online for ethnographic studies of the “undiscovered territories” hidden by social media (Duffett, 2015).

Fandom is seen as a tool for personal growth in teenagers since connecting and sharing with other fans is a way of learning about different cultures and experiences that share their same core passion (Duffett, 2015). For fans, music can be used as cultural capital to further members' social capital and whose consumption patterns is an act of audience pleasure (Shuker, 2016; Bourdieu, 1984).

Using the sociological theory of humans as tribal beings with a strong need to connect (Klein, 2008; Mollison, 2008; Duffett, 2015) in combination with teen culture studies, research perceives that teenagers have a strong need to identify with collective representations and use them as guiding factors that fandom allows (Laughey, 2006). With the use of modern technology fandom becomes part of everyday life since there is an innate need for fans to participate and be part of their idols experience. However, this experience of empowerment can blur the lines between fantasy and reality sometimes luring fans into extreme behavior.

Technology

Through historical accounts it can be noted that pre-digital practices are reflected in modern day showing that fandom is not simply generational but presupposes generations if music fans are competent with technology. With the growth of technology millennial fans are seen to be encouraged to do more than idly participate to achieve true idol devotion since they can act as sponsors, co-creators of value, stakeholders and investors in the music they love. This begs the question of if they are now required to participate more within the fandom.

Since fan studies are concerned with the “when”, “where” and “why” fans engage with certain content it is important to take technology into consideration and understand how it is used as a tool to enhance the fandom experience.

The shift in technology has had a positive impact on fandom by giving participants novel ways to connect and engage with their fandom through new modes of production and consumption. Virtual spaces enabled by Web 2.0 and social media have created a one-world media fandom where the physical location of fans is irrelevant because of globalization. Digital consumption has also made music intimate and personal while also empowering these fans to engage with content and create paratexts, the product of fan labor, that bring the fandom community together (Duffett, 2016).

The downside to the fan empowerment that come with social media engagement is that idols live in a closer social space than ever before and thus culture is more exposed, potentially leading to extreme fan behavior that blurs the line between fantasy and reality (Auslander, 2015). Pop music is enabled by social media, which can also be connected to its younger demographic and their proficiency in using digital technologies. This is because social media favors amateurs and hobbyists by giving them more power through co-creation but not leaving the power in their hands, giving them intermediary status by disseminating and creating information (Rojek, 2011). For fans, doing more leads to passionate discussion about artists over social platforms that lead to network creations and ultimately fandom subcultures. Due to social media, virtual spaces and online identities can be seen to be replacing bedroom culture because of

mobility and ability to exist in a virtual or not “real world” place (Korobkova, 2014). The empowerment of fans can be summarized by “attention economy”, allowing individuals to act as gatekeepers and influencers in their community and lets fans and artists influence with one another easily (Galuszka, 2015). Through social media interaction between fans and artists becomes crucial and needs to be cultivated across time and space.

Consumption

Fan and audience consumption practices are an integral part to understanding the meaning of pop culture. By understanding these practices, a sense of legitimacy and purpose can be given to a generally commercial activity.

Previously, consumption has been segmented into two types: class relations and age relations. According to a study by Simon Frith (1983) in an attempt to improve on Adorno’s theory, age is a better indicator than class (Laughey, 2006). Although youth are not passive listeners, they are also not always at leisure and have different levels of disposable income depending on their personal situations since growing up can lead to changing contexts of leisure (ibid). Frith offers a partial explanation to this concept and does not expand on the idea that music fans can express themselves through technologies and practices and how class relations can have an impact on available leisure time and financing.

In Laughey (2006) he describes two types of music consumers: casual media consumption and intensive media use. Through this study he shows that male consumers have more recorded music consumption and are therefore

intensive media users, while females consume more music from the radio meaning they are influenced by populist taste and therefore are considered casual consumers. Laughey's study does not take into consideration the extensive consideration of teenager's participation in fandom, and hence neglects the super fan phenomenon of popular music that is primarily composed of teenage girls.

Consumption practices change overtime with technical innovations and how fans use them are representative of artist values and a fan's desire to please their idol. With these technical innovations in modern society there is a shift towards non-purchasing consumer practices where fans would rather stream and download music than pay for it (Laughey, 2006; Duffett, 2015). Aside from technology, other influences in fan consumption come from family and peer values and tastes (Laughey, 2006).

Pop Music and Fan Studies

Pop

There is a negative connotation associated with pop music fandom. This is because pop music is rooted in youth culture even though it appeals to the masses. Due to the association with youths mainstream pop is also associated with "hysteria", "consumerism" and a lack of authenticity based on institutional biases.

Negative terms such as "teenybopper" and "bubblegum pop" are derogatory terms for female-constructed pop that reasserts the patriarchal hold the music industry still has (Whitley, 2015). Like the industry, consumers already

have predisposed notions of stereotypes between fanbases and genres. The female pop fandom has received certain types of negative attention due to these societal constructions even though they are a part of the larger pop consumer market. Pop is interpreted as feminine but its concepts are often ridden with sexual stereotypes and clichés, since pop has always capitalized on sexualized images.

Pop music is always socially relevant which accounts for its ever-changing nature. The teenage desire to rebel against popularity and their parents desires accounts for their rebellious nature and the reason the reigning genre within mainstream pop music changes every few years. Fan production and consumption patterns keep pop music relevant while the work done within pop is culture unto itself that fans keep disseminating content (Waksman, 2015). Pop is defined as the juxtaposition of music as expression and commodity.

Pop and “Fangirl”

The negative connotation to pop music centers on the stigmatization of female fans or “fangirls” as “too hormonal” (Korobkova, 2014) and as teenyboppers who are all consumed by their frequent obsession (Shuker, 2016). Again, the terms “fangirl” and “teenybopper” are derogatory terms that depict the highbrow dismissal of pop music and the indulgence of fan worshiping (Marshall, 1997; Rojek, 2011; Waksman, 2015; Shuker, 2016). The lack of authenticity debate over pop music is also rooted in the manufactured nature of pop (Rojek, 2011). Due to the nature of the fan demographic there is also a gender stigma towards pop music in which it appeals to mostly teenage girls and therefore is

feminine. In reality, masculinity and femininity are configured and their meaning is communicated through popular music (Whiteley, 2015) along with the mass distribution across a wide and varied array of listeners (Rojek, 2011). Fangirl has taken on an identity category and verb referring to their deep engagement within the fandom, and the term itself means different things to each individual (Korobkova, 2014).

Teen Pop

Teen pop is regarded as a transition genre responsible for guiding audiences from the childhood toy market to the youth market. The target market is females ranging from 10-19 year old (Korobkova, 2014). Like pop, teen pop is inherently manufactured with the goal to sell as much as possible. Thus, the conflict over authenticity continues and the question of if fans efforts are authentic and credible or just an extension of the music industry's image marketing ploy. With technology in the teen pop genre, the power and engagement of teenage girls can be pivotal and central to artist success.

Boy Bands and Fan Studies

Bedroom Culture

Bedroom culture is the most prominent theory in which fan culture exists. As noted above there are institutional biases that portray female pop music fans as obsessive and hormonally-driven. Angela McRobbie first proposed bedroom culture through her study of girls and subcultures (McRobbie and Garber, 1976; McRobbie, 1990) that explains the importance of bedroom culture for

teenyboppers. However, the musical tastes of these fans, as she notes, are reflective of 'their status of future girlfriends and wives, and expectations regarding emotional servicing of male partners' (Whiteley, 2015), thus the theory that adolescent girls use the idea of male idols as an outlet for their evolving sexuality in preparation to meet boys (Lincoln, 2004). The sexualization of celebrities and idols can cause confusion for pre-teen audiences while also asserting the development of female sexuality. McRobbie's idea of young girls fetishizing male performers does little to describe a girls' emulation of a female idol in similar ways male music fans like to resemble their idols.

The bedroom is also described by Lincoln (2004) as a biological space that is home to peer-centered girl culture where in this space teens can "pass through groups, change identities and play their leisure roles for fun" (Frith, 1983 in Laughey, 2006). The bedroom is historically where adolescents participate in fandom while also given a safe space to explore their self-identities and what it means to grow up. Using key concepts of bedroom culture, it can be deduced that Adorno's belief that people prefer solace instead of social aspects of music (Negus, 1996), however this is not applicable to intensive music consumers (Laughey, 2006; Korobkova, 2014; Korobkova and Black, 2014).

Bedroom culture can also be synonymous with teen culture. Teenage culture is defined as "a contradictory mixture of the authentic and the manufactured: it is an area of self-expression for the young and a lush grazing ground for the commercial providers" (Hall and Whannel, 1964 in Shuker, 2016). Youth is also

consisted of “mainstream majority” and minority subcultures that are shaped by members (Shuker, 2016).

Idolization

Pop stars are meant to embody a relatable persona and emulate an identity for fans to latch onto and idolize. Through this idolization female fans are believed to only be interested in the idol themselves instead of the music they perform. This is due to the institutional biases, sexualization and inscribed codes noted above. The blind worshiping of fans is considered low taste due to fans need to participate in the latest craze, further noting that pop music products are disposable.

Teen idols are specifically transitional icons for youth and are lacking authenticity due to the fabricated nature of pop and marketing to youth masses. There is an ambiguous representation of sexuality expressed through male performers as “baby face” and the need to be a nonthreatening image to ease fans into the transition from toy market to youth market. Through these careful marketing strategies there is an assertion of heterosexual ideals between male performers and their female fans.

Boy Band

The common “boy band” was popularized in the 1980s as manufactured all-male ensembles that harmonized and worked in choreographed moves. It also birthed the image of hormone-driven female fanbase. “Boy band,” like “fangirl”, is considered a destructive term in relation to the negative connotation

towards pop music and clear association to teenybopper fandom and bubblegum pop sound. However, boy bands are defined by the nature of their audience where they exist “only when they cause hysteria” (Hansen, 2008; Walsh, 2008). Hysteria is a practice rooted in the stigmatization of pop music that signifies the deeply emotional experience a young and female audience has with their idol. There is no question to a boy band’s authenticity since it is transparently part of the superficial star-making television machine represented by reality television shows such as The X-Factor.

The imagery and persona that characterized boy band members are their non-threatening demeanor, which is desexualized by marketing teams in order to be relatable. However fan communities can fabricate a sexualized image that suits them. The “teenage heartthrob” is thought to be because of an obsession with the Americanized glorification of youth that lets boy bands coincide with teen culture as a safe outlet for the expression of adolescent sexuality (Laughey, 2006). A fan’s interest in an idol often focuses on image and persona of the star giving fans pleasure and empowerment (Shuker, 2016). Celebrities are brand names for cultural commodities (Marshall, 1997) and thus need to accept fan practices as part of their job. The problem with aging fans is that their tastes change over time along with their preferred music choices, but aging allows a new youth market generation to emulate the same practices to which perpetuates the continued generational success of boy bands.

Key Participation Practices

Being a fan encompasses typical practices to validate one's position, as there are varying levels of fan engagement from causal to intensive (Laughey, 2006) and not every fan will participate in all known practices. Again, bedroom culture is included in practices simply because it is where most practices happen. Also, current bedroom culture theory needs to be updated to account for technology as well as encompassing the act of co-operative labor.

The most important sector of fan practices is creative play and collecting due to their position within the theory of connected learning. Connected learning is the idea that fans use their personal interests to promote learning through a drive to gain knowledge and expertise in an area, this area being the subject of their fandom (Korobkova, 2014). Learning is interest-powered, peer-supported and production-centered in an openly networked environment for a shared purpose which is why creative play, such as paratexts, is essential to the inner workings of fan culture.

Fans tend to submerge themselves in the lives and images of their idols. There are harmless labor including the creation of dedicated sites, remixing texts, writing and reading fanfiction and intensive labor, such as mass spamming and borderline stalking of idols. These practices are also a way for them to digress from any parental controls on their image and identity (Laughey, 2006), begging the question of if parental control is still relevant within social media since fans have the ability to cultivate their own online semi-public appearance away from

adults. However, this study will not discuss the associations between music and rebellion.

Rationalization for fan behavior lies in Suhr's (2009) theory that the more participatory work fans put into their devotion, the higher the chance of being noticed by their idol (Powers, 2015). Costs associated with participation are that of time, attention, information or money but fans are seen to always participate regardless of compensation. Fan co-creation reinvents pop culture, hence expanding remix culture through paratexts. Due to varying disposable income and social class status of each fan, participation varies due to what is available to them. It can be noted that most super-fans and participants are that of working class families or above who have disposable income and can afford to sustain creative practices.

One Direction's Place in the Study

Artists tend to disband the act once their popularity begins to wane. In the case of One Direction, the exit of Zayn Malik mid-tour due to claimed mental health issues and beginnings of a solo career makes sense for the ultimate hiatus. The fact that all five members have begun solo careers during this time is not unsurprising since they auditioned on the X-Factor UK as solo male singers before being grouped by Simon Cowell in order to make it further in the competition.

The transition into mature acts is not always smooth or easy as there are pressures to remain idealized and need to rebel from their boyhood past. Due to past connection to boy bands to be taken seriously as an artist there is a need to

find and justify one's own authenticity and autonomy. The benefit for artists breaking away is the already established fan base that leads to profit potential and a way to tell if the solo project will be a success. Lastly, a reason for disbanding the act is that members grew up. Again, this study is not concerned with rebellion although it must be noted.

One Direction has been the latest boy band phenomenon that has redefined the term and broken historical boy band stigmas. They have the largest and most dedicated fan base topping over 100 million fans across all social media accounts. One Direction as an entity encompasses key themes of idolization and bedroom culture relating to fans which are needed to explore fan participation in fandom. This paper will investigate and evaluate why female fans devote their lives to this band. Using Suhr's (2009) principle of established fans, the continued participation in the fandom amiss the hiatus can elude to how fans engage and define the solo career success.

Most importantly this paper is concerned with investigating the following questions:

1. What drives these dedicated fans to participate?
2. How has fandom changed?
3. Are these fans more than hormonally driven, hysterical obsessives like stigmas and previous research suggests?

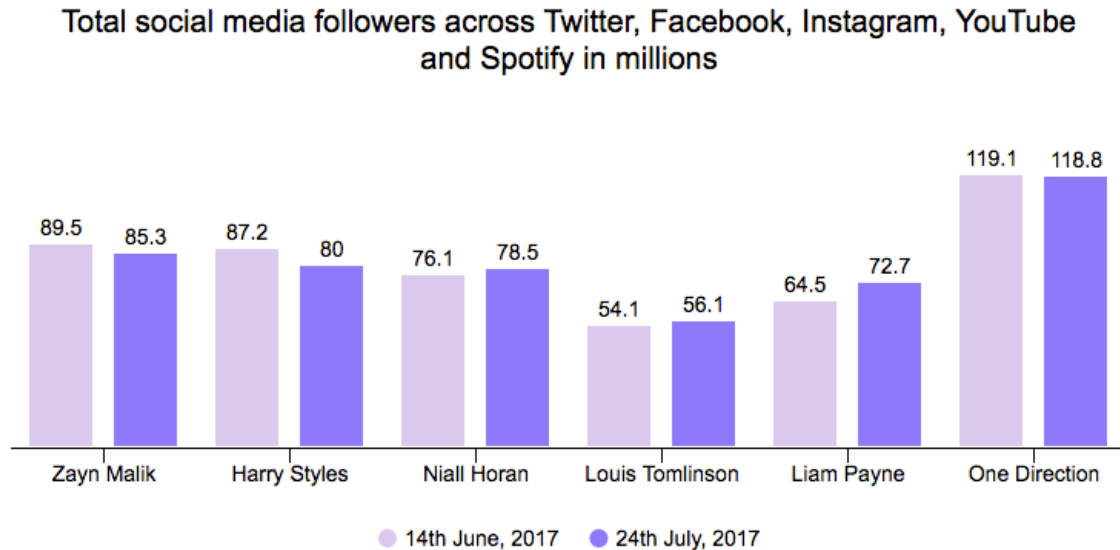


Figure 1: Total social media followers for One Direction members' and band accounts in June and July 2017.

Methodology

This study is concerned with “the understanding and representation of experience [and] presenting and explaining the culture” (O'Reilly, 2012 in Musgrave, 2017) in which the One Direction fan experience is located. One Direction, hereafter referred to as “1D”, is used as an anchor to illuminate on super fan culture since they have one of the most prominent fan bases. Using these fans as a case study helps clarify the reason why fans participate and engage. Three qualitative methods were used in this study: observations, questionnaire and interviews.

Observations of “undiscovered territories” as suggested by Duffett (2015) took place over the course of two months following select fan accounts on Twitter, Instagram and Tumblr. This was to see how fans interact and what

content they disseminate since each platform caters to different types of fan accounts. A questionnaire was used to gauge information and a chance for fans to elaborate on their practices, while interviews were used to supplement and elaborate on questionnaire responses since simply viewing fan posts does not give evidence of why they participate. Hence, the latter two methods were used to study opinions, feelings and to “delve and explore precisely... subjective meanings” (O’Reilly, 2012 in Musgrave, 2017). There is a bias in conducted interviews since discussing through email omits feelings that aren’t said making a full account difficult. This case study generalizes 1D fans in reference to greater fandom exploration. Variation sampling across fan habits was used online however most respondents who engaged with the questionnaire are fans of the band. There is also a bias because two interviewees are dedicated band bloggers and come from a deepened point of view, which is helpful to this study although it is the only point of view.

The questionnaire contained four main sections: demographics, music consumption, fan practices and pop music opinions. The questionnaire was open to all social media users and also distributed to select fan accounts on Twitter, Tumblr, Instagram and Facebook. The aim was to reach known fans of 1D with varying consumption habits and fan intensity, while also seeing how non-contacted respondents engage with tags relating to their passion.

First, I sent the questionnaire link and explained the purpose to Tumblr blogs I knew from years of music fandom blogging. These blogs were fans (now or at one time) of 1D who are over the age of eighteen. The main goal was to find

my core demographic across a range of 1D music fan intensity, from currently participating in practices to previous casual fans of the band. Next, I posted the link and description on my social media platforms (Twitter, Tumblr, Facebook and Instagram) tagging relevant 1D and research tags. I then began reaching out to users on the sites who when searching the tags have the top rated posts and recommended accounts, because it shows that they are active members with a significant following to place. I did not contact any fan whose profile said they were under 18 years old. In total I contacted 10 fan Twitter accounts, 20 Instagram accounts and 75 Tumblr accounts. As I was contacting I realized that I had more responses coming from Tumblr fans than the other two platforms. From this I decided to invest most of my research from the perspective of Tumblr fans. Although I contacted many accounts very little responded back. The majority of my responses came from the open-tagged questionnaire link. I received a total of 82 questionnaire responses. Unfortunately, since it was an open link I received 28 responses from minors that had to be deleted because of ethical concerns. Incomplete surveys and troll account responses were also nullified. Although responses had to be deleted, it shows that minors are more likely to engage with unknown content associated with their passion.

The data collection took place via Survey Monkey link through June and July 2017. Since the Internet and fandom is not territorialized, research is from a range of continents. However, due to researcher personal account bias many of the responses are from the USA. Due to the limited time and resources available, questionnaires were handed out via contact to fans with the difficulty of knowing

whether they will respond and finish the questionnaire. In total there were 40 valid surveys, although it is not an ideal amount it does give a small sampling of fans. The collected data was analyzed by the researcher and by Survey Monkey statistical software.

Lastly, Three interviews with proclaimed fans took place. Two having dedicated Harry Styles social media handles from Tumblr, who were excited to talk about their stans. These interviews were conducted with Australian fan, Phoebe, via messaging app Whatsapp and American fan, Maddy, via email. The third interview was with casual 1D fan, Natalia, from Facebook via email.

Questionnaire

Key concepts in the questionnaire include:

- **Music consumption:** Showcases how patterns have changed and evolved with social media. Takes into consideration discovery and casual listening via preferred media either categorized as streaming, YouTube or traditional methods.
- **Personal attachment:** To distinguish the casual verse intense fan and further determine the personal and tailored experience music holds for these respondents.
- **Sexual theory:** Rooted in bedroom culture and aids to the determination of fan intensity. Also shows how these fans relate and associate themselves with the band members.
- **Fandom practices:** Shows how they participate and engage with fandom.

- **Identity:** Shows if negative stigmas or associations to the things they like impact them.

Assumptions before the questionnaire include:

1. Fans mostly consume via Internet and mobile apps.
2. Most fans engage in romantic fantasies including fan fiction. Intensive fans have the same favorite member, most attractive member and favorite solo single. Showing that they will follow their idol across platforms and still support them into their solo career.
3. Most fans participate in four or more core practices listed.
4. Fans have an innate attachment to the band and the music. They want more than the assumption of marrying their favorite member.
5. Most fans do not care about boy band stigmas but do care about how people view them for liking childish music.

Findings

Demographics

There are some descriptive statistics that emerged from the questionnaire in the following target group demographics: country, age, gender and music consumption.

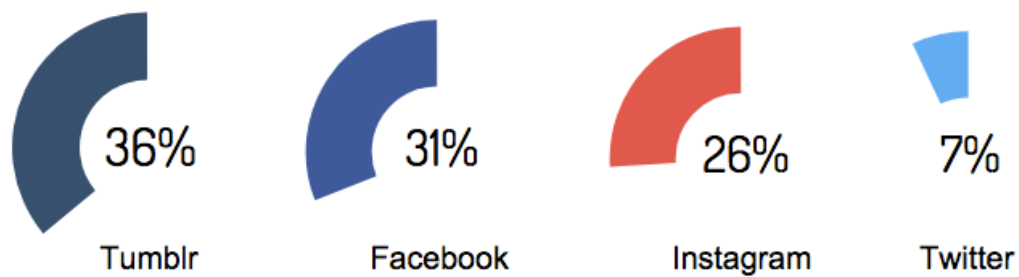


Figure 2: Percentage of respondents' click-through for the questionnaire.

Since the questionnaire was distributed online it allowed for a range of respondents from around the globe to further prove that fandom is universal, cross-cultural and not confined to a territory. From contacting potential fan accounts to take the questionnaire it was noted that Tumblr fans were more likely to engage, perhaps because of the platform's more personalized format and ease of contacting, along with the open-mindedness of users that will be discussed later.

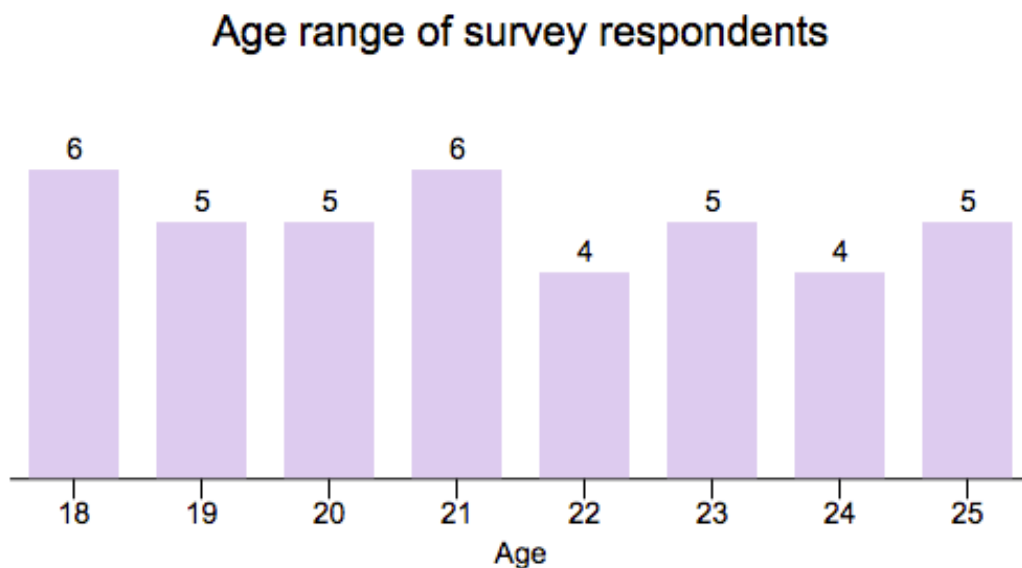


Figure 3: Age range of questionnaire respondents.

Using Frith's (1983) idea that age relations are a better indicator than class relations in fandom demographic information was assessed. All respondents were between 18 and 25 years old and self-claimed music fans from across the globe. Using this information, it is hard to infer the levels of disposable incomes respondents have to spend on music, but it is assumed that since they were able to complete the survey via social media that they come from a working-class family. A financially stable working-class background is assumed because fans have access to technologies that facilitate the participation in fan practices. Even though age is a better indicator than class relations the two are intertwined. Fandom as a culture cannot be classed in age because it is de-generational, people of all different ages can engage with music they love. To fans age does not matter, if they have the same passion they will be friends. Although this paper tries to rationalize the two, differences between age and class relations in modern fandom needs to be explored further to consider varying degrees of available resources to fans across the globe.

In terms of gender, 39 of 40 respondents are female giving an ample sampling of their motives to counter Laughey's (2006) consumer theory by giving insight into the female experience. As for music consumption, all but one respondent consume music daily.

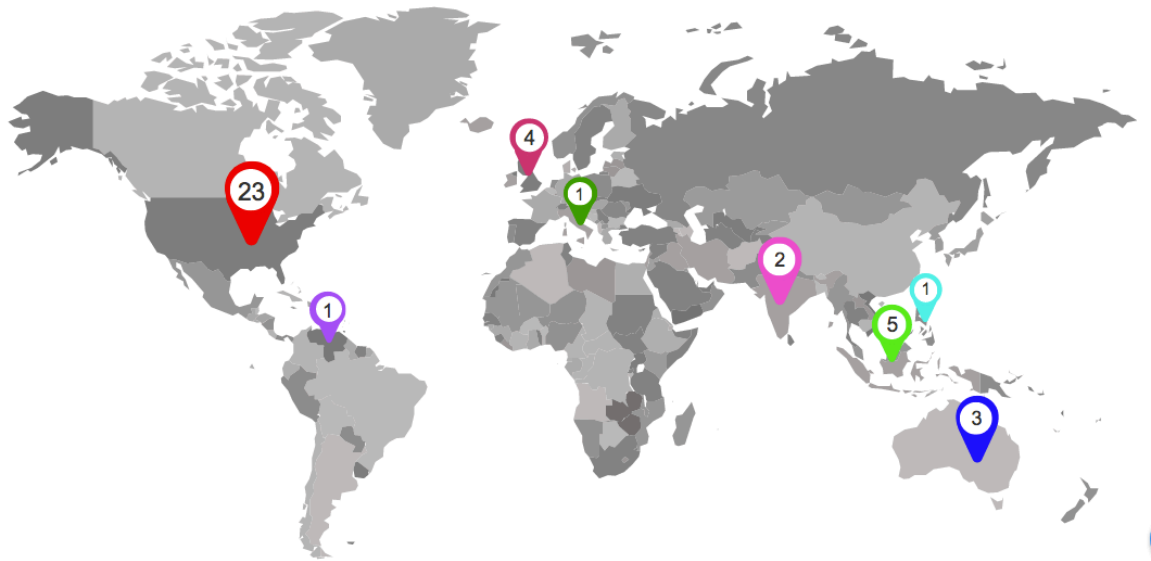


Figure 4: Map of respondents' country of origin.

Consumption Habits

Respondents consume music most often through streaming service Spotify and YouTube and the least used medium are traditional methods such as radio and television. Likewise, respondents consume most pop music on Spotify, but unlike all music, radio is the second most used medium for pop music. Other mediums for consumption noted by respondents were JOOX, an Indonesian streaming platform, Soundcloud, illegal downloads, iHeartradio, Android Music, Pandora and CDs. This information describes how consumption habits have changed and are more on-demand based today. Although some Spotify users claimed to use the premium subscription it can be inferred that music listeners prefer to consume music through free mediums exercising the shift towards non-purchasing consumer behavior where they would rather stream music than pay for a physical copy (Laughey, 2006; Duffett, 2015).

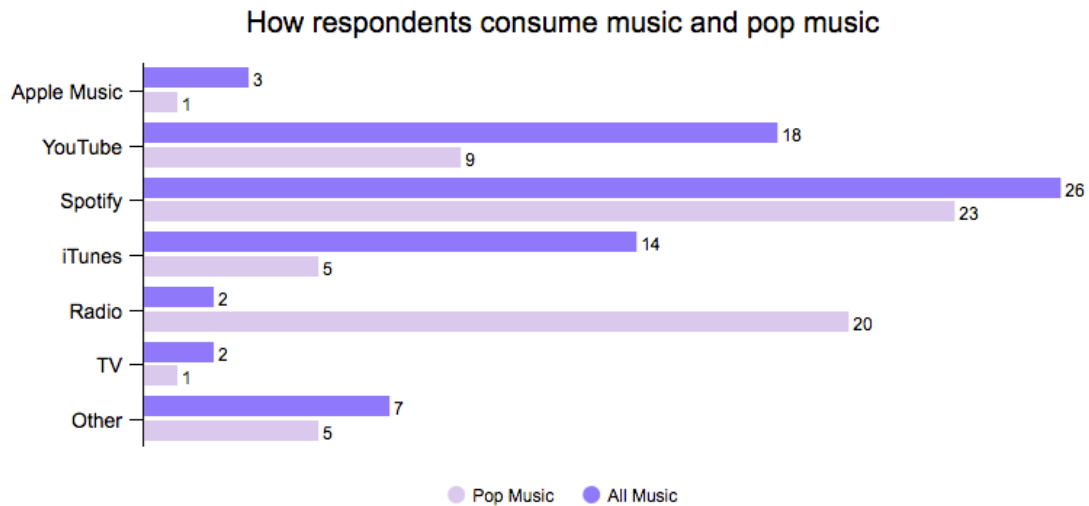


Figure 5: Amount of respondents consuming mediums.

Laughey's (2006) principle of females as casual consumers does not apply to these 1D fans. These female fans consume music across a range of platforms and prefer listening to a range of genres than just Top 40 pop. Respondents were classified using Laughey's range of intensive and casual fans, which is elaborated later.

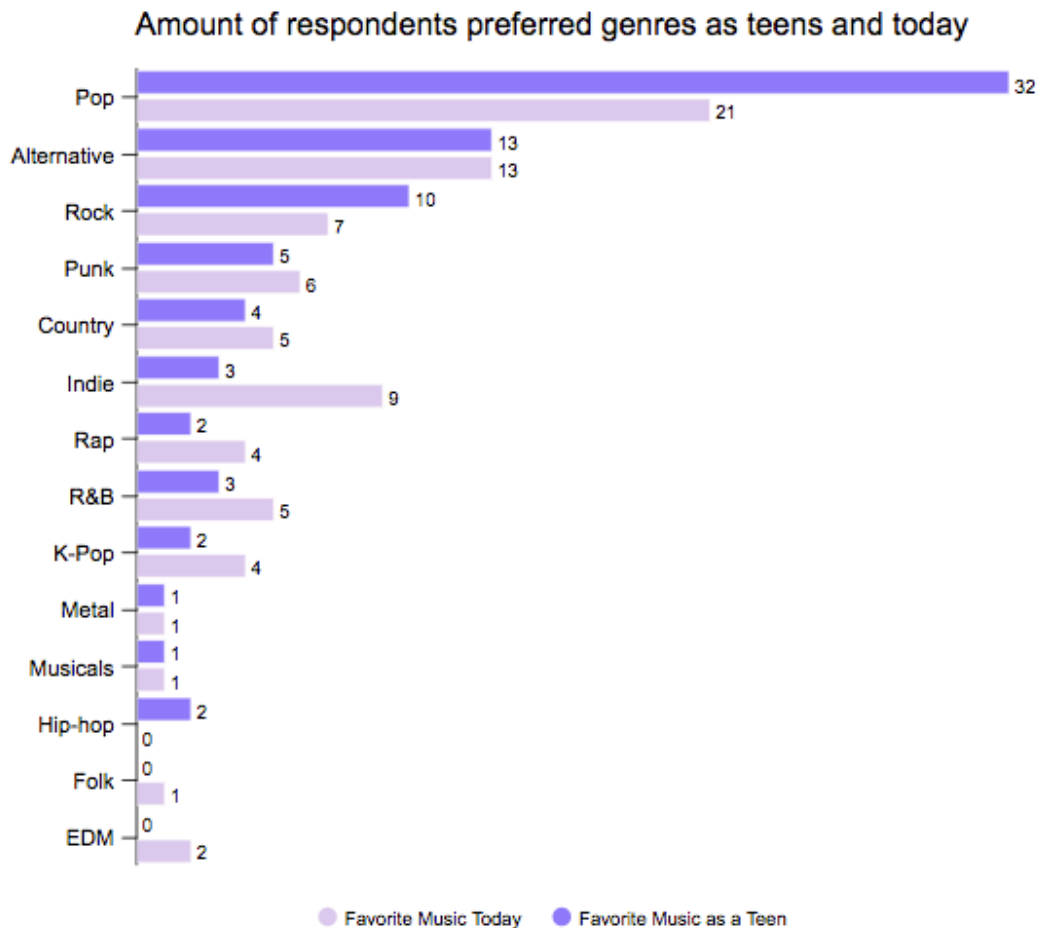


Figure 6: Amount of respondents preferred genres as teens and today.

The range of data in Figure 6 shows that tastes change and evolve with age. Pop music is still the most listened to according to these respondents, which can also be tied to their empowerment as fans on social media. Although Laughey is correct in that these females prefer pop music, it does not mean that they are wholly influenced by populist taste. In order to successfully confirm this correlation the relationship between music's influence on daily life needs to be researched further to see if populist taste actually influences female fans. They are interested in an eclectic range of music even though pop is reigning. This pop

preference is mostly because the respondents are avid 1D fans and still prefer that genre of music. When looking at age in regards to genre preference, 1D is really the only pop music older respondents listen to. The change to eclectic tastes also comes with age and may be because of playlist culture and the blur of boundaries between genres, however more research is needed on this correlation.

The change in discovery methods between One Direction and solo careers were investigated. Oddly, two respondents discovered 1D through Zayn's emergent solo career in 2016. The problem with this evaluation method is that the discovery of 1D is not fixed into one time period, it could have happened any time since their formation in 2010 and does not consider fans that have been there "since the beginning" against more recent fans. The difference between the two demonstrates how music and discovery are everlasting. Although, since the solo careers of members have started to emerge within the last year it can be said that most respondents discovered the band during their peak.

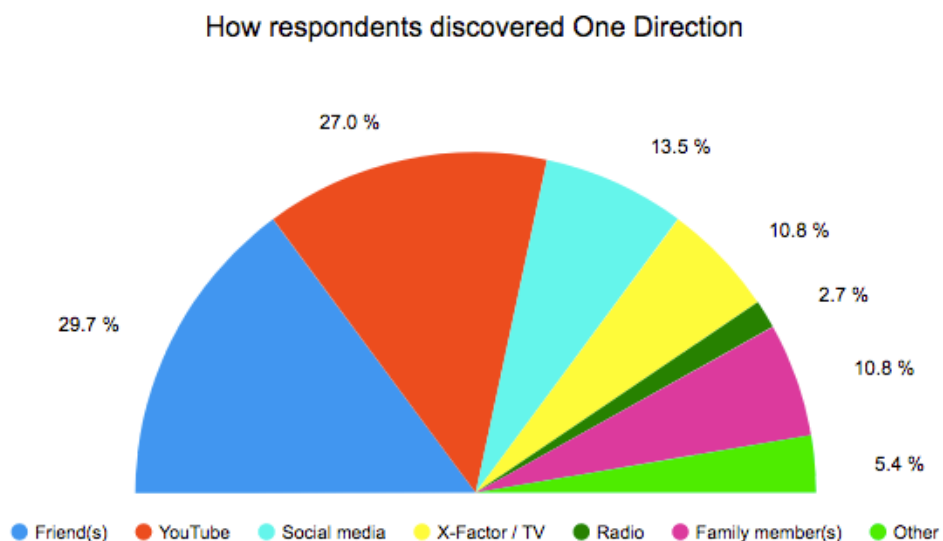


Figure 7: Percentage of how respondents discovered One Direction.

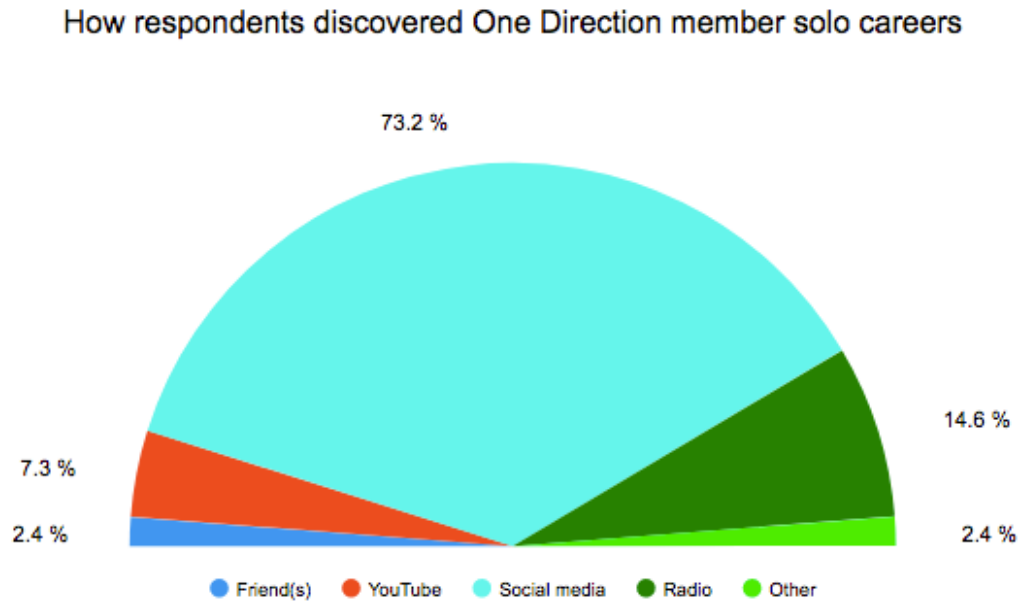


Figure 8: Percentage of how respondents discovered the solo careers.

The use of traditional discovery methods like television and word-of-mouth are less common today due to the change in discovery which shows the importance of social media technology today as a main place of engagement. Respondents rely more on personalized self-discovery through social media platforms, YouTube and radio rather than recommendations from friends and family. Other discovery methods noted in the questionnaire include the use of CDs, iTunes and Internet downloads.

For these respondents music is a very intimate and personal experience. This could be due to the influence of social media and playlist culture where music is mobilized and tailored to each individual. Respondents like music that is “catchy and sounds good” (Respondent 2). The most important aspect of music is how it makes them feel and if they can relate to it on some level. The intimate

and personal connection respondents have to music can be related to their daily consumption pattern, or ease of access to music in a non-purchasing and streaming culture. Music is more than an accessory to life it is an integral part of it, not only with the music but also with the friendships and connected learning in the fandom.

These fans have an appreciation for art created by the artist but also the paratexts created by other fans. The lyrics and connection to the music are much more important than the member's looks. For these respondents, music has given them a constant range of positivity and has reshaped the way they think about boy band stereotypes.

Pop Music Stigmas

As noted, pop music is seen with distain due to its mass appeal and large female audience. In asking the respondents their opinion about the negative stigma against pop music respondents had mixed feelings. All respondent opinions reiterated that pop music stigmas lie in hysteria, consumerism and lack of authenticity associated with the genre.

Those who did believe there is a negative stigma against pop music feel it is because of the oversaturation of pop content across mediums that makes them resent the massive genre. They also believe that they were conditioned to have an inherent grudge against the genre based on institutional stigmas and a need to rebel against conventions, especially those that are considered inauthentic (Waller, 2017). These biases are because pop is "perceived as common and lacking depth" (Respondent 32). It is also because of the

assumption that pop music is shallow and artists aren't talented because they are transparently manufactured (Respondent 1). A large part of this stigma is rooted in the authenticity debate between rock and pop genres, one respondent believing "you are only allowed to like The Beatles and if you don't then you are insane" (White, 2017). This depicts a hierarchy between genre tastes. There is an assumption which comes from "music snobs" that assumes "you don't have your own mind and only follow trends" (Respondent 21) since mostly teens listen to pop music and it all sounds similar (Respondents 20 and 27). Pop music is considered "fake music" due to inauthenticity (Respondent 26) and how "over the years [it] has been associated with females" and that is why it is perceived as low taste (Cotonou, 2017).

Those who do not believe in the negative connotation say it is rooted in pop music's popularity, which ironically is also the reason there is negativity. Pop music is positive and made for everyone as it is a huge and inclusive genre. It is manufactured to be popular and the highest earning music in the business but this is a known fact to all listeners. If the music is good and people who are listening to it are happy then that is all that matters.

Others believe the debate is subjective and depends on where listeners live and whom they surround themselves with. Noting cultural differences in regions where one respondent says she was "whitewashed" in her community for "liking pop and not rap, hip-hop or R&B" (Respondent 10) claiming that whom one surrounds themselves with dictates what is cool or not.

Percentage of respondents who believe in negative connotations surrounding pop music

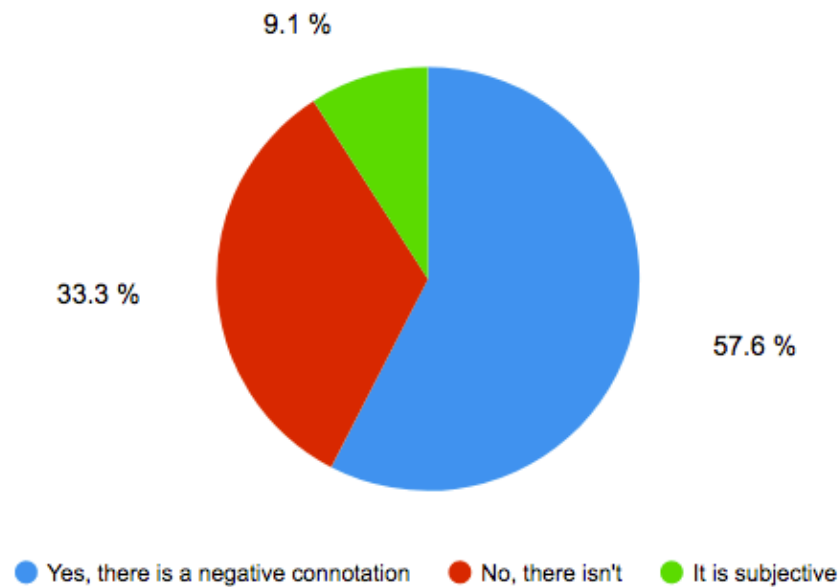


Figure 9: Percentage of how respondents view pop music stigmas.

One Direction and Stigmas

Although many respondents believe there is a stigma against boy bands they do not care. Dedicated band blogger, Phoebe relents the boy bands place in music industry and marketing:

“The very crux of a boy band is their desirability, they need to be seen as desirable and attainable and available for the demographic... A large part of the boy band kind of atmosphere, environment [is] that you know, people want to get with them... A large part of the image of these guys is kind of, yeah their sexiness, their appeal to women” (Waller, 2017).

Those who do believe in the stigma associate it with authenticity and fan behavior as outlined. Respondents feel like boy bands are “mocked because their fans are mostly little girls” (Respondent 4). For one respondent, “people teased me and called them names... I’ve learnt to ignore the rude comments and be proud of our lads because at the end of the day, it’s my choice... they make me happy” (Respondent 8) showing that no amount of negativity can deter these fans from their idols because their “love for them overshadowed the hate [they] got so much more” (White, 2017). The negative stigma arises from the oversaturation of 1D content across all media platforms that created distaste for the band like it did for the pop genre. Like previous boy bands, 1D were manufactured and made to appeal to the masses. They were thought of as childlike and a guilty pleasure due to teenybopper appeal. As a result, a respondent “was embarrassed about liking them at first. They had a certain fandom of crazed preteens attached to them” (Respondent 24). This reiterates the presence of gendered music stigmas. Again, one respondent reflects on the difficulty of loving the band throughout stigmatization:

“I heard lots of ‘you only like them because they’re hot’ and ‘their music sucks! They don’t even *write* their own songs’. It wasn’t cool to like music that wasn’t composed by the recording artist and didn’t have a deep meaning” (Respondent 30).

Like pop, the subjectivity of 1D being cool lays in whom the listener associates with. Oddly, for one respondent liking the band was common practice and those who didn't listen to them were the minority, quoting "Whoa, what are you doing with your life?" (Respondent 10). Likewise, this demonstrates how peer influence is still important in shaping youth culture. Those who said things were subjective were reiterating Shuker (2016) in saying that youth is consisted of mainstream majorities and minorities that are shaped by members.

Percentage of respondents who considered liking One Direction to be "cool" growing up

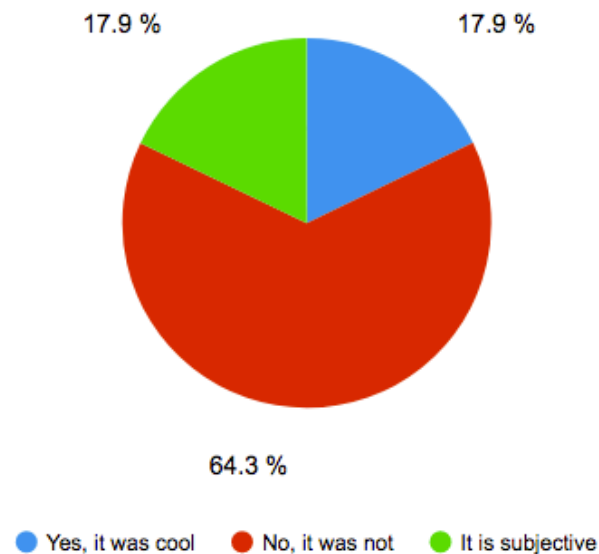


Figure 10: Percentage of respondents who considered One Direction as "cool" growing up.

Fangirl Stigmas

Respondents believe that gendered terms are configured like Whiteley (2015) suggests. Fangirl is an identity category and a verb, meaning different

things to each individual (Korokbova, 2014) but society paints these girls as crazed when all they want are to pursue their passion.

When asked about what the term “Fangirl” meant to them many saw it as a negative word in society although they identify with it. To both Phoebe and Maddy “fangirl” means being excited about something and needing to express their love and passion for it as well. To them, it is men that give it a negative connotation. Fangirl is a gendered term for a fan based in a “patriarchal doctrine that women are emotional and cannot make rational decisions” although “men engage with [fan behavior] daily... But because they’re men it’s not embarrassing or like over the top or like crazy” (Waller, 2017). It is in the human condition to label things, which is why this term exists and the connotation comes from societal holds where men make this devotion sound embarrassing. Although this study does not take gender roles and misogyny into account it is worth noting how fans feel about social standings and that it should be researched further. Fangirl is a positive identity that these females embrace. They know their place and how their participation and paratexts helps the wider music industry and artist careers; “fangirls are the workers behind every artist, if it wasn’t for us they wouldn’t be anything” (White, 2017).

Percentage of respondents who care about stigmas associated with the things they like

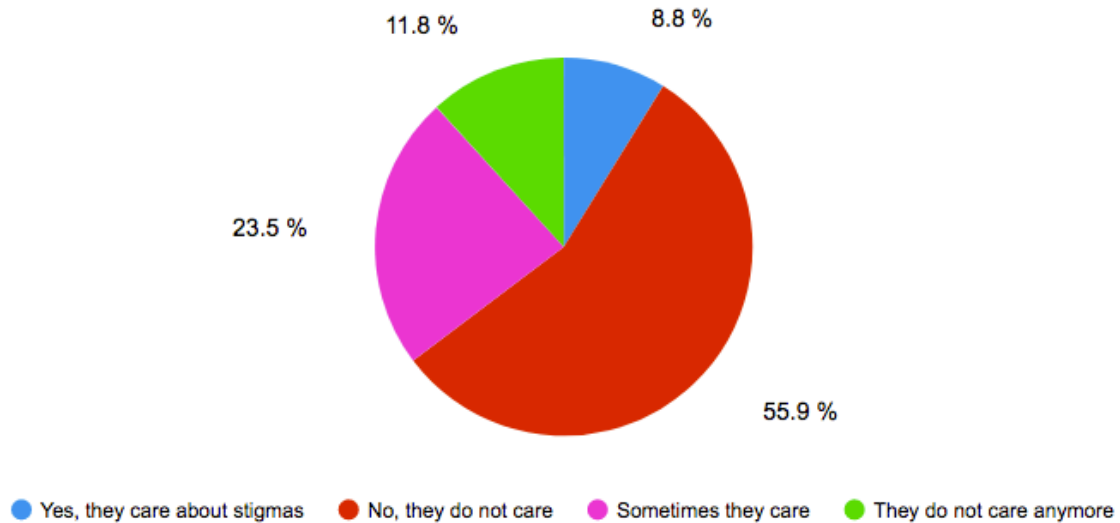


Figure 11: Percentage of respondents who care about stigmas.

Power of the Teenage Girl

Within the topic of fangirl there was a strong theme that stood out between interviews: both females believe that there is a very strong power held by teenage fans. They believe that teenage girls are underestimated by society, driven by happiness, and the reason why 1D is one of the most successful boy bands.

These hobbyists have power in creation and to disseminate information (Rojek, 2011) however they strive for more. According to Phoebe “Teen girls care a lot more than boys and that’s where they get their power” (Waller, 2017). Their motivations are happiness and positivity, and wanting to spread the love they feel because there is power in positivity. Phoebe was the most vocal about the prejudice towards teenage female fans:

“I think teen girls are shrugged off because they’re girls... I think that women in general are shrugged off because we live in a society in which high powering positions are dominated by men. And they perpetuate this kind of doctrine that women are emotional and we can’t make rational decisions and we’re not rational, and all this kind of bullshit that means that – and it’s pervasive... I think they get shrugged off because it’s like they don’t know shit when actually, especially in this day and age... they have so much information at their fingertips...” (Waller, 2017).

Happiness is the main driver for fans. They participate and obsess and want to give the band all their money because “that’s the only way I can show [them] how much I appreciate what [they’ve] done” (Waller, 2017). Fans see themselves as the reason why One Direction are famous, “we control how successful these men are and control how much press they get everyday” (White, 2017). Due to social media fans have more access than ever, they know more and have access to more information than before. This information includes a “wealth of knowledge of where the boys have houses, what they own, who their social circle is, where they are... They know where they are and when they are” (Waller, 2017). It is believed that fans are able to access otherwise classified information because of fan service. Due to fan service and fandom conspiracy, Phoebe and Maddy believe that management is still controlling the boys’ every move, specifically the relationship between Harry and Louis. The idea of fan

service comes from management and is believed that they feed information to super fans to make the boys seem more attainable and drive public relations.

Fan service and wealthy fans are another area that needs to be studied.

Fandom Toxicity

With power comes entitlement. The toxicity and negative behavior seen throughout the One Direction fandom is based in three main spheres: entitlement, shipping and hierarchy. Entitlement is how fans behave in regard to the artist. Since celebrities live in a closer social space than before fans feel an entitlement that celebrities owe them. Many fans think of celebrities in relation to themselves, which is why they stalk members virtually and physically. The rationale behind this extreme behavior and mobs is validation; “I wouldn’t want to do it by myself because that’s weird and creepy, but if there’s five of us doing it it’s not so weird and creepy” (Waller, 2017). The stalking aspect of the fandom is bred by the oversaturation of 1D content and the fan service idea. Update accounts serviced by management know everything about the members’ lives and disseminate information to their following where “loads of people follow them because they want to meet [the boys]” (Cotonou, 2017). However, to some fans others participate in extreme behavior consider the intense fans to be creepy and are invading the members’ privacy. This describes the blur between fantasy and reality in fandom. However, all fan service ideas are only speculation unless confirmed by 1D’s management team or serviced accounts.

Shipping is harmless and not toxic by nature, although the shippers of Larry Stylinson; the faux romantic relationship between Harry Styles and Louis

Tomlinson, are seen to cause the most problems within the fandom. They tend to attack community members who have differing opinions and “hate on the people the boys are linked with” (White, 2017). “Larry” shippers believe in the conspiracy that they boys are being controlled and are forced to “be straight” by management and the industry (Waller, 2017; White, 2017). Although Larry-stans are a large part of the current fandom, members are only really in the fandom for the music and content rather than the relationships between the boys (Waller, 2017).

Along with Larry accounts, there is a hierarchy to the 1D fandom with big accounts causing the most fanatic debates and confrontations. This hierarchy mimics childhood and online bullying. These accounts don’t realize the influence they have by projecting their opinions and views to thousands of impressionable followers, “[big accounts] could kind of say things and then they get blown up out of proportion or they can be harmful” (Waller, 2017). There is no in-between being rude and loving in the fandom according to Phoebe and Maddy, they stay for the music and the happiness 1D instills.

Participation

As it has been proved, music fans are not passive listeners. Using the casual and intensive classifications it is noted that fan participation is rooted in: community, attention, happiness and identity. Nearly all respondents have participated in common fan practices. These core practices were chosen because they cover a range of processes depicted in literature and practices noted when viewing online platforms. No respondents claimed to have

participated in extreme behavior, although one did claim to have camped out in a hotel lobby just to meet Liam Payne. According to Laughey, fans are considered either casual or intensive media users. Since each respondent consumes music on two or more platforms I used fan practices to determine if respondents were casual fans or intensive fans. If they participated in four or more practices they were considered intensive fans and casual fans for less than four. Respondents who said they used to listen to 1D and participated in fan practices were considered former fans. This takes into consideration all types of music fans: casual, intensive super fans, former 1D fans, and those who were not a fan of 1D but took the survey anyway.

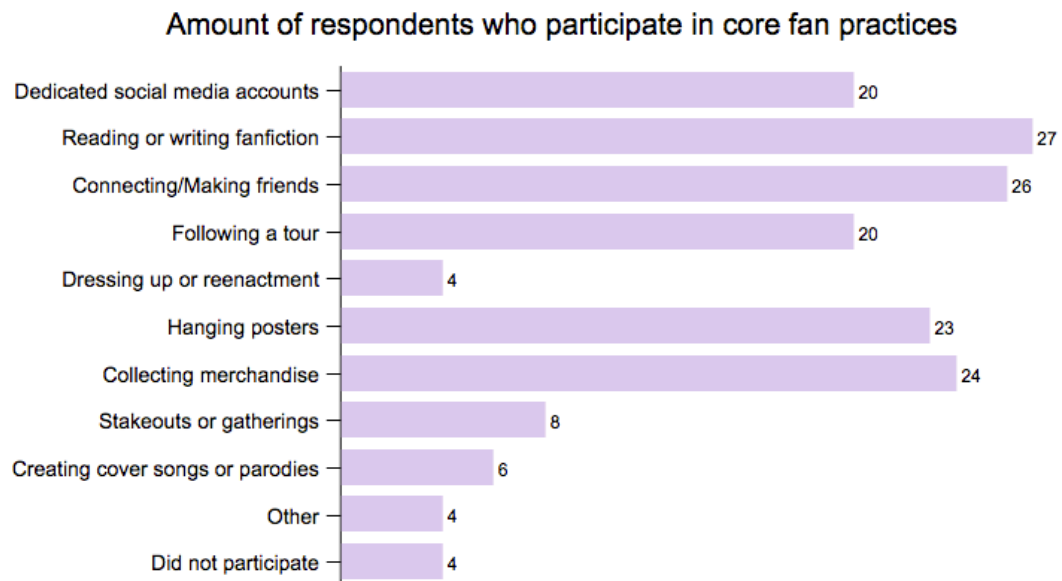


Figure 12: Amount of respondents who participate in core fan practices.

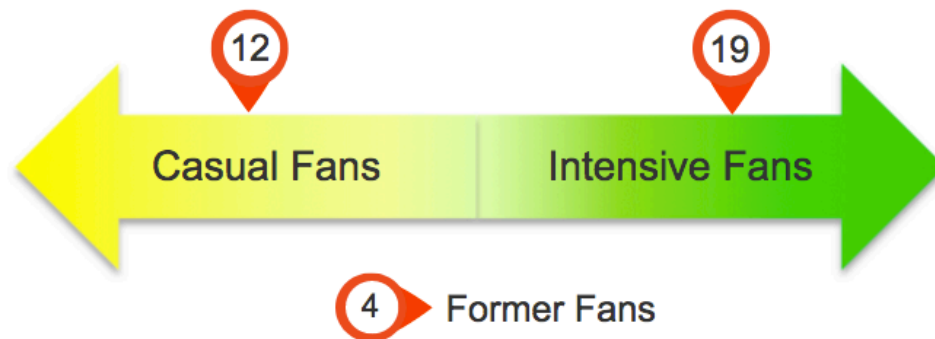


Figure 13: Respondent fan intensity classification.

Bedroom culture assumes Adorno's belief that people prefer solace instead of the social aspects of music but does not reflect the fan community since most participants who participate in fan practices also use it to make friends and connect with others. Due to social media, participation in fan practices does not solely exist in the bedroom any more, but as a mobile entity to a fans life. According to one respondent, "Social media is pretty much important for fandoms because it's the easiest and sometimes the only way that fans can share freely and without being judged about what they like..." (Respondent 11). Although social media makes keeping up with the members easier it requires "a lot of effort being in a fandom and keeping up" (ibid).

Some fans participate for attention reiterating Suhr's (2006) assumption that the more participatory work fans put in the higher their chances of being noticed. Attention economy allows users to act as gatekeepers and influencers in their communities and eases the interaction with the celebrity that most fans use to further their social capital. Some fans want their idols to see their creations,

while others want to gain the attention of big fan accounts (White, 2017). They need their idols to praise them and know they exist: “Having [them] see it and praise them is a big thing... On social media platforms [it] gains you followers and I think a lot of people think about things in terms of that” (Waller, 2017). Fans use music and the 1D members as cultural capital to further their social capital within the fandom hierarchy and social media statistics. Hence, big accounts participate for the attention of the idol where smaller accounts strive for the attention of both, however big accounts “make posts simply for notes” and to entertain an established demographic (Waller, 2017).

Personal connection to the music and the happiness it instills is important. Fans want to share the love for something and “it makes [them] feel happy and [they] like talking about it because [they] love it so much” (Waller, 2017). There is a need to express their passion and love for this band because of the happiness and inclusion they feel (White, 2017). Although there is toxicity, the “togetherness” and the familial atmosphere keep fans engaged (Respondent 21).

Fans always participate regardless of compensation because they love the band and what they do. Devotion can turn to obsession where fans need to consume everything members do and be as close to them as possible (White 2017; Respondent 10, 20). This innate need to consume and feel closer to the band is done through constant content creation and consumption. The fans are invested, these boys are an integral part of their lives and they will follow them throughout their careers.

Fans also participate to cultivate an identity. They enjoy the band because the boys are relatable and instill them with happiness. Although stigmas exist most respondents do not care about them because their happiness is more important than the opinions of others because “people will always talk and judge” (Respondent 8). Whether the identity is as a Fangirl, Directioner or a music fan it does not matter.

Connected Learning

Connected learning is an important part of fandom. Respondents have learned how to use digital technology through creating fan fiction, GIFs, graphics and live-blogging. Fans have become digitally literate and open to knowing other cultures that make them more accepting of others. They have also gained social skills and communicative skills. Majority respondents have claimed that being in the fandom and reading and writing fan fiction has given them the courage to pursue writing as a career (Evans, 2017; Waller, 2017; White, 2017). They have also learned that not everything requires a reaction in order to stay sane and keep the community together by being able to control their “emotions and not let the internet take over” (White, 2017).

Forging friendships are what keep members in fandom. Of all respondents 26 of them have claimed to have made lifelong friendships through fandom participation. Personal growth includes making these fans more social and confident in themselves. For Maddy, the band “showed what love and affection and balanced friendships are” (White, 2017). 1D has taught fans that dreams can become a reality while encouraging them to self-love (Respondent 8).

Fandom Changes

With the constant emergence of new social media apps there are a wealth of places for fans to participate. Each social media platform caters to different aspects of fandom while each fandom has its preferred platforms that suit differing fan personalities. In this case the major platforms for One Direction fans are Tumblr, Twitter and Instagram. Tumblr is focused on content creation. It is also the main place for fanfiction and is seen to be more open to civil discussions. Twitter is seen as a negative place with rude fans and big statements that get attention. Phoebe notes that, “Twitter fans are very critical and negative and I think maybe because it’s all about those blasé statements in 140 characters or less” which keeps her from engaging on the platform (Waller, 2017). Lastly, Instagram is unoriginal and attention seeking, where users are mostly posting content taken from the previous two sites. In following 10 fan Instagram accounts over the course of two months I noticed that when something happens in the fandom, such as the Dunkirk movie premiere or Niall’s tour announcement recently, the same photos appeared across all fan accounts saturating my feed. Again, this displays the use of cultural capital to further attention and social capital while also depicting how social media acts as a connector and the most important part of fandom to disseminate information.

Bedroom Culture

Fanfiction reiterates sexual fantasies rooted in bedroom culture. Sites such as Tumblr and Wattpad are where most fan writing in this community is published. Fanfiction and Imagines let fans self-insert themselves into stories to

feel closer to the artist and picture themselves with them in many ways. In addition, social media makes it easier for fans to convince themselves the boys are closer and more attainable than in reality. Fantasies are typical within the fandom with Natalia believing that “some fans think they have a chance with actually being with a member of the band so they think about their life with them... Or they just want to take a few moments away from their lives and think about what it would be like if they were actually dating or famous themselves” (Cotonou, 2017). This reiterates the notion that member fantasies are not limited to romantic ones.

Using the idea of bedroom culture and an established fan base it can be deduced that fans will follow their favorite member throughout their solo career. Sexual theory breeds the idea that respondents with the same favorite and most attractive member mimics bedroom culture in the way that they foresee themselves connected with this member. However it does not prove that they fantasize about being with the member romantically. Of all respondents the correlation between favorite member, most attractive member and fantasies are inconclusive. However, some respondents who have the same favorite member were more likely to prefer that members solo career out of all the others (See Appendix 3). Some respondents also admitted to loving anything their favorite member does, this is because fans have an adoration of the member and their personality (Respondents 5, 8 and 10). Most fantasies had are romantic however meeting and befriending the band members are more prominent and mixed since fans can have more than one fantasy. One respondent is convinced that she is

“surely going to marry Niall” (Respondent 7). For some respondents their favorite and most attractive members kept changing with their tastes as they age while others said that having a favorite member is subjective because “they all appeal to all demographics” (Respondent 1).

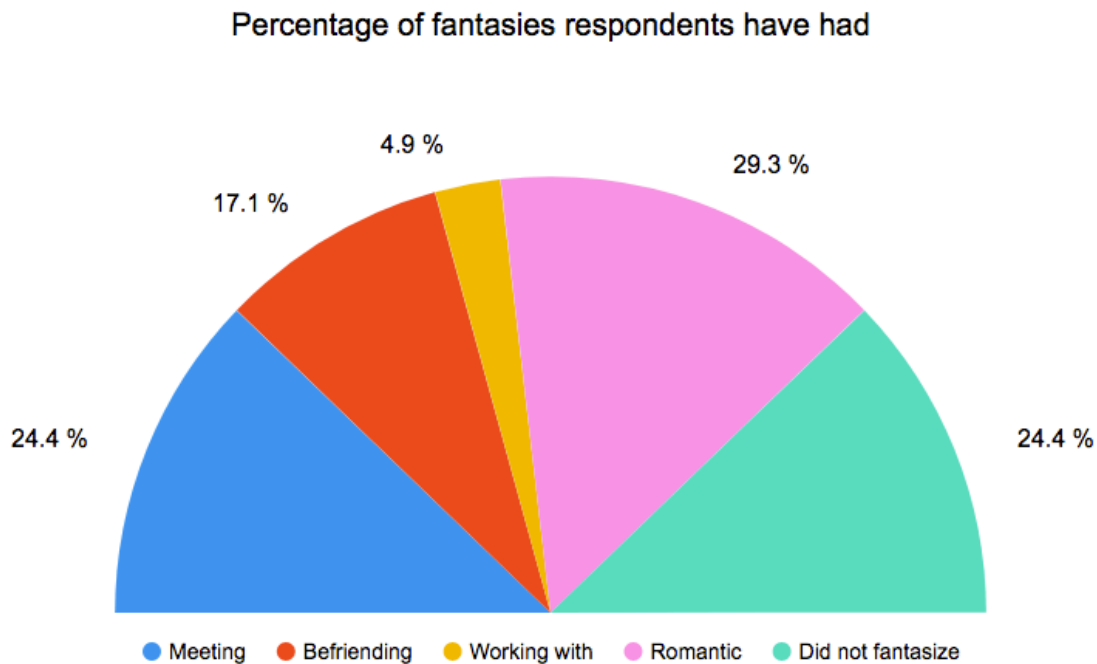


Figure 14: Percentage of types of fantasies respondents have had.

Conclusion

I began this paper discussing fan studies' root in participatory culture and how technology and consumption practices impact participation. I've also discussed how pop music has become gendered and considered low-taste due to its mass appeal to females; as well as how terms such as “boy band” and “fangirl” need to be destigmatized because of the financial, cultural and social capital gains these women give to the greater music industry.

Fandom has become a multifaceted hobby that is not constrained by age restrictions as Frith (1983) suggests and is not revolved around sexual fantasies and male-servicing as thought by McRobbie (1990); nor are fans casual consumers swayed by populist taste as suggested by Laughey (2006). Gender-based stigmas are rooted in bedroom culture, depicting females as fickle and hormonally driven in regards to boy band fandom. Fan culture is not confined by the bedroom but is an integral part of every day life with the mobility of social media technology. Loving One Direction has enabled fans to grow, learn and become well-rounded and literate individuals through connected learning (Korobkova, 2014). Without social media they would not have access to immediately share their paratexts and connect with the One Direction global fan network.

As noted at the beginning of this paper, fan studies are concerned with the empowerment of audiences, democratization of communication and the facilitation of building fan communities. These key triangulations can be expanded to define One Direction fan participation and further the five key assumptions that began this paper and reflect key concepts of: music consumption, personal attachment, sexual theory, fandom practices and identity. These concepts help answer the initial research questions.

In terms of music consumption, respondents in this study mostly consume music via web and mobile apps. This depicts how social media has become the new medium for discovery completely nullifying traditional methods that only cater to Top 40 pop such as television and radio. Family and peer influence are

also less important due to social media and streaming recommendations, which also demonstrates the shift to non-purchasing consumer power on-demand services enable. In terms of Laughey (2006), these fans have eclectic genre tastes and therefore cannot be considered casual consumers. It is noted that age and class relations are intertwined since fandom is not constrained to a generation, however a working-class background is assumed since there is access to modern technology. Hence, while music is personalized, mobile and mostly consumed in solace, it is also an active practice between fandom members.

Social media technology empowers fans because of the close social space in which idols and fans exist. Fans do not feel required to create more participatory work in order to gain their idols attention because they want to show the band how much they appreciate them. Appreciation is done through their co-operative labor and fan practices. One Direction fans are investors and the biggest stakeholders in the band, and the reason for the continued success amiss the hiatus. This study found that fans have more power through co-creation as suggested by Rojek (2011). However, a fan service conspiracy brought up by respondents depicts how fans have more creative power but information still lies with music industry gatekeepers. Also, attention economy and capital gains facilitate the fan entitlement and empowerment that is rooted in their need to be as close to the artist as possible. Fans who did not participate in any practices reassert the notion that fans care more about the music rather than band relationships and stigmas. Those who are influenced by stigmas are due to

the people they surround themselves with. However, most fans in this study put their own happiness above the opinions of others.

Through connected learning fans are enabled to express their true selves while also growing intellectually and identity-wise. Fans have pursued writing careers due to fanfiction involvement, made lifelong friendships and have become digitally literate in the pursuance of fandom participation. Participation is empowered by happiness and fulfilling audience pleasure. Like attention economy, audience pleasure is associated with the pursuance of social capital where fans will use paratexts to gain the attention of their idols and larger fan accounts.

The current idea of bedroom culture needs to evolve past female fans only fetishizing male idols. Bedroom culture as thought of by McRobbie (1990) and Laughey (2006) need to account for the influence of mobile technology and female fans as multi-dimensional participators. This is because there is no correlation between fantasies and content. Fans who have an intense adoration or personal connection to a member tend to prefer that member's career because the member has become an integral part of their lives and fans have an innate need to continuously support the member. Since "we live in a world that can be cruel and let you feel insecure of what you like" (Respondent 11) these fans are united by societal holds and stigmas against them. Pop music is considered a transition genre concerned with the move from childhood to youth and does not apply to these young adult respondents. This shows that pop music is not only a transition genre but furthers its hold in public appeal. Pop music

appeals to the masses for a reason and the segmenting of a teenybopper and female market is rooted in gender stigmas.

Fandom practices encompass the entire fan experience of connected learning and consumption. Social media sites like Tumblr, Twitter and Instagram create communities for fans to congregate. These communities cater to different type of fan personalities and preferences. Through social media fans are able to disseminate pop culture (Waksman, 2015). The fandom itself has its own culture in terms of language, celebrations and support systems. The One Direction fandom also is their own cultural entity mainly concerned with connecting and furthering the boys' careers to suit their own personal pleasure. Practices within fandom can also become negative impacts on a fans because, "The fandom culture is all consuming, there's so much happening it takes up a lot of time. You get emotionally invested and things begin to have an effect on your real life" (Respondent 22).

Being in fandom allows respondents forge identities. As noted, within fandom they are able to express themselves, their happiness and their passion. Some respondents identify with being a fangirl regardless of the gendered-term's connotations. Fan girl is a positive identity that these females embrace. They know their place and how their participation and paratexts helps the wider music industry and artist careers because these "fangirls are the workers behind every artist, if it wasn't for us they wouldn't be anything" (White, 2007). Fans will continue to do what makes them happy, and for respondents that happiness lies in praising the One Direction members throughout their solo careers.

Limitations and Strengths

The data collected has some limitations that distort research results. The amount of questionnaire responses are restricted to 40 due to limited resources and respondents available, hence this research acts as a starting point for further research and fans are generalized because of the small sample size.

Although this paper is a case study on One Direction fans this research gives insight to a wider fandom context that can elaborate on participatory culture, fan engagement and the feasibility of an artist's success industry-wide. Although the core demographic of One Direction fandom members are minors there was an ethical dilemma in contacting them. Also research could have been supplemented by contacting industry representatives to understand the broader picture of how the industry and audiences connect. With only three interviews there is a bias towards a non-varied sampling of fandom. The two Tumblr blogger interviews do give a first handed insight into the fandom's inner workings but leave more questions to be asked. In order to maximize research variation at least four dedicated fans and four casual fans should have been interviewed. The questionnaire did help supplement this limitation although it was limited to standard questions relating to the core themes and do not leave room for respondent elaboration unless given initially.

The study concerns itself with the continued success of One Direction members after the imminent hiatus of 2016. Although their success is touched upon it will require further research over a period of time in order to truly test the strength of the fan and artist bond. At the time of writing, Zayn and Harry have

released their debut solo albums, while Niall, Liam and Louis have released singles. Since the members are in the starting stages of their solo endeavors it is hard to gage the relationship and needs to be assessed over time and place, like fan engagement. Preferences do help to tell who will have a larger following but the truth is that it comes down to music that appeals more to the general public. Throughout the interviews it can be seen that none of the fans think all five One Direction members will have successful careers because public opinion will dictate and delegate whose music is more relevant aside from the strong and already established fan base.

As a whole this paper touches on fan practices but leaves more room for emergent areas of study that will create a larger picture of fandom's impact on culture and music. These areas include: shipping subcultures, technological influences and personalization's impact on music discovery, fan servicing, misogyny and pop music and the different cultures and roles of social media platforms in fandom. This paper could have solely focused on one emergent area of study, however the understanding of fandom, which this paper is concerned with is needed before other One Direction fan research can begin.

Final Thoughts

Through respondent accounts fandom can be seen as lucid and passionate rather than insane and immature as Gary Burn (Duffett, 2013) suggests. Being a fan is a way of life; it has become a hobby and integral part of daily routine for these respondents. These fans know who they are and have a keen and critical sense of the world around them because One Direction's music

gives them “another perspective of life” (Respondent 15). They love the band and do not care about stigmas against them. The One Direction fandom is a family, it may have its bumps and fanatic members but they are all united under the same passion whether the band is on hiatus or not. Fans engage for the music and will “support [the boys], forever and always” (Respondent 8). They are more than hormone-ridden teenyboppers and fangirls, but are critical influencers and stakeholders acting as the driving force behind One Direction member success.

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Appendices

Appendix 1: Survey Demographics and Anonymity Chart

Survey Respondent	Age	Country
1	24	Australia
2	19	USA
3	20	Indonesia
4	21	Indonesia
5	25	USA
6	23	Indonesia
7	21	India
8	18	India
9	19	Indonesia
10	18	USA
11	23	Venezuela
12	18	USA
13	22	Australia
14	22	Indonesia
15	25	Italy
16	24	USA
17	22	USA
18	21	USA
19	18	USA
20	22	USA
21	20	Australia
22	24	USA
23	25	USA
24	21	USA
25	23	USA
26	23	USA
27	18	USA
28	19	USA
29	24	U.K.
30	25	USA
31	20	The Philippines
32	19	U.K.
33	18	USA
34	25	U.K.
35	19	U.K.
36	20	USA
37	20	USA
38	23	USA
39	21	USA
40	21	USA

Appendix 2: One Direction Social Media Follower Statistics

One Direction Social Media Follower Statistics in 2017 in millions							
Date	Artist	Twitter	Facebook	Instagram	YouTube	Spotify*	TOTAL
14 th June	Zayn Malik	21.9	20.2	22.7	4.2	20.5	89.5
24 th July		22.5	20.2	23.2	4.3	15.1	85.3
14 th June	Harry Styles	30.5	14.9	21.0	2.0	18.8	87.2
24 th July		30.9	14.9	21.4	2.3	10.5	80.0
14 th June	Niall Horan	30.1	10.3	19.4	1.4	14.9	76.1
24 th July		31.4	10.3	19.5	1.5	15.8	78.5
14 th June	Louis Tomlinson	24.6	10.5	13.2	0.2	5.6	54.1
24 th July		25.7	10.5	13.4	0.4	6.1	56.1
14 th June	Liam Payne	24.3	10.3	13.6	0.6	15.7	64.5
24 th July		25.5	10.4	13.8	0.9	22.1	72.7
14 th June	One Direction	31.8	38.8	17.5	22.1	8.9	119.1
24 th July		31.9	38.8	17.4	22.3	8.4	118.8

* Spotify monthly listeners

Appendix 3: Relationship between favorite member and fantasies had.

Survey Respondent	Same Preferred Member	Favorite Solo Single	Fantasies Had
2	Harry Styles	"Sign of The Times" by Harry Styles	Meeting
3	Niall Horan	"This Town" by Niall Horan	Did not fantasize
5	Niall Horan	"This Town" by Niall Horan	Befriending
6	Niall Horan	"This Town" by Niall Horan	Not Defined
7	Niall Horan	"This Town" by Niall Horan	Romantic
10	Harry Styles	"Sign of The Times" by Harry Styles	Romantic
11	Niall Horan	"This Town" by Niall Horan	Meeting
13	Niall Horan	"This Town" by Niall Horan	Did not fantasize
15	Harry Styles	"This Town" by Niall Horan	Did not fantasize
17	Liam Payne	"Pillowtalk" by Zayn Malik	Befriending
19	Harry Styles	"Pillowtalk" by Zayn Malik	Romantic
20	Harry Styles	"Sign of The Times" by Harry Styles	Not Defined
21	Harry Styles	"Sign of The Times" by Harry Styles	Meeting
22	Zayn Malik	"Pillowtalk" by Zayn Malik	Romantic
23	Liam Payne	"Strip That Down" by Liam Payne	Romantic and Meeting
25	Niall Horan	"This Town" by Niall Horan	Meeting
36	Louis Tomlinson	"This Town" by Niall Horan	Meeting and Befriending
37	Harry Styles	"Sign of The Times" by Harry Styles	Romantic
38	Niall Horan	"This Town" by Niall Horan	Working with

Appendix 4: Interviews

4.1 Interview with Phoebe Waller

Dedicated Harry Styles blogger

29-30 June, 2017; via Whatsapp audio

DOMINIQUE: Firstly, what inspired your Tumblr handle?

PHOEBE: Heh, um funny question. Um basically uh I used to have a much older blog and that sort of, you can see my transition into One Direction fandom through that and um – but I was getting a lot of hate on that blog and actually um for my opinions, for my changing opinions on one of the members and also on one of the um ships, if you would believe it. So I decided to create a new blog because I didn't want to get hate, no one does. So I went with this handle because it sort of represented to me um what I felt to be a very pleasant image which was basically Harry Styles being domestic. Not with me um but just in the general sense you know, enjoying life at home, having his privacy, um baking because he used to be a baker – all this kind of stuff it was just a very nice image to think of and it just sort of fit with this new blog of mine that I wanted to be very positive.

DOMINIQUE: When you're listening to music is it an intimate and personal experience?

PHOEBE: Um it's hard to say. I think sometimes, for me, music is like that. I would say, majority of the time it is an intimate and personal experience when I listen to it um but sometimes I do just listen to music because its catchy and it sounds good, and I don't have to think past the lyrics or think too deeply about it. Um its just a, you know a nice sound on my ears and yeah sometimes I do listen

to classical music and that is very much something I do listen to when I don't want to think about you know lots of stuff or I also listen to music in other languages so that, you know has sort of – it's not always that experience.

Generally with music I get attached to the songs um lyrics based off of kind of how they make me feel or whether I can relate to them. And um sometimes you know I listen to a song and a lyric hits me really hard and I'm like 'oh wow that's very relatable to be and my life'. So I would say when I listen to music it generally is an intimate and personal experience and I think that is further strengthened when I do go and see an artist live 'cause I do go to a lot of concerts um when I can afford it.

DOMINIQUE: Do you mostly listen on the go or in an intimate place like your bedroom to connect with it better?

PHOEBE: Uh, I listen to music pretty much – the only time I don't listen to music is when I'm working. Um I listen to it at home, uh whether that's in my bedroom alone or like kind of out in the living room sharing with my family. And I do listen to music whenever I'm commuting to and from work whether that's on the train, walking or driving um I listen to music then. The only time I don't listen to music really is when I'm working. Um because obviously I need to concentrate.

DOMINIQUE: You touch upon the horrendous parts of fandom that you don't like. Can you expand upon what you mean?

PHOEBE: Um, in terms of the horrendous parts of the fandom um, so I have been as I mentioned to you in the survey – I've been in a lot of fandom for a long time. Since I was 12 and I'm now 24. So half of my life, which is very strange

when I think about it in those terms um. And this fandom out of all the fandoms that I've been in has been the most toxic and a lot of people within the fandom explain it in a way as these are real people that you're talking about, therefore real feelings get involved in terms of very personal issues. But I've been in fandoms of real people before and its never been this intense um or this toxic. And basically I think – I don't want to ramble on so I'm going to keep it very kind of you know as succinct as I can answer – but basically I think that it's a result of the way in which One Direction were marketed as this sensation – teenage sensation boy band and I think they signed contracts that maybe they weren't 100% clear on given how young they were. And I think that – they churned out 5 album, *5 albums* in 5 years, which if you're a music fan like I am you don't realize is so much content. It is so much and they did tours on each of those albums. Um so I think that the fandom as a result have gotten used to this oversaturation of One Direction content. They've gotten used to always seeing One Direction all the time. And I think through all the One Direction management and their label there was a lot of fan service going on. And you look more closely at One Direction and their lives all the members lives and what they were doing they were meeting fans all the time because they were at events all the time and so this has translated to during the hiatus when they're no longer under contract rules obligations that fans have this sense of entitlement and they believe that the members of One Direction are obligated to provide them with this sort of fan service. So I think that turns a lot of fans into people who think they're better than others because they've met their fan favorite or what-have-you and makes them

entitled when they as a consumer of musical or media content I guess in general. Um so I think that's the basis of where the toxicity comes from and then I think that that's kind of branched off into if someone sees something they don't like within the fandom they believe they have to write some like essay post about it and rile everyone up and it becomes this personal thing where they kinda go 'oh I – like I'm going to attack you for having this different opinion than me' because there's this entitlement there that they then inherently believe their opinion is always gonna be the right one. There's really no room for discussion. There's no room for you know friendly debate or any kind of discussing it in a way that's not 'oh I hate this one member who's your favorite therefore it's a personal affront to you'. So I think that's where the toxicity comes in and its kind of spawned from this sense of entitlement that the fans have through the 1D marketing strategy the was implemented way back um in 2010. So that's a very short answer I could go into more depth but I didn't want to ramble on.

DOMINIQUE: Do you follow the original members of 1D on social media? If so, who and on what platforms.

PHOEBE: Um I honestly don't – like I do follow some of them I just don't know which. Let me check. So, I use Twitter but not very much um I'm not very active on it but I do follow uh some of them. So I definitely follow Niall and he is on um on Tweet Alert I think it is or whatever that is. Um so I definitely follow him and I definitely follow Harry and he is also on Tweet Alert. And I definitely follow Zayn and he is also on Tweet Alert. Just want to see whether I'm following um Louis or Liam let me have a look [humming]. Sorry it's taking so long I'm in my following

list right now [humming]. I have a feeling I don't follow them but I'm just double-checking for you [silence]. No, so I follow Niall, Zayn and Harry on Twitter. And on Instagram I definitely follow Zayn on Instagram. I'm not sure if I follow Harry or Niall. I definitely don't follow Liam or Louis on Instagram but I might follow Harry or Niall I can't remember. And then on Facebook I follow all of them on Facebook, or like all of their pages um and also the One Direction page I don't follow One Direction on Twitter, and I don't follow them on Instagram either.

DOMINIQUE: Why ship / what's the point of shipping members?

PHOEBE: Um, in terms of shipping - so shipping is kind of what got me into One Direction. Um for me it started off because [pause] I think there's within the One Direction Fandom it's very much, it's really hard to articulate when it's so popular. Um and so why I feel okay with it where I generally don't feel okay about real person fiction or real person shipping. Um I think, first off, to my earlier point of One Direction management I definitely think there was fan service given to the fandom in terms of affection between all of the boys through all of their friendships. One Direction and the 5SOS boys and all of their friendships was a massive selling point for the band in terms of marketing. And I think that they played this up 100% and fans ate it up. And so when I got into One Direction and I went back and I watched interviews because like I mentioned before I just wanted to know more about Zayn 'cause that's who I knew about more intimately than the others first. Um and he had barely done any solo interviews so I had to go look at One Direction interviews and I saw how touchy-feely they were and how affectionate and it was really nice to see because I'm not sure about other

countries but I know in Australia that's not really a thing between male friends, there's not a lot of physical affection. So I actually quite like seeing, 'cause I was like 'this is nice', you know this is kind of how I am with my friends as a female so and like female-to-female, its really nice to see that reflected and that like, toxic masculinity broken down. And so I think that's where it originates from, because I think for a lot of people they associate that kind of touch and that kind of affection with romantic affection or romantic feelings. So then people make videos about little moments between the... between the members and um and then it becomes this thing where its like, you kind of really like seeing them have these moments and for me I know its different for everyone else but for me I like seeing these moments between each pairing I guess, you know between Liam and Niall, Zayn and Harry as well as maybe Zayn and Liam or as well as Zayn and Niall or Louis and Niall like, I like seeing all the different pairings and seeing how it all kind of comes together. So when I ship and this is coming from my perspective now it has changed. So when I ship now its all for fun I don't genuinely really believe that any of them are actually in love although Louis and Harry is kind of a different whole thing its very complex as I'm sure you understand. Um but in terms of everything else its not serious its just for fun because I like, I like relishing in these moments that they have and I like that they're affectionate and that they're... its not just with their physical affection too you know they're – they say they love each other and they compliment each other all the time. It's just really nice to see. Its' really positive and I really like that. And at the point when I got into One Direction my friendships were failing so seeing that was really kind

of – it boosted my mood and confidence and made me feel better and I know, you know I can – if I can't have this with who I am friends with currently maybe I can make friends who I haven't with later and I feel better. But it was just nice to see that friendships could thrive. Um so there's not really a point in shipping the members, like I think that for me its just for fun and I think for a lot of people though its become the crux of One Direction for them which I don't necessarily agree with because I think that even outside of the whole situation and I never think a relationship should define someone but I think for a lot of people specifically people who believe that Harry and Louis are together in real life, I think for them the point of it is like proof of you know love throughout um adversity and um also I think because its an all male band and any shippers are going to be um going to be homosexual I think that for a lot of people for who identify as LGBT, me being one of them um it makes you feel good that maybe someone that you admire might be like you. So I think that's kind of where the point comes in.

DOMINIQUE: Do you think each member will have a thriving/successful solo career?

PHOEBE: No. Um this is a really hard question to answer because the context is I think all of them are really talented. I think they all have good voices, I think they're all talented in their song writing um I think they all have different things that they're better at than the other might be um but in terms of them being successful um its not about what I think its about what the general public thinks.

And as someone who was part of that “general public” you know 18 months ago I think of it as 18 months ago I only knew the names of Zayn Malik and Harry Styles, I knew there was an Irish one in the band um and that he had blonde hair, I knew vaguely what they all looked like apart from what Harry looked like, I knew what Zayn looked like but I only knew Zayn’s name and Harry’s name, I didn’t know any of the other names. And I knew, I knew Louis’ first name but not his last name because of Larry. And that was because I had friends from fandom days but in other fandom who shipped Larry and I made fun of them for it, in a nice way not mean. Um so I don’t think each member will because I don’t think the general public will appreciate the talents of each member. I think some members are going about their solo PR better than others, some have better management than others, some chose better deals than others and I think that comes down to their business savvy and as well as their talent. But I think business savvy plays a heavy part and I think that as well some members are better at navigating the celebrity or-fame-kind of sphere or environment to get what they want or to succeed than others so that’s an answer to that question.

DOMINIQUE: When you were younger why did you think of them as untalented? Did it have something to do with the stigma against boy bands and or the authenticity debate between rock and pop music since you come from a rock background?

PHOEBE: Um, when I was younger I think it wasn’t that I thought they were untalented, I think I had this grudge against pop music in general but also against

kind of the boy band mentality 'cause I was like 'oh come on its just a formula, they've just been handpicked 'cause they're all cute and young not because they can actually do anything past you know hold a tune'. Um and I've never liked you know those kind of shows like the X-Factor or the Voice or American Idol, anything. I've never been a fan of them because I just don't like the – I just don't like the way they treat people. Um so then coming out of the X-Factor it's very kind of like 'oh they're not gonna last more than a year you know blah blah blah'. And to my point as well, I heard *What Makes You Beautiful* and at the time I was like 'this song is really catchy but it's also really annoying 'cause its all I'm hearing'. And as someone who wasn't really someone who listened to a lot of pop back then I was like 'this is an oversaturation of pop I can't deal with that. They're everywhere, they're - I just – I want them out of my face'. And then that kind of bred this resentment of like they are untalented 'why is everyone making a fuss over them, its really weird.' Ones younger than me which I found strange at the time as well. Um and they had all these matching outfits as well, I just thought it was a bit gimmicky and I thought it was a bit of a cliché and I just didn't like this kind of front that they put up.

DOMINIQUE: Do you think pop is a female genre as opposed to male-centered 'cock' rock? And what do you think of giving genres genders?

PHOEBE: I think pop is not a female genre. I think it may have used to have been one, but I think it's both now. There are a lot of male pop artists 'cause the demographic – well no, that's wrong. There are a lot of male pop artists because

I think they, I think PR and media are realized the power of the teenage girl, I guess. And you can quote Harry's quote about teenage girls from his Rolling Stone article I think it was that came out recently. There's a lot of power in that demographic and I think that demographic was – I know when I was a teenage girl you're underestimated for a long time, people would just write you off. And, but I've seen a lot of teenage girls do a lot of great things uh not just within the 1D fandom but just generally. And so I think that now pop has become both female and male pop star orientated because they've realized the power of teenage girls when they have a crush on a male pop star is quite strong. Just as it is when they support a female pop star that they really admire and look up to. Um I think cock-rock is obviously male dominated. I think rock in general is very male-dominated. I realized when I was younger I pretty much only listened to male vocals and then as I got older I realized when I got into my 20s seeking out female vocalists in the rock and alternative and indie spheres or genres because obviously you want to hear what you're familiar with and what you can relate to and um. So I think in terms of giving genres genders I don't think we should. I think people can just like what they like and you don't have to be a certain gender to like something you know more than one gender more than another. But I think it's in the human condition to label things and I think that people like especially of some reason or another are obsessed with gender and they're obsessed with labeling things as feminine or masculine. And so I think it's – it's something we shouldn't do but it's something that it's not going to go away any time soon.

DOMINIQUE: Do you think the toxicity of the fandom is because of the young demographic and the ease of access to the boys through social media?

PHOEBE: Yes and yes. Um the fandom is very young, although some of us not me but some of us have grown up with them so not so young anymore but that's definitely part of it. I think a lot of the young fans are naive or ignorant um of how the system works and how the boys are essentially a product and they're a product being sold and they're consuming them. And I think they don't realize that and as much as I love the boys I have to realize you know, you don't know them. They – what they present to you is part of themselves, sure. But it's never gonna be their whole selves. It's never going to be their true, authentic selves as you might know them if you were friends with them although that's what One Direction management want you to think and that's the whole basis of their selling point and their marketing strategy. And it's genius because people get personally and emotionally attached and then they're fans for a long, long time. Um but I think that a lot of young people don't realize this and I think that they have these intense personal emotional attachments and they see every small comment, every different opinion as a slide against them and a slide against the boys or their favorite member. So it definitely attributes to the toxicity and I think to what I mentioned earlier about this entitlement that fans have because One Direction put out 5 albums in 5 years with 4 tours and like a mini tour after Made in the AM. And I think that this oversaturation of One Direction has meant, and the ease of which – the ease fans used to have in meeting them in what I

mentioned before, at events and appearances and just everything that the boys were doing. Um I think that the toxicity comes from that as well.

DOMINIQUE: Now that 1D is on hiatus what changes have you seen in the fandom? Going towards solo careers should I say.

PHOEBE: So I am unusual in that I got into One Direction whilst they were on hiatus. Um, but you can kinda still get a sense of how things are different. I think that because we are no longer getting hit with – I say we but I wasn't around then – but because we're no longer getting hit with One Direction – new One Direction content all day every day I think that people get restless and bored and then they start turning on each other because there's nothing else to talk about. So they start making up things to talk about and it's not that they're making up lies or fabrications of stuff, they're literally – they're analyzing things to the Nth degree. They are seeing things that aren't there in content and then they're making posts about them and then people are responding to that and it becomes this big discourse. You know, like sometimes I get onto Tumblr and I see posts and I – 'cause I'm in Australia the time difference is very... off with America so I – sometimes I'll get on Tumblr after I have just woken up and there has just been a whole discourse, like the whole time I've been asleep that started and ended whilst I was asleep. And I get on and there are all these old posts no one's talking about anymore and I'd have to go to one of my American mutual followers and say 'hey, so what did I miss whilst I was sleeping?'. So I think that people get bored and they turn on each other there's a lot more of this kind of discourse

going on because there's no new content all the time. And I think this is especially prevalent last year when none of them were releasing solo work. Um but now that they're releasing solo work it's not as prevalent so.

DOMINIQUE: You're only a year older than me and I've been in fandom since 14, and I remember using Livejournal and then Twitter and then the shift to Tumblr. What other changes in fan practices have you experienced through the growth of social media?

PHOEBE: Uh what changes have I experienced in fan practices through the growth of social media. Um so I would say there's a lot more stalking that goes on. Um people use social media like the celebrity social media to like stalk them. And this is very prevalent in the One Direction fandom. And it was something I never really experienced before until I got to the One Direction fandom so I think it's partly the One Direction fandom but I also think it's this um access – accessibility to their social media that allows them to predict where and when they will be. I also have seen fans create update accounts for these celebrities, so for the boys and for the people surrounding the boys. And they've actually been contacted by official management or official people surrounding the boys to release information. So its this weird relationship that I've seen that kind of closing the gap between fan and management. It makes me uncomfortable because I think there's some kind of fourth wall there and it needs to stay for celebrities to maintain any semblance of life because I was speaking to – I can't remember who I was speaking to the other day but you know they asked me

would I ever go up to someone uh you know a celebrity that I admired and I said 'well it depends on the context. If I saw them on a street randomly I probably would not. But if it was at an event or in a situation in which they were working then yes because they were being paid to do that and that's their job. But when they're out an about by themselves living their life its not really my business or my place to go up to them I feel. Um just as if someone was working in retail and you went to talk to them about something you want to purchase and they say 'oh come back tomorrow' and you see them later out going to their car you wouldn't go up to them and be like 'oh I want to talk to you about that toaster I wanted to purchase can you tell me more about it'. That not how the world works normally, so why is that the case with celebrities because they're a known face. Why do fans fell entitled to impede on their personal lives and impede on their time. Um its something I've been uncomfortable with for a long time. Uh it kind of became obvious to me because I – when I was in the twilight fandom I went to a convention and I um met some of the actors and I found it so supremely awkward. Some of them were very young so like they didn't understand the concept of like meeting fans. But I was like this – when I later was looking back on it you know years later – I kind of thought that's probably how people feel, like celebrities feel when they get accosted in their personal lives. That awkward like 'heh heh' kind of thing. And it made me really uncomfortable when I was there, let alone them so I just kind of didn't want to meet my favorite celebrities or well-known people after that. And I was like 'I'm actually okay with just admiring from afar. It doesn't bother me'. Um to be that kind of fan or for them not to know me

and so I think from that point social media has granted people – not granted, it's given people the perception that they know celebrities better. Therefore it gives them the perception they can then just go up to them and they're a friend – they're all my friends so I can talk to you. And whilst that's really, really amazing for marketing and PR and you know getting people to buy clothes that your celebrity wears and getting people to go to concerts and want to buy meet and greets it also means that celebrities have less of a private life and that their job is not so separate from when they're just out and about. And although it doesn't really affect me I guess because I care about some of these people because they've helped me through really tough times I don't want to see them accosted, I don't want to see them uncomfortable. I guess that's really a big – a major difference I've seen with um the growth of social media.

DOMINIQUE: Has being in fandom taught you valuable life skills?

PHOEBE: Um, yeah. Well I really only started writing 'cause I wrote fanfiction and I want to be a writer so I guess it taught me that. Um 'cause school wasn't very helpful with that so it kind of, well it definitely helped with that and it definitely helped me figure out what I wanted to do. Um I think also it helped me realize that not everything I see requires a reaction, requires a comment. I think it – if you're mature about it and I hope I am you can kind of see some things and go 'you know what I'm not going to comment on that. I'm not gonna start anything. Its just not gonna end well for anyone there's no point'. And I think so it kind of helps you be the bigger person sometimes but of course that's my perspective on

fandom. I think a lot of people don't learn that in fandom, I think they learn the opposite that they feel like they need to comment on everything. Um, but in terms of valuable life skills I think also its help me be more social. Uh I was a very introverted teenager and didn't speak to anyone that I didn't know or anything, so I think it helped me forge friendships that maybe I wouldn't have otherwise and then helped me become a more confident person.

DOMINIQUE: What makes you want to participate in fan practices?

PHOEBE: Um for me it's always been fun. And also because there aren't a lot of people in my real life that share similar interests to me. So when I like something and I can't share it I... don't like that. So going online and finding fandom spaces helps me share that like and love for something and it makes me feel happy and I like talking about it because I love it so much. So I think those two main things.

DOMINIQUE: What does the term 'fangirl' mean to you?

PHOEBE: Um, I don't know. Its been – I've been a fangirl for so long that I guess it probably has a different meaning to me than it does to a lot of other people.

Um, for me I guess it just means like being excited over content whether that's literature whether that's film, television, whether that's music, whether it's even like comics or I don't know. It could be anything – sports. It could be a fangirl over sports. You know I think fangirl is just a gendered term for fan really and people are fans of a lot of things. I guess that's what it means to me.

DOMINIQUE: You talk a lot about the industry and deals, do you have a music industry background or is this just things you've picked up in fandom?

PHOEBE: Um, it's a bit of both. So I studied communications at university, I've graduated from that. So I know a bit about the media industry and PR and how contracts work and I currently work in the film industry um doing production management so I understand what goes into a contract and who it gets passed around to, who signs it. Kind of the legal jargon but also being in the fandom has brought my attention to the music side of contracts and everything more than the film side, which is what I'm familiar with. So um, so I guess it's a mix of both. Uh but also I find One Direction's PR marketing quite transparent when you just take a moment to think about it. So I think that also just made me go 'hm, I wonder what's going on here. Okay realistically they've signed a contract with their label what does this mean'. And you kind of go through this whole thought process that's the main thing.

DOMINIQUE: Why do you think teen girls are shrugged off and can you explain more on the power of teen girls?

PHOEBE: Um, I think teen girls are shrugged off because they're girls. Um. I don't think it's a necessarily a symptom of being a teenager that means they're shrugged off. I think it means that they're girls. I think that women in general are shrugged off because we live in a society in which high powering positions are dominated by men and they perpetuate this kind of doctrine that women are

emotional and we can't make rational decisions and we're not rational and all this kind of bullshit that means that – and it's pervasive. It gets spoken about from man to man, but also from man to daughter. And I think you grow up thinking like that and I think having this weird discrimination against yourself its like internalized sexism and once you kind of break through that and realize that these are behaviors that are being taught to you, not behaviors that you know you go "hang on, actually I know a lot of women who are like that but also even if they are like that, they're not like that 24/7' just like men can be really, really emotional and dramatic and you know all that kind of stuff doesn't mean like they're like that all the time. Its not like because you are those things it means you can't be the opposite of those things its not mutually exclusive. Um so once I realized that I think – but I think a lot of people don't realize that in terms of the general public so therefore women, but teen girls because they're young and people have this whole thing 'you're young, you're stupid you're naive, you don't know anything'. I think they get shrugged off because its like they don't know shit when actually especially in this day and age you know compared to when I was a teenager compared to young teenagers now you know they have so much information at their fingertips that they can go and research and read and talk about. And they're being taught about so many more things that I was taught when I was young in terms of uh feminism and um even just the political climate, the social climate, um sexuality, gender, all these things. There's so much more talked about than when I was younger. And so I think that they are shrugged off because there's just this old mentality of like they don't know anything and

they're emotional and what have you. But I think – I think what I've noticed more in teen girls as opposed to teen boys is that they care a lot more about things and I think that's where their power comes into play. Because they care so much they find other people who also care the same amount and all of them go 'we care so much and we just want to spread this positivity. Lets do something about it'. So you know I just saw this video on Tumblr that I've seen before but it came back up on my dashboard recently and it was a One Direction concert on the topic of On Direction um on the Where We Are Tour uh I cant remember where it was but they're singing right now the song and a fan project had every fan in the stadium bring in a different colored piece of like plastic. Um and according to your seat you'd have a different color. And when everyone lifted up their pieces of plastic in the stadium it spelt out "We Are 1D Family" and had like British flags, the Irish flags. So like, that's pretty awesome I think for – when you care about something so much and you do something that positive um I think there's a lot of power there. And I think people underestimate them because they think it doesn't mean anything but I think it does. You know, bring that many people together to one cause you know and I know the One Direction fandom has raised a lot of money for charity that the boys have kind of advertised on their social media and been like 'oh donate to this' and you know there are fan drives to those specific charity drives to those specific charities on the boys birthdays every year they raise a certain amount of money a year for those charities on the boys birthdays. So like that's pretty special, that's not them not doing anything important and so I think people have this perception for some reason that because you're young

and you're a woman that you're not gonna do anything of worth but it's really, I don't know where it really comes from it's just stupid.

DOMINIQUE: Is pop music, to you, an expression or a commodity?

PHOEBE: This is a very complicated question. I think it doesn't just extend to pop music. I think music in general; the actual music itself is an expression.

Everything else that surrounds it is a commodity. Um you know the social media, the meet and greets, the touring, the um the merchandise, the fanbases of certain bands and artists, um what they're selling, how they're selling it in terms of brand and image. That's all a commodity because like I said before they're products and we're consumers. It's a business at the end of the day. Um and I think a lot of people forget that. But I think the music itself is an expression and I know for a lot of, for a lot of people and myself included you know that expression means something to you and that's why you buy into the commodity and that's why you engage with it because you go 'this music means something to me therefore I kind of want to give it money [laughter]'. Like I know with me when I really care about something and it's really affected me, like with Zayn for instance everything he does pretty much – half the stuff I'm like 'I don't even need this or want this but it's Zayn and I want to give him my money because it's the only way I can show him how much I appreciate what he's done. Um so I think that's the easiest way to answer that question.

DOMINIQUE: If there is nothing else to talk about in the 1D Fandom can't you (you in a general sense not you specifically) join a new fandom of related artists? (i.e. Little Mix, 5SOS) Or is that not how fandom works?

PHOEBE: Uhhhh I just deleted my answer to one I don't know why. Long story short, for me what makes you leave the fandom is not enjoying the content as much. Um, and not and just not liking the way its changed or just not getting as much out of it as you used to. The only fandom that has not happened to me in is Harry Potter. That's quite different because when I engaged with that in the social media sphere it was just on forums, on Livejournal, on Harry Potter – not even on Livejournal perhaps, the forums were just Harry Potter fan sites. That was it. And I read and wrote fanfiction and it was harmless. And there was none of this discourse, um which made me look deeper into the media whilst now I have looked deeper into Harry Potter the essence of Harry Potter itself I've always loved and I have a Harry Potter tattoo and it's the thing, it's the only fandom tattoo I'll ever get in terms of loving something so much I need it on my body. Um and that's a quote and um yeah I think that its something that will never leave me because it really kind of helped me become who I was because I read it at such a you know formative time in my life. Um yeah I – I've never gotten over that fandom and that's been you know like 12-14 years now, pretty going strong.

DOMINIQUE: Do you think with social media and management accounts seeding info as you said, are fans required to do more content creation to

show their appreciation to their idols? And what do you think they get from all their creative labor?

PHOEBE: Uhhhhh I just deleted it again I'm gonna cry. Um [laughter] I don't think that long story short again, I don't think that they're required to do more content creation to show their idols I think people do it to show they love something. Um I think also some people do it because they want their idols to see it and I think that's what they get out of the creative labor um I know some people do commissions as well. But I definitely think having their idols see it and praise them is a big thing. Um but also on social media platforms that gains you followers and I think a lot of people think about things in terms of that. And I've been guilty of that. My old blog had a fair amount of followers and my new blog does not. So its interesting the liberation you feel when you don't have to cater to a large amount of people when you can just kind of blog without thought. But at the same time there is less motivation to blog because you're not blogging to as many people so you think you're blogging to a void.

DOMINIQUE: Is fangirl a negative term?

PHOEBE: Um I touched on the fangirl thing earlier as a negative term. I think it's a negative term for a lot of people. Both for fangirls, they think they think its they don't want to be labeled a fangirl, and I think for people, for men in fandom spaces they will call you a fangirl or a fake fangirl or a fake fan sometimes as well. Um because they believe somehow it's a lesser term or you're subpar for being you know a woman in a fandom. Um so I think it's a negative term for a lot

of people. For me its not really a negative term because I am one and I've been one for a long time and for me its just sort of like a fan whose a woman – who identifies as a woman I guess and like I think the connotations that come with the word fangirl are present in all fans men and women and in between. I think that the expression fangirl is literally what you associate with that is literally just standard behavior. And men engage with it daily. But because they're men its not embarrassing or like over the top or like crazy, you know. Um yeah so I guess that's, those are kinda my thoughts on it.

DOMINIQUE: Is there a difference between “Twitter fans”, “Instagram fans” and “Tumblr fans”? Does each platform cater to different aspects of fandom?

PHOEBE: I would say there is a difference between fans on Twitter, Instagram and Tumblr. Um, I think that they kind of cater to different kinds of personalities in how people engage. I think Tumblr is more about creation and also about um conversation I would say um on a deeper or longer level. And I think that Twitter is more about like idle thoughts and kind of big statements that you can kind of just make and they go viral and I think as well more of a direct contact with the celebrity. Um and then on Instagram I think its very much kind of people - the fan accounts and stuff its mostly kind of taking from other places I find. Like they take from Twitter a lot, they'll take from Tumblr a lot, like make pictures of it and then post it on their account and it gets lots of likes. So I actually don't see a lot of like original Instagram content in terms of the fan world. Um so I think – so I think

they do cater to different types of people, therefore different aspects of the fandom. Um I know that Harry Styles said – is not an exact quote but he said - if in terms of comparing twitter to kind of, well he was just talking about Twitter he said ‘in real life if there was a party and you knew only 30% of the people at the party would be nice would you go? No, you wouldn’t go.’ So he was sort of saying that that’s why he doesn’t use Twitter very much ‘cause when he goes on there it’s not always a very positive experience. And I found that too, I find that Twitter fans are very critical and negative and I think maybe because it’s all about those blasé statements in 160 characters or less. It’s not about that in depth analysis that may be or might be more forgiving or understand.

DOMINIQUE: Is there a difference between “real world” you and fandom you?

PHOEBE: I think there’s not much difference between the two. I would say when I was younger there was a big difference. I used to hide a lot of my kind of very geeky fandom ways and was not open about it but these days I’m pretty open about it. The only thing that I don’t advertise is fanfiction because it has such a - um tumultuous reputation and whilst I love fanfiction and I admire fanfic authors and I think it holds value, a lot of people don’t. They think it’s just people writing something ‘cause they you know see two characters bang or whatever and its not really the case. Um so I would say that’s really the only difference these days.

DOMINIQUE: There is the theory called Bedroom Culture which outlines how teenage girls in the 80s and 90s who were obsessed with boys bands were only into them because of their looks and not the music, and fantasizing about them as future boyfriends and husbands. Do you agree with this theory or has it evolved into something else?

PHOEBE: I think that bedroom culture as a theory or as a phenomenon still exists definitely 100%. Um I know that there's a subset of the One Direction fandom who write things called imagines which are kind of small snippets where they imagine one of the members engaging with them and its like 'imagine if Harry slept next to you and he mumbled your name in his sleep' or something like that, like there would be stuff like that. So its very kind of – there's a lot of fantasy involved there about kind of emotional and physical intimacy. Um and uh that that's more of the really young fans but also I've seen older fans do it as well and see fanfiction between a member and an original character who's a female that they can kind of self insert, or they'll as well write fan fiction from the perspective – it'll be second person so it'll be like 'you sit down and Harry says your name' um and be like 'did you want to go out today, Harry asks you' like do you know what I mean? So there's this self-insert element. Um so I think it definitely exists and I think, I'm not sure whether its evolved in any way in terms of getting worse or getting better in terms or changing into something else. Um I think that uh I know that from my time in other fandoms you know there were other fans that would try to like, a couple times there were stories where fans would have tried to kiss one of the celebrities and it was this whole awkward

thing. And like I think that I don't know whether that's evolved or changed in any way from before. But I think people definitely get in their head about kind of fantasy and um and I think that's kind of related to the social media aspect and how you feel closer to them because you can interact with them and there's a chance that they'll see you and all this kind of stuff, uh yeah. I don't really know what else to say on that one.

DOMINIQUE: Would you say the heart of the fandom / true fandom lives on Tumblr?

PHOEBE: Um, I guess first off I would say there's no such thing as a true fan or a real fan or what have you. I think you can like a band or an artist or an actor or whatever in however which way you want as long as its not hurting anyone. I think that doesn't make you a better fan or a lesser fan if you like them in a different way. Um I think that though is a phenomenon that a lot of people talk about, fake fans 'I'm a true fan you're not', 'I'm a real fan you're not', that kind of thing. Um I've never really prescribed to that kind of way of thinking because how would you ever define a real or whatever true fan. Um I just think you can't quantify that or qualify it. Um, so I definitely think that there's no such thing as that. So I can't say whether there's true fandom or the heart of the fandom live on Tumblr. I also think that I'm not really the right person to ask because I'm not really across all platforms. If I was pushed to shove I would say the majority of the fan doesn't lie on the internet. I would say they're your every day person and they're not someone who has a fan account on a website I would say.

DOMINIQUE: Is there such thing as a 'true' fan? Or are they labeled as 'super fans'?

PHOEBE: To my earlier point I don't think you can say anyone is a true fan or there is even such a thing as a true fan. Um, I think super fans are sort of people kind of labeled that as like people who like hit all the bases, you know like for instance if we're talking about in a TV show or film context like they cosplay, they buy all the merchandise, they go to all the conventions, they have met all of the talent, they've – they own everything, they collect stuff you know. Generally super fans are people with money. Um because they can invest in a lot of that kind of stuff and um I think that the industry plays into this with things like meet and greet packages or like VIP packages that makes people feel important. 'Very important person package' it's gonna make you feel important. But only someone who had a lot of money to spend could afford that you know, they're \$500+. So this whole true fan thing I just – I don't prescribe to.

DOMINIQUE: Do you think with social media and the mobility of smartphones that bedroom culture has evolved past the standardized bedroom and become rooted in every day life?

PHOEBE: I think with social media bedroom culture has become easier to convince yourself of in terms of fantasizing, it's easier to convince yourself of that, you know. You follow them on Twitter and maybe they follow you back so there's true love there. Or they liked that post of yours on Instagram or Twitter or

something that means they know you or they appreciate you or something. Um I think in terms of mobility of smart phones I think bedroom culture lends itself to that stalking behavior. Um and I think that um maybe that's how its evolved is that there some element kind of – I want to say entitlement but its more of there's loads of opportunity to interact with your, you know paramour. And so that means that you kind of, not me personally we've discussed this before I'm not really interested in meeting them, but for a lot of people it kind of solidifies those fantasies or imagines or what have you.

DOMINIQUE: Since you talk about wealthy fans, how do you think they afford the VIP packages? Which relates to my interest in family dynamics and if there's a correlation between those fans that spend the money and stalk the hotels and have less parental control in their lives. If that makes any sense at all.

PHOEBE: Um, I think that the younger fans who afford these VIP packages it's all funded by their parents. And I think that weirdly enough their parents allow them to do this stalking. Um there's also definitely 100% professional stalkers out there. These are people who their social media is purely them meeting famous people and they'll have met the members of One Direction five times each and they're known in the fandom. I genuinely think they get paid by the label, the management what have you to – they get told where the celebrity's gonna be and then they meet them and it sort of provides this illusion that you can meet the boys more than once, you can meet them if you try and its this whole – they just

you know are a few steps away from you kind of thing to make them more relatable, more accessible or what have you. Um so I think that a lot of those professional stalkers they get paid to do it and they get the money from it from that kind of lifestyle. Um and in terms of the non professional ones in terms of parental control, um yeah they probably do have less parental control like I know my parents never have let me you know sleep outside or like stay outside until 3AM when I was 16 or 17. Um you know in front of a random celebrities hotel or whatever they'd be like 'what the fuck are you doing. Like no you can't go that's dangerous and also why do you need to go. Like that's pathetic.' They'd be like 'you shouldn't stalk someone in their private life' you know. They'd be like, 1. What you're doing is wrong and 2. It's dangerous. Um so I definitely think there's a lack of parental control there and it makes loads of sense.

DOMINIQUE: Do you read fanfics on Wattpad and how are they different that Tumblr fics?

PHOEBE: I don't read fanfiction on Wattpad. I never have. I've glimpsed ones and they looked like a mess so I've never done that. Um to be honest I don't even really read fanfiction on Tumblr in terms of Tumblr fics at all either. Um I have been reading fanfiction for a long time and basically I started reading fanfiction on Fanfiction.net and then I moved over to Livejournal and read fanfiction there. And then I went from there to Archive of Our Own, which is pretty much where I only read fanfiction these days. It does really depend on the fandom because fandoms have different kind of uh, central fic writing areas. So a

lot of the time when I moved to a different platform it was because the fandom that I was reading fics of was located.

DOMINIQUE: Is there a hierarchy to the fandom?

PHOEBE: Oh yeah there is definitely a hierarchy. Um when I was in other fandoms the hierarchy was less obvious, it was more just like big fanfic writers, like people who have written a lot of Fanfiction was popular and also like who create a lot of content they have a lot of followers. Obviously, because people want to follow them for the content they're creating. So that made sense to me and I didn't have a problem with that. Um but then when I went to One Direction fandom there are some blogs that are idolized that don't even make content. They're just idolized for like their opinion. And their opinion is like some weird kind of law [laughter] and like um and they – I really dislike it, I really dislike it this – as a forewarning for my thoughts on this. But basically there are blogs that don't create anything they don't come from a perspective that's unique and yet somehow they've managed to be popular for some reason. Um and all of the opinions they give influence the younger fans and a lot of the fandom in a way, and they kind of I find are quite rude when people disagree and its very much like they gang up on people. Um they disagree and make mean posts and it's funny because they're the big, big Larries or big blogs, you know. And um its ok because they're the ones being bullies but if they were being bullied it would be a different story. Um, you know. And I think a lot of the time they make posts simply for the notes. Um yeah. I am very uncomfortable with that whole thing.

And there is a subset of that, there's the big Larries especially. They believe that they know the ins and outs of the industry when they don't even work in it. And they've never studied it. And then they come and say 'of course in the industry there's this clause that on a contract and blah blah blah that means that Larry are together.' And I'm like are you joking? You literally know shit, you know nothing. Um and that was further encouraged – not encouraged but further strengthened I guess in my mind when we found out about Louis' mom um passing away. Like, I was like 'this just goes to show we actually know fuck all and all of you people who speculate in a really like know-it-all way and be like oh yeah 100% this is the case and blah blah blah and they were here on this day and this is their feelings and they're together and they went on a date on this day'. Like all of you need to like sit the fuck down and stay in your place because it's really not your place to speculate about the relationships between people. And I used to be very much into the like what they call teen-hedding and I was very much into like 'omg they're really together' and I love the theories and its fun but nowadays I'm like 'this is actually harmful like even if they are together its still harmful because you know nothing and its assuming you know everything'. Its taking away the celebrities right to filter the kind of information they want you to know. And so by probing and doing this like sleuthing and sneaking around and investigating and like all that kind of stuff. You're invading their privacy regardless of whether or not if you're correct about your assumptions or your theory. And I just – I think they go to far. A prime example was when Harry's album came out and the song Carolina came out and everyone's like 'oh my god who's it about?'.

So there were two schools of thought: 1. Massive school of thought in the Larry fandom was that it's not about a girl it's about cocaine. Sure you can think that that's what songs are about, you can interpret it your own way. Then the other school of thought was it's about this girl that Harry met in 2014 that they had a picture of and her name was Townes and um which he mentions in the song. And um and they were like oh – and they found her. They literally stalked her. They found out what university she went to, when her birthday was, her friendship group. Like where about she lived, like not the exact address but like the vicinity. And then they were all like 'oh yeah she was underage when they met this is disgusting'. And then it became about bashing Harry and I was like "what the fuck" – I was just like, I could not believe the lengths that people are going to to kind of make this song a bad thing - because they were Larries and they were like – this is the narrative that they put forward that Harry is someone who sleeps with underage people. And I was like, this is so far fetched because you're now claiming this as proof, as fact when it's not. It's all speculation. You've also invaded the privacy of this random girl that was in a picture with Harry in 2014 that you literally have no clue about. And then it just begins this massive mess, and so and I know a lot of the big Larries fueled that kind of stuff. Um. And yeah I'm so uncomfortable with that kind of hierarchy um I prefer not to engage with it.

DOMINIQUE: Do you think they do the stalking for themselves or for the group? Like, you never see just one person outside the hotel it's always a

group of people who have come together and organized the meet up. So kinda like 'for the show/press' experience. And that one person who makes it in and hides in a closet or whatnot makes the news and it's covered for a while and she's, I guess 'famous' in the fandom whether it's good fame or not.

PHOEBE: I think its – they do it for two reasons. They do it so they can show off a picture or an experience if they talk to them. A lot of the time they share really personal information with these celebrities and that also makes me uncomfortable because I understand to an extent you want to tell them how much they've helped you but at the same time you have to realize what position that puts them in, in the situation of which you're meeting them or the context in which you're meeting them. And that's of what I think is the crux of these meetings, they're not selfless meetings they're selfish meetings. You know, it's interrupting their days camping outside a hotel because you want to see them and you're impeding upon their time and their life when they're not working because you want to see them. You want to get that picture and you want to say those 'I love you' words. And that does not sit well with me. Um it makes me think if you're actually a fan that has their best interest at heart probably - probably not because you're not thinking of them you're thinking about yourself. And you're thinking about them in relation to you and like how useful they are to you. And these group settings I think as well it's less about kind of showing off to that group but kind of validating each others behavior, like this hive mind of 'oh if 5 of us go and camp outside of a hotel its not as bad as one person doing it because

we're all in the same boat. And I wouldn't want to do it by myself because that's weird and creepy, but if there's 5 of us doing it its not so weird and creepy. So I think it's like this feedback loop to validate their behavior and then they feel good about their own behavior so they want more and it's a cycle.

DOMINIQUE: How do you think those fans got into the position of being idolized? Are those blogs run by teen fans (15-18), older fans (19-22), or even younger fans?

PHOEBE: Um it's a variety of ages. I think that they make a post that becomes popular and people start following them and then they kind of start creating more posts that are like that and they go viral and then in the end people come to them as for opinions and kind of thought processes and its like a weird hive of mind. And I kind of experienced this a little bit, I was never a big blog I would say because I was part of a small group I guess, um on my old blog I was a Liam-stan, he was my favorite. And I was a big Ziam shipper and that was kind of a small group and I had a lot of people coming to me asking to talk about these things because there's not really a lot of people to talk about it with. Um so I kind of experienced that a bit and I think people just end up coming to you and they kind of echo what you say and its really dangerous if you don't realize the influence you have because you could kind of say things and then they get blown up out of proportion or they can be harmful.

DOMINIQUE: Why is Larry still a big thing if the band isn't together currently?

PHOEBE: This is gonna have its own audio because I think its really important. But Larry is never going to go away, ever. Its never going to stop being a rumor, it's always going to be a rumor it's too far deep now.

Um in terms of it being a big thing even though the band aren't together, multiple reasons. They had five years in which they were, the band was together and they were around each other all the time. Um, the first two years of which their physical affection was massive. And even their verbal affection was massive. Um so I think that that kind of foundation plus three years after of obvious stunting and bearding like – no matter your opinion of Larry there's no way you can think that Harry Styles truly dated Taylor Swift. There's no way. It was such a PR stunt, like such a PR stunt [laughter] I can't even begin to explain. So you know they had all that kind of stuff and regardless of whether or not Larry were together. Management definitely told them that they couldn't be as affectionate even on a friendly basis. They were never – they were interviewed just by themselves once and once only. Where as the other boys were off in Pairs and they've been paired with the other boys multiple times like in excess. Larry were interviewed once and once only and it was in Paris on a Valentine's Day I think in 2012 or 2011 I can't remember the exact year. I can picture what they're wearing though 'cause it's so iconic. And the whole time they were affectionate – like, and because there were no one else around to filter it or distract from it was very obvious how affectionate they were and I think management definitely tried and

stopped them from being that way whether that's because they were homophobic or want these rumors about or whether that's because Larry were actually together and they didn't want that to affect their marketing strategy, I don't know. I don't know anymore. Um, but its definitely affected the perception of Larry. And so I think after five years of that just being a constant rumor its just not gonna go away. They're always gonna be in association with each other because, especially with this internet day and age where videos, interviews and stuff stick around for decades it's – it's just not gonna go away. Um, so I think that's why it's such a big thing. I think also because all these kind of big Larries and people who are massive theorizers they have these – they have such a wealth of knowledge of where the boys have houses, what they own, who their you know social circle is, where they are. Like I said they know where they are when they are and then they correlate the calendars and they go 'look they both had a day off and they're in the same country that means they spent it together' you know. So it's this kind of like jumping to conclusions and saying it's fact when you have no proof thing, that means Larry is still a big thing. Um and I say this in a way that makes me seem like I don't like Larry but I love Larry um I believed in it for a very long time I think I still believe in it, in that I think that they were together at some point I don't think they're together now but I think they were together at some point. Um I don't think they're together now because I cant put faith or stock in circumstantial evidence. I also have the opinion now that I just, it's not my business so... I'm here for the music and the friendships not the relationships between the boys, so...

DOMINIQUE: How many followers do you have on your old and new blog?

PHOEBE: So on my old blog I had about 7,600 followers and on my new blog I have about 400. So a lot of people did not follow me to my new blog. To be honest that did not surprise me because my content had changed. I was no longer someone who believed Larry were together and I was no longer someone that believed that Ziam – Zayn and Liam were together, and I was no longer a Liam-stan. I became more of a Harry blog and Harry bloggers get more of a discrimination so I can see why people didn't follow me there. Um, but in a way it has been really great 'cause I can kind of blog about whatever I want and it doesn't really matter in terms I'm not really upsetting an established demographic.

DOMINIQUE: On the subject of Larry, do you think that, especially in modern day, that if they were gay or bi they'd have publicized that as a part of a unified and solidified identity with LGBT+. Or does the stigma that boy banders' and pop idols cannot be anything but hetero-cis interfere with that?

PHOEBE: Uh I don't think they would publicize it, no. Because the very crux of a boy band is their desirability, um they need to be seen as desirable and attainable and available for the demographic and although you know I'm all for one saying that shouldn't always be the case and there are a lot of fans who don't see it that way. But also at the same time um I think that it's a large part of the boy band kind of atmosphere, environment what have you that you know

people want to get with them. I think that's a massive thing. So by them coming out as anything other than straight it kind of impacts that, it impacts sales and what have you because you know you can't deny that there are homophobic people out there. And a large part of the image of these guys is kind of yeah their sexiness, their appeal to women. Um I do think though they could come out but I don't think they will ever come out. To them there's probably too much risk or too much unknown. Um it's too much of an unknown entity for them to take that risk, um I think that if they did come out um it would have to be in a rebrand and a solo artist. I don't think they could be anything other than straight if they were in the band still.

4.2 Interview with Maddy White

Dedicated Harry Styles blogger and Fanfiction writer

1-3 July, 2017; via email

DOMINIQUE: Firstly, is there a difference between "Twitter fans", "Instagram fans", and "Tumblr fans"? Does each platform cater to different aspects of fandom?

MADDY: I think there is a in between. I mean obviously every fan on any social media website loves one direction and likes to express their love for them. I have mostly just stuck to tumblr and I know tumblr a lot but I also have had a little bit of experience on instagram and on twitter. I definitely think the same with tumblr and twitter is that some of them can be down right rude or just be so loving, there is no in between. I've had a lot of good experiences on tumblr so thats why I stay and just because I love the platform of the whole website. One thing different with tumblr is that it is very much known for fan fictions and one shots, just a lot of

story writing. On twitter and instagram it is very unknown or unlikely for people to post fan fictions on the websites, since its not very possible or practical to put up thousands of word stories. I love to read and thats why I love tumblrs platform so much. I have met some amazing people on all three websites and even if tumblr gets very ugly some days I know this is where I belong. Since tumblr is the only website out of the three that you can talk to people anonymously, that can be a good thing but also a bad thing. With instagram you have to post things to your account but with tumblr and twitter you can reblog or retweet others work. I have made so many friends on tumblr and I am so thankful to be able to do what I do and have gained followers who love my work.

DOMINIQUE: Is listening to music an intimate experience for you? Do you mostly listen on the go or in a more intimate place like your bedroom?

MADDY: I think music is very intimate, either if i am sitting in my room or if I am outside in a public area. I love listening to music and really taking in each lyric that the artist will say. It makes me feel so happy and no matter what type of music I listen to it will make me feel so much better. Its a beautiful thing that someone has made music and knowing that someone out there loves it and it makes them so unconditionally happy.

DOMINIQUE: Is there a difference between "real world" you and fandom you?

MADDY: I do think so. Fandom me I say some things just to make others laugh and to get peoples attention. But outside of the screen no one really knows me.

They don't know what makes me smile or what makes me mad. They don't know what I think of when I go to bed or what I see when I walk out my front door.

Fandom me is only about 10% of my life, where real life is the 90% that they do not know about me. I do love one direction so much but I am more than just a fan girl. I have hopes and dreams and wants, outside of the fan girl life. The real world me is Maddy.

DOMINIQUE: How did you meet your friend on YouTube?

MADDY: It actually has nothing to do with one direction. I commented on this makeup video and she commented to what I said and from then on we talked so much, everyday for months. I don't talk to her now since that was back when I was in 7th grade and I was 12 years old and people grow apart. She asked me about one direction and if I heard their new song. I didn't know who they were at all and decided to look them up but they didn't have the music video out at the time so I didn't see who they were. Finally after a few months I took the time to see their faces and know their names and since then I really have fallen in love.

DOMINIQUE: There is the theory called Bedroom Culture which outlines how teenage girls in the 80s and 90s who were obsessed with boy bands were only into them because of their looks and not the music, and fantasizing about them as future boyfriends and husbands. Do you agree with this theory or has it evolved into something else?

MADDY: I definitely think that is fine if woman or men express their love for someone romantically or sexually in anyway. I mean you aren't gonna lie and say

that for your favorite artist you have never left a loving urge to be with them in a way. I think now me as a fan girl have noticed especially this past year that girls have changed a lot. Girls now really do love the boys more then just for sex or to feel loved by them, they express their love for their music and how much passion they have for these boys. They respect them and take everything about them even in their personal lives into consideration. I mean yes there are some people out there that try to revolve their whole lives around sex and love. Could be anyone who hates on the boys when they are linked with a woman or anyone who ships the boys with one another, like larry shippers. Now I wasn't alive in the 80s and I was just barely born in the 90s since I'm a 97 baby. I didn't have much experience with life back then to be able to take it all in but I do know is that fan girls are the one that are the workers behind every artist, if it wasn't for us they wouldn't be anything. So matter what we will always be supporting these men.

DOMINIQUE: Would you say your initial attraction towards Harry back in the day has influenced your love for his new solo career?

MADDY: Yes I definitely do believe so but I don't think that I only like his music just because I have been following him for so long. I love his new work because I actually love to take the time out of my day and listen to it and love it for what it truly is. Since the beginning this man has truly shown me how much of an amazing songwriter that he is and he will go to all ends to make sure all of his fans are happy. That's why I have loved this man so much

DOMINIQUE: Why do you feel like you "have to express" your love for them and know everything about them?

MADDY: To be honest I ask myself this same question everyday. The first day that i really fell for these boys the first thing that attracted me to them was that they were just so funny and so goofy. I was young and naive and if i ever saw a attractive boys that could sing and had great personalities I will instantly love. I think as time went on even when I became more mature my love for them just stayed the same or even got stronger since I was a fan for so long. These boys are all just great people and have showed me what real strong love is like. What I would do and what I would give up just to have one experience with them in the smallest way possible.

DOMINIQUE: Did you discover Little Mix through their connection to 1D?

MADDY: Yes I did, I found out about them first since I heard they won the x factor but I really found out about them when zayn started to date one of the girls from the group. I think they are a great band and I wouldn't say I am obsessed or anything but I think they are great girls and will become even farther then they already are.

DOMINIQUE: What does the term "fangirl" mean to you?

MADDY: I think it means someone who has a strong passion for an artist, book, movie ect and loves to express their love for it

DOMINIQUE: Has being in a fandom taught you valuable life skills?

MADDY: I think it has showed me that its okay to love and it has showed me that

its okay to have a passion for something. That woman should be taken seriously and if we have a passion for something that may be a boyband than that is okay because we aren't dumb and we aren't crazy, we just love these boys a lot and we should be respected just like any other person out there. We are much more than just a fangirl.

DOMINIQUE: Now that 1D is on hiatus what changes have you seen in the fandom? Especially with the switch towards solo careers.

MADDY: I think that whoever that person felt a more attraction to that they particularly gonna stand more for their solo career. I mean there are people who love all the boys and do wish that they were back together but there are others that will only follow one of them and stan one of them.

DOMINIQUE: Is there a stigma against boy bands / what do you make of the authenticity debate between rock and pop music?

MADDY: Yes I definitely think that there is a stigma. That boys sing pop music and that all of them are gay and cant really sing. Now if you are a fan girl and like a boy band the stigma is that you are annoying and don't know real music. I remember there was something paul mcartney said about "pop music being the classic music of today" so even if you may not like pop music you can definitely see that it isn't hated, even by one of the most famous artists of all time. I think we shouldn't really care which side of the genre is better. Rock music is rock music and pop is pop, not everyone will like rock and not everyone will like pop. So its all personal opinions at the end of the day and its just music.

DOMINIQUE: Do you think pop music is a female genre? Meaning it is meant to appeal to more females than males.

MADDY: I mean I think that a big percentage of pop music listeners are woman but no I don't think all pop music is made just for woman. I definitely think men can listen to it too, its just music and if a guy loves to get down to single ladies by Beyonce then why not. I do think the upbeat sounds and the lyrics attract woman more since its happy and you can dance with your friends, plus if they talk about love. Men feel the need to show that they are masculine by not listening to such a thing. But music shouldn't be shown how much of a man you are or not. We all just trying to have a good time and have some fun.

DOMINIQUE: Would you say the heart of the fandom / true fandom lives on Tumblr?

MADDY: I wouldn't say every true loving fan lives on Tumblr. Yes a huge majority of fans are on Tumblr but I would say that there are many fans that are on different social media websites like Instagram, Twitter and Facebook. Even if there is a fan that doesn't express their love for 1d or a member online that is fine and they love them just as much as any other fan.

DOMINIQUE: Why do you think the fandom "gets ugly some days"? Is it a toxic environment?

MADDY: Back in 2012 when I was very much invested into one direction but was one of the most depressing times of my life. When I had nothing to do and not wanted to see anyone I decided to make my own one direction Tumblr account. I

was on there till about 2015. Being in this fandom and seeing how much it was taking over my life and being on this website to see the type of people that were in this fandom it would either make me very happy or make me feel sad. It can be toxic and can have very bad people in it, I think two of the most toxic things are larry shippers and people that hate on any woman the boys are linked up with. People that truly strongly believe that Harry and Louis are gay for each other and have gay sexual relations. Also the people who think that every girl that the boys are linked up with are beards, whores, sluts or gold diggers. I felt like at that age in my life that being online that much and caring about what these men were doing was taking over me, making me feel even maybe a bit more depressed. I felt the need at that moment in my life that I needed my approval and believed that having something to focus on so I could disconnect from reality and try to forget my problems, it did help but it also made me feel internally tired. I am back now two years later but I feel at a good age to be able to control my emotions and I am happy to not let the Internet take over myself.

DOMINIQUE: How many followers do you have on Tumblr? What is your favorite or most notable work you have posted on the site?

MADDY: I have just hit 1.7k followers. My most favorite work I have posted was my story called Million Dollar Man. I got a request to write a story so i decided to and ever since I posted it there has been a lot of great feed back and many notes on the piece.

DOMINIQUE: Do you think you will grow out of the "fangirl you" in order to pursue your hopes and dreams? Or is fandom a permanent part of you and your hobby?

MADDY: I think at my age one day I think maybe I won't be super into them as I am right now but I don't think I will completely leave the fandom. I have many hopes and dreams and do plan to go to school and maybe start a family and have my own home. Like i mentioned before one day I probably won't be so invested and that would probably be around the time that I grow up and start my own life and become a fully grown adult. But even then I can definitely say I will always be a fangirl.

DOMINIQUE: Why do you need to get people's attention online? And who's attention are you seeking to get?

MADDY: I think I seek for the people that are already big in the fandom as sad as that says and I hate saying it. I hate saying it because why do I feel the need to have approval from people I don't even know and they don't even know me, but I still do it. I feel the need to get attention from people I guess because there is a bit of insecure side of me and feel like when I do enter the world of the one direction fandom on Tumblr I have to make something of myself, if I don't then why try. But I know deep down everyone is trying to gain everyday but also you should do thing for your own fun and happiness and I just love putting things out in the world to make others smile.

**DOMINIQUE: So, because of social media, do fan girls have more power?
Can you explain more about their power.**

MADDY: Yes I do believe, I think when people are promoting one direction and always commenting about these men and these men are seeing it they do have power over their mindsets and how they might feel. We control how successful these men are and control how much press they get everyday. It truly is all about the fans at the end of the day, if we didn't stream there music or say how much we love this artist they wouldn't be anywhere.

**DOMINIQUE: Why do people hate on the girls the boys are spotted with?
What is the importance of Larry?**

MADDY: I think because they are either jealous because they want to be with one of the boys or because they believe the girl is used to cover up a gay relationship. There is no importance of Larry I think, I just think it is so important to these people that truly believe that they are in a gay relationship because they believe that people are controlling them to not be able to come out and say that they are gay. They think the industry is a horrible place and that there are horrible people that won't let them be themselves and able to say their sexuality.

DOMINIQUE: Why do you think people call fangirls "dumb and crazy"?

MADDY: I think just because the idea of loving boys that sing pop songs and girls that give up everything for love could make them think they are crazy. They think "these boys singing pop songs for young girls and they are so obsessed with

them when they don't even know them they must be dumb and crazy" but I definitely don't believe in that, I think music is just music and if you like it then that's great! If you don't that's fine too. You don't need to knock down others music preferences just because you think you listen to better music. Music is fun and you should just wanna get up and dance, so why would someone try to make it negative to try to tear you down.

DOMINIQUE: What do you mean by "we are more than just a fangirl"?

MADDY: People think fangirls just like them for their looks or sex but it's not that way at all. Like you mentioned before they believe a fangirl is dumb and crazy. But I am and a huge majority of fans aren't like that. I look out for one direction and everyday wake up hoping that they are happy. Wanting all these men to become successful, to make something of themselves to just be free to live. I dedicate time and money and people believe that I am just a small young fan that doesn't take things as serious, like I'm just naive. But I love these boys and I am more than that, I am a fan and really do love these boys. I have been here since the beginning and I will be here till the end.

4.3 Interview with Natalia Cotonou

Casual One Direction fan

23 July, 2017; via email

DOMINIQUE: Can you explain on why people thought liking One Direction was "gay"?

NATALIA: It was mostly used by boys who didn't like one direction and they thought 5 guys in a band was stupid, they used the term "gay" to let us know that they thought the members were sleeping and in love with each other.

DOMINIQUE: Since you were basically looking in at the fandom on social media platforms such as Tumblr and Twitter, what were other members doing that made you want to follow them? Is there are hierarchy to fan accounts on social media?

NATALIA: There are these things called Update accounts and you can probably find one on every celebrity in the world, like 1DUpdates. They let you know where they are, what they're doing, who they're with, what they post on social media, what music they're listening to. Literally everything about their lives. Loads and loads of people follow them because they want to meet them but in my opinion they're creepy because it's like you're stalking them and invading their privacy.

DOMINIQUE: Did you discover 5SOS through their connection to 1D?

NATALIA: I actually discovered 5SOS through a cover they did of I Miss You by Blink 182. I'm a huge fan of Blink 182 music and they came up as a suggestion so I gave it a listen and really enjoyed it.

DOMINIQUE: Do you think all five members will have successful and thriving solo careers, or will a few of them rise above the others?

NATALIA: In all honesty, the way you can gain popularity is crazy now. Even though they've broken up, they're all going to be successful in some way even if it isn't in their music career. Their fans are going to want to support and show interest in them no matter what. I personally think Zayn and Harry will be the most successful, then Niall and Louis, and Liam will be the less successful.

DOMINIQUE: Is listening to music an intimate experience for you? Do you mostly listen on-the-go or in an intimate place like your bedroom?

NATALIA: I don't like listening to music out loud when I'm around people. If I play music out loud then I want to be alone because I just enjoy listening by myself. There are some songs that are more personal than others and I like to listen to them by myself. I'm always listening to music while I travel to pass the time but I'll always have headphones in and not play it too loud as people may not like my taste and I may not like theirs.

DOMINIQUE: Is there a difference between "twitter fans", "instagram fans", and "tumblr fans"? Does each platform cater to different aspects of fandom?

NATALIA: Twitter fans = lets try and be funny, Instagram fans = lets just repost from Twitter, Tumblr fans = lets try and be "deep", write stories and imagines

DOMINIQUE: There is the theory called Bedroom Culture which outlines how teenage girls in the 80s and 90s who were obsessed with boy bands were only into them because of their looks and not the music, and fantasizing about them

as future boyfriends and husbands. Do you agree with this theory or has it evolved into something else with social media?

NATALIA: In my opinion, looks help when you want to be successful. I know some fans will think they have a chance with actually being with a member of the band so they think about their life with them, family, kids ect. Or they just want to take a few moments away from their lives and think about what it would be like if they were actually dating famous or famous themselves.

DOMINIQUE: What does the term "fangirl" mean to you? Is it a negative term?

NATALIA: Fangirl, the way I would describe it is little pops of excitement when you know your favorite band/tv show/singer is going to do something or when they have an announcement and you get this little feeling inside you and you're just very very excited.

DOMINIQUE: Do you think pop music is a female genre? Meaning it is meant to appeal to more females than males.

NATALIA: When people say pop music, I think it is meant to mostly appeal to females but at the same time there are loads of guys that love listening to pop music and enjoy the genre. I think over the years pop music has just been associated with females.

Appendix 5: Ethics Application

UNIVERSITY OF
WESTMINSTER

University Research Ethics Committee

Front cover sheet for applications

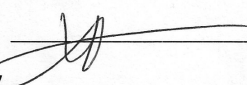
Applicant's name: Dominique Di Miceli

Project Title: Fans After the Boy Band: Fan Practices and Changes in the One
Direction Fandom

Application Reference ____ - ____ - ____ (for office use only)

Please complete the checklist below before submitting your ethics application

Enclosed:	YES	NO	N/A
Application Form Part A attached.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Application Form Part B attached (if applicable).	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Any external ethical approval (copy of application <u>and</u> approval letter) attached.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Draft Participant Information Sheet attached (see <u>exemplars</u>).	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Draft Informed Consent Form attached (see <u>exemplars</u>).	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Draft Indicative Questions, e.g. questionnaire(s), proposed interview questions or questioning areas, etc. attached.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Appropriate risk assessments have been completed, e.g. <u>Control of Substances Hazardous to Health</u> (COSHH), Radiation, etc. (if applicable) – <u>Contact the University's Safety, Health and Wellbeing Team</u> for advice on this and other aspects of health and safety.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Fieldwork Risk Assessment attached (if applicable). <i>(UCEA Guidance on Health and Safety in Fieldwork Including offsite visits and travel in the UK and overseas) – Contact the University's Safety, Health and Wellbeing Team for advice on this and other aspects of health and safety.</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Travel Insurance Request clearance notification attached (if applicable). <i>Contact - Andrew Clarke (a.clarke03@westminster.ac.uk) or Alison Sylvestre (a.sylvestre@westminster.ac.uk) in Procurement if advice is required – This is essential if there is any Foreign and Commonwealth Office or RED24 advice against travel.</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Confirmation of Insurance coverage for research undertaken off campus.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Security-sensitive research assessment completed (if applicable) and uploaded (see <u>UniversitiesUK Guidance</u> and, if applicable, complete the Annex to Part B and upload).	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Other (please specify, e.g. letters from collaborators, etc.):	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Applicant's signature: 

Date: 19 July 2017

Supervisor's or Faculty

Research Director's signature: _____

Date: _____

PLEASE RETURN THIS COVER SHEET ALONG WITH THE REQUIRED DOCUMENTS BY EMAIL ATTACHMENT
SECRETARY, FACULTY RESEARCH ETHICS COMMITTEE (or Contact your Supervisor).



University of Westminster
University Research Ethics Committee

OFFICE USE: ____ - ____ - ____

Application for Research Ethics

PART A

Section 1 – PROJECT AND APPLICANT DETAILS	
1.1 Project Title: Fans After the Boy Band: Fan Practices and Changes in the One Direction Fandom	
1.2 Applicant Details	
Name: Dominique Di Miceli	University Email Address: w1530284@my.westminster.ac.uk
Contact Address: 52-56 Minories Flat 901D London, EC3N 1JJ	Telephone Number: 07513625131
Faculty: MAD	
Please check the relevant box:	
Undergraduate <input type="checkbox"/>	Postgraduate <input checked="" type="checkbox"/> MPhil/PhD Student <input type="checkbox"/> Staff <input type="checkbox"/>
I confirm I have read the University's Code of Practice Governing the Ethical Conduct of Research	
YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	
1.3 Supervisor/Dean of Faculty/Faculty Research Director details	
Please note that all applicants with a supervisor(s) must ensure that the supervisor signs the declaration at the bottom of this page if completing Part A only or in Section 10.3 if completing Part B	
All staff must ensure that their Dean of Faculty, or Faculty Research Director (or nominee), as appropriate, signs the declaration at the bottom of this page if completing Part A only or in Section 10.3 if completing Part B	
Name: Graham Ball	University Email Address: g.ball@westminster.ac.uk
Faculty: MAD	Telephone Number:

PART A (Continued)

Section 2 – Project Details

2.1 Please provide a description of the background with references to relevant literature (250 words maximum):

The study is rooted in teen and fan culture and will use the concept of bedroom culture (McRobbie and Garber, 1976; McRobbie, 1990), connected learning (Korobkova, 2014) and the negative connotations associated with pop music and teen culture.

2.2. Please provide a brief description and the aims of your study (250 words maximum):

The aim of the research is to investigate the theory of bedroom culture in a modern day setting taking into consideration the importance of social media technology, and to also investigate possible links as to why fans participate and how the One Direction fandom operates by using personal variables and testimonies.

2.3. Please outline the design and methodology of your study (include details of the selection and recruitment of participants (if any) and details of any invasive (e.g. blood samples, inhalation/ingestion of food and/or non-food products (in abnormally higher or lower levels than normal or a different form), or intrusive (e.g. questionnaires, focus groups, interviews, etc.) procedures [attach extra information as necessary] (400 words maximum in total):

A 22-question open survey was created on Survey Mokey and was distributed electronically. First the survey was distributed to known fandom social media accounts on Twitter, Tumblr and Instagram by means of private messaging. The accounts were discovered through the recommended users section of each platforms #onedirection, #niallhoran, #zayn, #liampayne, #louistomlinson and #harrystyles tags. The survey link was then posted to the researchers personal Twitter, Tumblr, Instagram and Facebook accounts with appropriate tags to draw public attention. Interviews were arranged via email after participants completed the survey.

2.4. Timescales

Start Date (DD/MM/YY): 06/06/17

Estimated duration of work: 30 days

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Section 3 - RISK OF HARM				
NOTE 1: Where indicated below applicants should check if the research will require ethical approval from a National Research Ethics Committee via the Integrated Research Application System (IRAS) - nres.queries@nhs.net - http://www.hra-decisiontools.org.uk/ethics/ NOTE 2: The University of Westminster holds a Human Tissue Authority Licence – This licence is specifically for tissue stored at 115 New Cavendish Street in accordance with the terms of the licence – Advice must be obtained from the University Human Tissue Designated Individual (N.Presneau@westminster.ac.uk)				
RISK OF HARM (to self, colleagues, participants, environment or animals)		Yes	No	N/A
1	Will any pain or more than mild discomfort result from the study?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2	Could the study induce any psychological stress or anxiety or cause harm or negative consequences beyond the risks encountered in normal life?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3	Will the study involve prolonged or repetitive physical or psychological testing of human participants that may put someone at risk, e.g. use of treadmill?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4	Will the study involve raising sensitive topics (e.g. sexual activity, drug use, revelation of medical history, bereavement, illegal activities, etc.)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5	Does your work involve any "relevant material" containing human cells (e.g. blood, urine, saliva, body tissues but NOT established cell-lines) from living or deceased persons (Such work must take account of the Human Tissue Act)? – See Note 1 and 2 above.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6	Will DNA samples be taken from human participants (Such work must take account of the Human Tissue Act)? – See Note 1 and 2 above.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7	Does your study raise any issues of personal safety for you or other researchers or participants involved in the project (Especially relevant if taking place outside working hours or off University premises)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8	Does your study involve deliberately misleading the participants (e.g. deception, covert observation)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9	Does your work involve administration of a food or non-food substance of a different type from or in abnormally higher or lower amounts than normal or one that is known to cause allergic reaction(s) or potential psychological stress?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
10	Does your study involve issues relating to personal and/or sensitive data?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
PARTICIPANTS (and/or their records/associated data)		Yes	No	N/A
Does your work involve any of the following:				
11	Human participants in a health and/or social care setting (e.g. patients, those attending day centres, community care, rehabilitation centres, etc., including in the NHS, other public, private and/or voluntary sectors)? – See Note 1 above.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
12	Human participants who may be deemed vulnerable (e.g. children, people in poverty and/or with physiological or psychological impairments, persons attending rehabilitation centres, persons in easily identifiable positions that could be subject to victimisation, etc.)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
13	Expectant or new mothers?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
14	Refugees/Asylum seekers?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
15	Minors (under the age of 18 years old)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
16	Participants in custody (e.g. prisoners or arrestees)? – See Note 1 above.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
17	Participants with impaired mental capacity (e.g. severe mental illness, brain damage, sectioned under Mental Health Act, lowered or reduced sense of consciousness)? – See Note 1 above.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
18	Animals (or animal tissue).	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
INFORMATION TO PARTICIPANTS		Yes	No	N/A
19	Will you provide participants with a Participant Information Sheet prior to obtaining informed consent which can be taken away by the participant?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20	Will you describe the procedures to participants in advance, so that they are informed about what to expect?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21	Will you obtain informed consent for participation (normally written)? OR in the case of using personal data previously acquired was consent given for the reuse of the data for other research purposes?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22	Will you tell participants that they may withdraw from the research at any time and for any reason without any impact on their care, service provision etc.?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23	Will you give participants the option of omitting questions they do not want to answer?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24	Will you tell participants that their data will be treated as confidential and that, if published, it will not be identifiable as theirs?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25	Will you offer feedback to participants at the end of their participation, upon request (e.g. give them a brief explanation of the study and its outcomes)?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
26	Has external funding or collaboration been applied for/received, which requires	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Use in 2015/16

institutional ethical consideration or approval?			
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Useful links:

- <http://www.screc.org.uk/> - Social Care Research Ethics Committee
- <http://www.hra-decisiontools.org.uk/ethics/> - Human Research Authority decision tool to identify if research needs National Research Ethics Committee approval
- <http://www.nres.nhs.uk/applications/guidance/governance-and-directives/?entryid62=131341> – Governance Arrangements for Research Ethics Committees
- <http://www.nres.nhs.uk/EasySiteWeb/GatewayLink.aspx?alld=134016> - NRES algorithm "Does my project require review by a Research Ethics Committee"?
- <http://www.hta.gov.uk/policiesandcodesofpractice/codesofpractice.cfm> - Human Tissue Authority Code of Practice
- <http://www.hta.gov.uk> – Human Tissue Authority website
- http://www.rsclearn.mrc.ac.uk/MRC_HumanTissueAct/player.html - Medical Research Council online training course for Human Tissue Act.

What to do next:

- **If you have answered NO to questions 1-18 (inclusive) and YES to questions 19-25 (inclusive),** you do not need to complete the Full Research Ethics Approval Form (Part B). Please keep this form for your records, and **do not** submit to **Faculty Research Ethics Committee (FREC)** unless you require ethical consideration of your study, regardless of ethical implications, by an external body (question 26 has been answered YES). **A list of Faculty contacts is below.**
- **If you have answered YES to any of the questions 1-18 (inclusive) or NO to any of the questions 19-25** the Full Research Ethics Approval Form (Part B) **MUST** be submitted including Cover Sheet, Part A and Part B of the application form plus any required supplementary documents to the Secretary of the relevant Faculty Research Ethics Committee (FREC). **A list of Faculty contacts is below.**
- If you are applying for external Ethical Approval, please send a *copy* of the Conditions/Approvals letters to the **University Research Ethics Committee (UREC)** Secretary (this may include the original ethical application(s)). Where the external ethics committee/body has equal standing or primary jurisdiction, e.g. another University Research Ethics Committee or a National Research Ethics Committee, any approval will normally be received and noted by the University of Westminster Research Ethics Committee and further consideration may not be required. Where the external committee does not have equal or higher standing than the University Committee then the full ethical approval process at the university may still be required. Additional institutional compliance issues may need consideration by UREC.
- All Applications (dated, signed and authorised) and supplementary information or External Approvals should be sent to the University Research Ethics Committee (UREC) Secretary in *electronic format with a version number, document name and date and the Principal Investigator (or Undergraduate/Postgraduate Taught Student) name. On receipt your application will be issued a unique reference number*
- All new Applications should be submitted to a Research Ethics Committee (FREC or UREC) Secretary a minimum of **10 working days** in advance of the Committee meeting date (earlier submission is recommended so that applications can be pre-vetted and obvious issues addressed before the application is considered by the Committee).

Contact details:

Faculty	Chair	Secretary
Architecture and the Built Environment	Professor Nick Bailey	Colette Davis
Media Arts and Design	Dr Anthony McNicholas	Fauzia Ahmad

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Faculty	Chair	Secretary
Science and Technology	Dr John Colwell	Mandy Walton
Science and Technology Psychology Department Sub Committee	Dr Laura Boubert	TBC
Social Sciences and Humanity	Professor Marco Roscini	Victoria Grey- Edwards
Westminster Business School	Petar Sudar	Haydn Worley
University Research Ethics Committee	Professor Graham Megson	Huzma Kelly

For Use in Academic Year: 2015/16

Author: Dr Bob Odle - Version: 2013/14v1.2 (updated August 2016)

Use in 2015/16

PARTICIPATION INFORMATION SHEET**Fans After the Boy Band: Fan Practices and Changes in the One Direction Fandom**

Researcher(s): Dominique Di Miceli

Supervisor: Graham Ball MA

You are being invited to take part in a research study on female music fan practices, which involves a questionnaire and interviewing female fandom members of varying dedication. There is evidence from many studies that young people who participate in fandom do so because of a root in sexual theory and bedroom culture that portray female fans as only investing in boy bands as a way to project their fantasies as future wives and girlfriends. The aim of the research is to test the theory of bedroom culture in a modern day setting taking into consideration the importance of social media technology, and to also investigate possible links as to why fans participate and how the One Direction fandom operates by using personal variables and testimonies.

This research is being undertaken as part of the researcher's studies for MA Music Business Management programme at the University of Westminster.

The study will involve you:

1. Completing a 3-part questionnaire on Survey Monkey. The first part is on your music consumption, the second on your fan practices, and the third is about your opinion on pop music. The questionnaire will take around 15 minutes to complete.
2. After questionnaire completion I will send you any follow up questions that arose based on your answers in interview form. This will take place via email unless an alternative method is requested. If the requested method is an interview via voice (i.e. phone, video chat, or fact-to-face) the conversation will be recorded. The recording will be transcribed and the audio recording deleted.

Please note:

- Your participation in this research is entirely voluntary.
- You have the right to withdraw at any time without giving a reason.
- You have the right to ask for your data to be withdrawn as long as this is practical, and for personal information to be destroyed.
- You do not have to answer particular questions either on questionnaires or in interviews if you do not wish to do so.
- Your responses will normally be made anonymous, unless indicated above to the contrary, and will be kept confidential unless you provide explicit consent to do otherwise, for example, the use of your image from photographs and/or video recordings. [NOTE: it may not be possible to maintain confidentiality in certain circumstances, e.g. where issues of child safety have been identified. You should seek clarification from the researcher and/or their supervisor if you are concerned about this].

- No individuals should be identifiable from any collated data, written report of the research, or any publications arising from it.
- All computer data files will be encrypted and password protected. The researcher will keep files in a secure place and will comply with the requirements of the Data Protection Act.
- All hard copy documents, e.g. consent forms, completed questionnaires, etc. will be kept securely and in a locked cupboard, wherever possible on University premises. Documents may be scanned and stored electronically. This may be done to enable secure transmission of data to the university's secure computer systems.
- If you wish you, can receive information on the results of the research. Please indicate on the consent form if you would like to receive this information.
- The researcher can be contacted during and after participation by email at domdimiceli@gmail.com, by telephone at +44 0751 362 5131, or by Whatsapp at +1 (516) 417-7866.
- If you have a complaint about this research project you can contact the project supervisor, Graham Ball by e-mail at g.ball@westminster.ac.uk.

CONSENT FORM

Title of Study: Fans After the Boy Band: Fan Practices and Changes in the One Direction Fandom

Lead researcher: Dominique Di Miceli

I have been given the Participation Information Sheet and/or had its contents explained to me. Yes ☐ No ☐

I have had an opportunity to ask any questions and I am satisfied with the answers given. Yes ☐ No ☐

I understand I have a right to withdraw from the research at any time and I do not have to provide a reason. Yes ☐ No ☐

I understand that if I withdraw from the research any data included in the results will be removed if that is practicable (I understand that once anonymised data has been collated into other datasets it may not be possible to remove that data). Yes ☐ No ☐

I would like to receive information relating to the results from this study. Yes ☐ No ☐

I wish to receive a copy of this Consent form. Yes ☐ No ☐

I confirm I am willing to be a participant in the above research study. Yes ☐ No ☐

I note the data collected may be retained in an archive and I am happy for my data to be reused as part of future research activities. I note my data will be fully anonymised (if applicable). Yes ☐ No ☐

Participant's Name: _____

Signature: _____ **Date:** _____

This consent form will be stored separately from any data you provide so that your responses remain anonymous.

I confirm I have provided a copy of the Participant Information Sheet approved by the Research Ethics Committee to the participant and fully explained its contents. I have given the participant an opportunity to ask questions, which have been answered.

Researcher's Name: Dominique Di Miceli


Signature: _____ **Date:** _____

Proposed Interview Questions

1. When you're listening to music is it an intimate and personal experience?
2. Do you mostly listen on-the-go or in an intimate place like your bedroom to connect with it better?
3. Do you follow the original members of 1D on social media? If so, who and on what platforms?
4. Why ship / What is the point of shipping members?
5. Do you think each member will have a thriving/successful solo career?
6. Do you think of pop as a female genre in the sense that it appeals to mostly females?
7. Now that 1D is on hiatus what changes have you seen in the fandom?
8. Has being in fandom taught you valuable life skills?
9. What does the term 'fangirl' mean to you?
10. Is there a difference between "Twitter fans", "Instagram fans" and Tumblr fans"? Does each platform cater to different aspects of fandom?
11. There is this concept called Bedroom Culture which outlines how teenage girls in the 80s and 90s who were obsessed with boy bands were only into them because of their looks and not the music, and fantasizing about them as future boyfriends and husbands. Do you agree with this or has this practice evolved into something else?
12. How many followers do you have?
13. Is there a difference between "real world" you and fandom you?

Questioning areas

- Music consumption
- Fandom habits and hierarchy
- Intensity of fan connection to One Direction
- Shipping and Larry Stylinson phenomenon
- Negative connotations towards pop music, fangirl and boy bands
- Changes in fandom practices over the years
- The power of teenage girls
- Identity and sexual theory



Music Fans & Fandom

Music Fans Post-One Direction Era

Basic Information

This survey is for my MA dissertation about music fans and fandom.

It is a 3-part survey asking questions relating to your music consumption, fan practices and opinions about modern-day pop music.

Ideally I am looking for female One Direction fans between the ages of 18-27 to take the survey and then have a follow up interview. All responses and information are private and confidential and will only be used for university research purposes. Use of email address is for follow-up purposes only. You can bypass any required fields by entering a "." (i.e. not wanting to leave your email). Lastly, you can ask for your responses to be deleted or nullified at any point by emailing me at domdimiceli@gmail.com.

Thank you!

* 1. Basic Information

Age	<input type="text"/>
Gender	<input type="text"/>
Country	<input type="text"/>
Email	<input type="text"/>

*** 2. Music Consumption**

How do you listen to music? (i.e. Spotify Premium/Student, iTunes, YouTube, etc.)


Do you listen to pop music? If so, how? (i.e. Car radio, Spotify, etc.)

What was your favorite music to listen to as a teen?

Did you have posters of celebrities hanging up in your teenage bedroom?

What genre of music do you mostly listen to today?

How often do you listen to music?



Music Fans & Fandom

Music Fans Post-One Direction Era

One Direction

* 3. Do/Did you listen to One Direction aside from radio plays?

☐ Yes, I still listen to them.

☐ Yes, I occasionally listen to them.

☐ Yes, I used to listen to them.

☐ No, I never listened to them on my own.

Were you a fan of One Direction? If "No", please continue to the next page.

4. Do you remember when and how you discovered them?


5. How have One Direction changed or "ruined" your life?

6. Did you have a favorite member? Why?

7. Who do you think is the most attractive member? Why?

8. What is your favorite One Direction song?

9. Growing up was it 'cool' to like One Direction? Explain.



Music Fans & Fandom

Music Fans Post-One Direction Era

Solo Projects

* 10. Favorite solo career single?

☐ "Pillowtalk" - Zayn

☐ "Sign of the Times" - Harry Styles

☐ "This Town" - Niall Horan

☐ "Just Hold On" - Louis Tomlinson


☐ "Strip That Down" - Liam Payne

☐ I don't care/ I don't like any of their music.

Why?

11. Are you a fan of or excited about any members' solo project? Why?

12. How did you discover the solo projects? (i.e. Radio, YouTube, social media, etc.)

 <h1>Music Fans & Fandom</h1>	
Music Fans Post-One Direction Era	
Fan Practices	
<p>* 13. Were you ever in a fandom? Explain what it was for, what it was like and if social media played a roll in your experience.</p> <div data-bbox="344 865 834 934" style="border: 1px solid black; height: 33px; width: 302px;"></div>	
<p>* 14. What fan practices did you partake in (Choose all that apply):</p> <ul style="list-style-type: none"><input type="checkbox"/> Dressing up and reenactment<input type="checkbox"/> Stakeouts / gatherings outside buildings the members were rumored to be in<input type="checkbox"/> Dedicated social media profiles to the act<input type="checkbox"/> Reading or writing Fanfiction<input type="checkbox"/> Connecting and making friends<input type="checkbox"/> Creating cover songs and parodies<input type="checkbox"/> Hanging posters<input type="checkbox"/> Collecting band merchandise<input type="checkbox"/> Following a tour<input type="checkbox"/> I did not partake in any of these. <p>Other (please specify)</p> <div data-bbox="344 1386 1294 1509" style="border: 1px solid black; height: 59px; width: 585px;"></div>	


15. Why did / What made you participate in your fan practices?

* 16. Have you ever fantasized about the act or celebrities in general? Explain.

* 17. Has an act or celebrity ever thrown you into a fit of hysterics (i.e. Screaming/crying at concerts or meet and greets)? Explain.

* 18. Do you currently like or listen to any of the following acts:

- ☐ 5 Seconds of Summer
- ☐ Hey Violet
- ☐ Fifth Harmony
- ☐ The Vamps
- ☐ Little Mix
- ☐ No I do not like any of these acts



Music Fans & Fandom

Music Fans Post-One Direction Era

Pop Music

* 19. What do you think of pop music as a genre?

* 20. Is there a negative connotation to liking pop music? Explain.

* 21. Do you care about any negative stigmas surrounding things you like?

22. Parental Control

Did your parents have control over your leisure time?

Did you ever feel the need to rebel?

How and Why?