How much should you show?

An Investigation of Personal Branding Effects in the Electronic Dance Music

Industry

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ABSTRACT

Getting bookings is the main goal for DJs and for a large part dependent upon effective self-promotion. DJs are creative performers who produce electronic music. As DJs, like other celebrities in general, struggle with how much they "should" reveal about themselves through personal branding, which is a tool for self-promotion, this study focused on offering empirical evidence for showing different levels of their 'private self'. The DJ's gender was taken into consideration as DJs operate in a male-dominated industry (the EDM industry), which usually leads to the audience having strong expectations regarding the performance of identity. The aim of the analysis was to answer the following research questions: *'To what extent are there differences in the personal branding effects in the display of different levels of the DJ's private self on the audience' intention to visit their events?'* and *'To what extent is this difference contingent upon the DJ's gender?'*. By conducting an online experiment in the shape of a 2 (private self: high level versus low level) x 2 (gender DJ: male versus female) between subject factorial design, insights into the different effects between the groups were obtained. We found out that the attitude towards the DJ and the perceived expertise are factors that play a significant role in the audience' decision-making process. The results demonstrated that it is for female as well as male DJs effective to show private photos (high level private self) in order to trigger a favorable attitude within the audience which in turn leads to a higher intention to visit an event where the DJ is performing. Moreover, we found that it is only for male DJs important to show professional photos (low level private self) as opposed to private photos (high level private self) in order to be perceived as more of an expert which in turn leads to a higher intention to visit an event where the DJ is performing. In contrast, a female DJ was somewhat similar seen as an expert no matter what type of information (private vs. professional) she showed. The latter was the opposite of what we expected based on literature on male-dominated industries. We conclude that showing different levels of the private self can positively contribute to triggering an intention within the audience to visit events where DJs perform while the 'traditional' expectations for self-presentation of females and males when operating in a male-dominated industry seem to be fairly different in the context of online personal branding on Facebook for DJs.

KEYWORDS: *Personal branding, DJs, music, social media, gender*

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Preface

1. Introduction

Getting bookings is the main goal for DJs and for a large part dependent upon effective self-promotion (Ahmed, Benford & Crabtee, 2012). DJs are creative performers who produce electronic music (Karnik, Oakley & Nisi, 2013, p. 64). Early DJs were loved as part of a party, but they were not worshipped like music stars; "they did not perform on a stage and command the audience's gaze, and they did not release music in stable media such as vinyl." (Herman, 2006, p. 26). Over time, however, a trend started rising in which some DJs achieved celebrity-status in the way that a good DJ served as proof of quality music. Companies started using famous DJs as trusted brand names and started publishing their mixtapes (Herman, 2006). It is around this time that more DJs began with actively promoting themselves to acquire bookings (Karnik, Oakley & Nisi, 2013). Ever since, to get bookings, DJs use *personal branding* as part of their promotional strategy to try to get the audience visit the events where they are performing.

Personal branding is defined as "the process in which people and their careers are marked as brands and is intended to create a brand identity which belongs to a particular person" (Karaduman, 2013, p. 465). Research shows that consumers can form intimate relationships with this brand identity apart from their feelings towards the artist's music, especially when presented in a personal manner, which makes personal branding an interesting strategy for DJs to pursue (Turri, Smith & Kemp, 2013). The consumers' reactions to this created brand identity can have many positive outcomes for the brand, like a strong purchase intention and brand loyalty (Turri, Smith & Kemp, 2013; Ouellet, 2007). For instance, Oprah Winfrey's fame is for a large part attributable to her excellent personal branding strategy where she positioned herself as a role model, mentor and girlfriend for millions of viewers of her television talk show (Roffer, 2002).

With the consumer's increased use of online media sources instead of traditional sources, the personal branding by musicians such as DJs is increasingly practiced via social media (Preston & Rogers, 2011). Social media gives people the opportunity to promote themselves in a relatively cheap manner (Karaduman, 2013). A frequent used online personal branding strategy is the strategy of showing the private self. The private self is an online personal branding strategy in which the DJ gives some sort of backstage access into his/her personal life (Marshall, 2010, p. 44). For instance musician Beyonce, who posts pictures of herself and her family on the social network site Instagram (http://www.instagram.com/beyonce).

A constant struggle for celebrities, such as DJs, is to decide how much to reveal about themselves. Marshall (2010) elaborates on this by talking about how the value of the private self is not clear yet as "individuals construct their versions of what parts of their lives they are willing to convey to an on-line public" (p. 45). Moreover, Marwick and Boyd (2011) explain how highly followed personal brand accounts vary in the extent to which they use personal cues: "While some mostly broadcast information about an upcoming tour or book, others write about personal subjects, post exclusive content, or chat about their daily lives" (p. 147). This research will therefore focus on the effectiveness of showing different levels of the private self in terms of the audience' intention to visit an event where the DJ is performing. A low level of showing the private self is focused on showing a more public self which only displays the DJ's professional life, like the DJ performing at venues, music release dates and event dates (Marshall, 2010). In contrast, a high level of showing the private self focuses primarily on giving backstage access through revealing information about their private lives.

An important factor which could be of influence in determining the effectiveness of the different levels of showing the private self is the DJ's gender. The electronic dance music industry, in which DJs operate, has been and continues to be overwhelmingly dominated by men (Farrugia, 2004; Gavanas & Reitsamer, 2013). Research shows that in male-dominated industries the public has a strong expectation that sex roles are performed in a certain way. Moreover, usually it is expected that women exchange aspects of their gender identity for a more masculine version while this is not expected from men (Wajcman, 2007; Griffiths, Moore & Richardson, 2007). As personal branding strongly relates to showing a certain kind of identity, it could be that the audience reacts differently to female DJs as opposed to male DJs when showing different levels of the private self. Consequently, the following research questions underline this project:

1) *To what extent are there differences in the personal branding effects in the display of different levels of the DJ's private self on the audience' intention to visit their events?*
2) *To what extent is this difference contingent upon the DJ's gender?*

This research is deemed scientifically relevant for the following reasons. First, this research seeks to fill the gap of knowledge on the effects of online personal branding strategies of celebrities in terms of relevant audience' related outcomes for DJs. To date, there has been research on online personal branding strategies by celebrities (Turri, Smith & Kemp, 2013; Marshall, 2010; Rosenberg & Egbert, 2011). However, these studies are descriptive in nature

and do not test the effects of these strategies on important outcome related variables, like behavioral intentions. This research therefore focusses on the effectiveness of the frequent used strategy of showing the private self by celebrities to help fill this gap (Marshall, 2010; Marwick & Boyd, 2011). Second, previous studies on male-dominated industries have shown that gender can have a significant effect on audience' expectations regarding the performance of identity, as is the case in personal branding (Rudman & Phelan, 2008; Kark, Waismel-Manor & Shamir, 2012). However, this has not been researched in the context of online personal branding and in the case of the male-dominated electronic dance music industry. Therefore, the effect of the DJ's gender on the audience' reactions to showing different levels of the private self remains to be seen.

This research also has societal relevance. The electronic dance music (EDM) industry is of great economic significance to the Netherlands. The economic activity related to EDM events in the Netherlands with at least 3000 visitors per event increased with 67,8% in the period of 2002-2012 (EVAR Advisory Services, 2012). As it is expected that the EDM events industry will only grow stronger, it is important for DJs to get bookings at those events. To get bookings, knowledge regarding how to use the tool of online personal branding for self-promotion is very useful. Especially taken into consideration that social media is used to a large extent by music artists for self-promotion which makes it even more important to know how to be distinctive and successful (Verboord & van Noord, 2016). Therefore, this research can help DJs decide what they should or should not show on social media in order to trigger their audience to want to visit events where they perform, also in regards to the DJ's gender.

The current research is structured in the following way. In the theoretical framework, more in-depth exploration of the key concepts 'online personal branding' and the strategy of showing the 'public self vs. the private self' are found and the mediating variables are introduced. Also, literature regarding the effectiveness of the strategy of showing different levels of the private self and the effect of the DJ's gender on this relationship will be explored and applied to argue for the conceptual model. The third chapter explains the method for this research. More specifically, it elaborates on the chosen sample, the experimental design, the manipulation material, the procedure and the operationalization of the different variables. In the fourth chapter, the results will be statistically presented in which the hypotheses will be confirmed or rejected. The fifth chapter, which makes up for the conclusion and discussion, answers the research questions, focusses on theoretical and practical implications of this research and gives suggestions for further research. Finally, references and appendixes will finalize this research.

2. Theoretical Framework

In this chapter, key concepts will be explained and hypotheses will be developed. The theory of reasoned action, a theory which explains a person's intention, is put forward which leads to forming the first mediating variable in this research. The second mediating variable will be derived from the notion of the highly-technological nature of the electronic dance music industry in which DJs operate. Consequently, at the end of this chapter a conceptual model is presented that visually demonstrates the relationships between the variables and offers a theoretical answer to the research questions: '*To what extent are there differences in the personal branding effects in the display of different levels of the DJ's private self on the audience' intention to visit their events?*' and '*To what extent is this difference contingent upon the DJ's gender?*'.

2.1 Online personal branding

When providing a definition of online personal branding, we first elaborate on the concept of branding. Branding is defined as something that is far more than providing a name and logo but instead it is the process of providing the consumer the meaning of a brand in terms of functional, emotional, self-expressive and social benefits (Aaker & Fournier, 1995; Escalas, 2004). Brands play a vital role in the construction of consumer identity (Elliot & Wattanasuwan, 1998). A way of branding which has become increasingly popular is personal branding. Personal branding is defined as the process whereby people and their careers are marked as brands (Karaduman, 2013, p. 465). Personal branding is, just like branding, focused on establishing a connection between the personal brand and the consumer by differentiating oneself.

One of the first groups that started actively practicing personal branding are celebrities (Preston & Rogers, 2011). They first practiced personal branding through traditional media channels, like the music press and radio. Moreover, a celebrity brand was created through the communication of preselected and often manipulated information about an individual's personality in order to create an identity that triggers positive responses within the audience (McCracken, 1989). Thanks to the rise of the internet and the developments of the web that have been taking place ever since, social media materialized which is a group of internet-based applications that allow the creation and exchange of content generated by users (Kaplan & Haenlean, 2010, p.61). The development of social media has caused media production to become more image-driven which led to more groups starting with practicing (online)

personal branding. For instance, politicians increasingly started taking a greater marketing orientation by branding their political parties and spoke persons (Schneider, 2004; Phipps, Brace-Govan & Jevons, 2010). These spoke persons became active online to brand themselves in order to gain votes (Schneider 2004). Another example refers to a way bigger group: possibly every one of us. Social media gave every one of us with a social media profile the opportunity to develop our own personal brand (Kerrigan, Brownlie, Hewer & Daza-LeTouze, 2011; Rampersad, 2008).

2.2 Online Personal Branding for DJs

Social network sites are relevant channels for DJs, and celebrities in general, to practice personal branding for several reasons. First, it is the place where consumers increasingly gather and spend their time on (Preston & Rogers, 2011). Secondly, the strong interactive nature of social media leads to individuals forming stronger emotional ties with brands than through the one-directional traditional media channels, such as television, magazines and radio (Pentina, Gammoh, Zhang & Mallin, 2013). Last, social network sites make celebrities more accessible (Kietzman, Hermkens, McCarthy & Silvestre, 2011; Marwick, 2011), something which the consumer longs for according to McLean (1998). For these reasons, social media seems like the perfect place for DJs to form connections with their audience. Different online channels exist, more specifically social network sites, that are used by celebrities to practice personal branding. Existing literature points out a wide array of different sites used for social networking, like Facebook, MySpace, Twitter, YouTube, LinkedIn and Friendster (Ellison, 2007; Hargittai & Hsieh, 2010; Ahn, 2011).

This research will focus on personal branding by DJs through the medium Facebook for the following reasons. First, Facebook is characterized by its focus on personal self-presentation and its connectivity character which fits the topic of this research (van Dijck, 2013; Smith, Fischer & Yongjian, 2012). Second, Facebook is used by many entertainment professionals to show backstage access and thereby build strong and personal connections with their fans (Mjos, 2013). A study by Karnik, Oakley and Nisi showed that DJs specifically use Facebook to connect with their fans and act on this social network site as local celebrities (2013). This shows that Facebook is a common tool used by celebrities, such as DJs, to engage in online personal branding. Finally, Facebook is the largest social networking site with around 890 million active daily users per month for December 2014 and is next to MySpace the leading social network site that is popular with young adults (Facebook, 2014; Urista. Dong & Day, 2009). Its large reach and popularity amongst young

adults, who make up for the biggest part of the target group 'electronic dance music fans' (Nielsen Entertainment, 2014), makes Facebook an important channel for DJs to pursue online personal branding.

Although social network sites usually offer the possibility of posting text messages as well as visual messages (photos and video), the latter seems to become increasingly popular. The increasing use of smartphones with cameras of a high quality has caused people to use these functions to document experiences (Weilenmann, Hillman & Jungselius, 2013) Nowadays, photos are seen as a very important way to communicate one's identity and in that way bond with other people (van Dijck, 2013). For instance, Chua and Chang did research on the way teenage girls practice personal branding through photos on the social network site Instagram (Chua & Chang, 2016). It is expected that the focus on photos will only continue to expand as digital technologies are refashioning our traditional semiotic world (Chua & Podlasov, 2014). Therefore, this research will focus on personal branding by using only visual material, more specifically photos, through the social network site Facebook.

The next section will go more in-depth on the online personal branding strategy that celebrities, such as DJs, use of showing the public self vs the private self.

2.3 The public self versus the private self

One tool for personal branding that DJs can use is showing their public versus their private self. Ford talks about the traditional separation of public and private where private stood for the personal, non-professional, leisure context and 'public' stood for the professional world (work) outside the home (Ford, 2011, p. 554).

The 'public self' only includes information about the DJ's professional, working life (Ford, 2011). It is the professional part of the self in which the celebrity is broadcasting promotional information about him or herself to increase awareness of its products (Marshall, 2010, p. 44). It relates to showing a professional identity in which emphasis lies on showcasing professional skills, performances and accomplishments (van Dijck, 2013; Trammell & Keshelashvli, 2005). For instance, it would include announcing release dates of new music, dates of performances and the path to get tickets for specific appearances (Marshall, 2010).

The private self, on the other hand, is the part of the self which offers backstage access into the personal lives of the celebrity by revealing private information (Marshall, 2010, p. 44). These private moments are uneventful but more a piece of the DJ's regular daily life as any other person (Silverstone, 1994). For instance, a photo that demonstrates a celebrity going

to the grocery store or a restaurant (Gamson, 2011). Marshall refers to the private self as the 'public private self'. However, we will refer to this concept as the 'private self' instead of the 'public private self'.

The sharing of information about the ordinary, personal lives on social media is noticed as a big thing in celebrity culture (Gamson, 2011). Moreover, giving a closer look into the personal lives of celebrities can help them gain more fans (Marshall, 2010). The trend of personalization is something that is not only happening in celebrity culture; even larger corporations are tapping into this in their own ways. An example of this is the way larger corporations make a separation between personal webcare and impersonal webcare, which refers to the different tones of voice an organization can take when responding to a customer via social media: a more personal tone by for instance using "I" or "we" or a more impersonal tone of voice (Schamari & Schaefers, 2015). Celebrities are in their own ways also thinking about which 'tone of voice' to use when posting on social media, resonating with Marshall's definition of the private, more personal, self and the public, more professional self (2010).

As we mentioned previously, a constant struggle for celebrities, such as DJs, is to decide how much to reveal about themselves (Marshall, 2010). It is difficult deciding what is the 'perfect pinpoint'. Therefore, this research defines different levels of showing the private self which vary in the degree of openness. A low level of the private self is low in openness and focusses primarily on showing the DJ's professional life and a high level of the private self is high in openness and focusses primarily on giving backstage access in the personal life of the DJ.

2.4 Attitude, perceived expertise and the intention to visit event
The end goal of showing different levels of the private self for a DJ is to trigger an intention within the audience to visit the event where he or she is performing. This relates to a behavioral intention. Different theories try to explain how a behavioral intention by a person is formed. In this section the two mediating variables for this research are introduced.

First, following the theory of reasoned action, a theory which explains how a person forms a behavioral intention, attitude has a very strong predictive power for intentions (Fishbein & Ajzen, 1975). Attitude refers to an individual's general evaluation in regard to himself, other people, objects and issues" (Petty & Cacioppo, 1986, p. 4). To predict a behavioral intention, like purchase intention, the attitude someone has towards a product or brand has consistently shown to be of great significance (Cooke & French, 2008; Ryu & Han, 2010; Richardson, Wang & Hall, 2012). Consequently, we could assume that when a person

decides on going to an event where the DJ is performing, his or her attitude towards the DJ plays a big role in the decision-making process. Therefore, the first mediating variable in this research is the attitude towards the DJ.

Second, the context in which this research is based leads us to forming another mediating variable. The electronic dance music industry, in which DJs operate, is particular in the way that it deals with a high-technology oriented product; the electronic dance music. Moreover, being a DJ requires technological competence as they have to be able to successfully mix records while performing at events and construct new tracks from existing ones (Gavanas & Reitsamer, 2013).

When dealing with high-technological products in the consumer goods industry, perceived expertise of the supplier has shown to be of great importance for the consumer to be persuaded (Biswas, Biswas & Das, 2006; Lafferty & Goldsmith, 2004). Perceived expertise refers to the consumer believing that the product or service-provider has subject-specific knowledge (White, 2005, p. 142). Perceived expertise is also referred to as competence or authority and it plays a big role in developing credibility, which describes whether someone is seen as believable (Ohanian, 1990). Lafferty and Goldsmith found that expertise can even be more important than attractiveness when dealing with a high-technological product (2004).

The context of this research is seen as a differentiator from other research on music artists' or celebrities' use of personal branding because compared to traditional musicians and bands, DJs have a more direct and deeper engagement with technology (Karnik, Oakley & Nisi, 2013). Therefore, we take 'perceived expertise' into account as mediating variable to find out whether this serves as a mediator between showing the private self and the audience' intention to visit events. The next sections will elaborate on the relationships between the different variables and hypotheses will be developed.

Low level vs high level private self and attitude
Attitude refers to an individual's general evaluation in regard to himself, other people, objects and issues" (Petty & Cacioppo, 1986, p. 4). In this research, attitude refers to the audience' attitude towards the DJ.

By showing different levels of the private self, which vary in the degree of openness, the DJ has as goal to trigger a positive attitude within the audience. Sprecher, Treger and Wondra did research on the effects of revealing private information, also referred to as self-disclosure, on likeability (2013). They let people meet for the first time and let one person disclose private information to the other person. They found that after a first interaction

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listeners reported more liking towards the discloser and felt a sense of closeness. This seems to also work for personal brands: a study by Hanh and Lee revealed that personal fashion bloggers trigger a sense of closeness by revealing private information which in turn led to consumers having a more favorable attitude towards the fashion blog (2014). In a similar vein, music artist Lady Gaga's personal use of social media caused fans to feel a sense of connection and liking Lady Gaga to a great extent (Bennett, 2014). Even corporate brands try to personalize themselves and make themselves more 'human': Dijkmans, Kerkhof and Beukeboom (2015) researched the use of personal vs. impersonal webcare of organizations on social media and found that a more personal tone of voice positively affected the corporate reputation.

As a high level of the private self is more revealing and personal than a low level of the private self and as the revealing of private information seems to trigger a positive attitude (Sprecher, Treger & Wondra, 2013; Hahn & Lee, 2014; Bennett, 2014), the following is hypothesized:

> **H1:** *A high level of showing the DJ's private self leads to a more positive attitude towards the DJ than a low level of showing the DJ's private self.*

Moderating effect of gender DJ on attitude

The extent to which personal information is revealed in public is known to be very dependent upon gender: women disclose more on social network sites than men do (Sheldon, 2013; Bond, 2009). It seems that this is caused by expectations regarding gender roles: revealing personal information seems more socially acceptable for females (Gaia, 2013). Expectations regarding gender roles is described by gender role theory which explains that the beliefs people hold about sexes reflect the gender hierarchy of society (Eagly, Wood & Diekman, 2000). Women are for instance expected to be more soft, selfless and caring while men are expected to be more confident, independent and powerful. Gaia even found that men are more reluctant to reveal personal information because they don't want to be seen as soft, which is a traditional female trait (2013). Consequently, we could expect that showing more private information (high level private self) would be more effective for female than for male DJs in terms of triggering a positive attitude within the audience.

However, the context in which this research takes place may change these expectations for several reasons. First, DJs are nowadays not only seen as artists but also as celebrities (Karnik, Oakley & Nisi, 2013; Farrugia, 2004. In turn, the audience longs for getting personal

information from celebrities (Cashmore, 2006). In this case, we could expect from males as well to present themselves in a personal manner. Second, the electronic dance music industry, in which DJs operate, is particularly different as it has been and continues to be overwhelmingly dominated by men (Farrugia, 2004; Gavanas & Reitsamer, 2013). Research shows that in male-dominated industries, the audience has different expectations from females regarding the performance of gender roles (Rudman & Phelan, 2008; Katz, 2006). Moreover, to be liked, usually it is expected that women exchange aspects of their gender identity for a more masculine version while this is not expected from men (Wajcman, 2007; Griffiths, Moore & Richardson, 2007).

Following this line of reasoning, it might not be effective, in terms of attitude towards the DJ, for a female DJ to present herself in a 'traditional feminine way' by posting primarily private information (high level private self) as she is expected to act more 'masculine' due to operating in a male-dominated industry (Wajcman, 2007; Griffiths, Moore & Richardson, 2007). In contrast, it might be effective for a male DJ to show primarily private information (high level private self) as he is a celebrity and the audience longs for getting personal information from celebrities (Cashmore, 2006). Therefore, we hypothesize the following:

> **H2:** *Showing a high level of the DJ's private self leads to a more positive attitude towards the DJ than showing a low level of the DJ's private self, but only when the DJ is male.*

Low level vs high level private self and perceived expertise
Perceived expertise refers to the consumer believing that the product or service-provider has subject-specific knowledge (White, 2005, p. 142). For instance, a sales person who sells technological products is considered an expert when he or she has knowledge, technical competence and the ability to provide answers to specific questions (Guenzi & Georges, 2012).

Through showing different levels of the private self, it might be important for a DJ to trigger a sense of perceived expertise within the audience. Studies show that an important factor for people to think of a person as an expert is to show that there exists some kind of congruency between the person's knowledge and its product. In the literature this is referred to a lot as the match-up hypothesis, which also influences other variables like attractiveness and purchase intentions (Till & Busler, 1998; Liu, Shi, Wong, Hefel & Chen, 2010; Wright, 2015). For instance, Aggarwal-Gupta and Dang compared the effectiveness of an expert

celebrity and a non-expert celebrity when endorsing a business magazine (2009). The researchers first had to decide which celebrities were seen as more of an expert than others. They found that the celebrity who was a business leader, which was the one who had the clearest match with a business magazine, was perceived as more of an expert than a celebrity who was a film actor. In a similar vein, Till and Busler researched endorser's perceived expertise by the audience (1998). They made a distinction between an actor or an athlete as endorser and a candy bar or energy bar as product. As expected by the match up hypothesis, they found that the combination of an athlete and energy bar caused the perceived expertise to be the highest.

Not only in celebrity endorsements a 'match' is deemed important, but also in self-presentation. A study by Winter, Krämer, Appel and Schielke (2010) focused on the credibility of online authors who were not necessarily professional journalists. They found that online authors who reported in their bio that they practiced a profession related to the topic they wrote about, in other words who reported their 'match', were perceived as more credible and were selected for further reading more frequently than online authors who reported to practice a profession that had nothing to do with what they wrote about. This shows us that it is important for human brands to present yourself in a way that makes the 'match' between yourself and the product clear in order to be perceived as an expert.

In this research, showing a high level of the private self puts a stronger emphasis on the personal life of the DJ while showing a low level of the private self puts a stronger emphasis on the professional life. According to the match-up hypothesis, reporting about the professional life seems to have a stronger fit with the profession of being a DJ and this is a condition for someone to be perceived as an expert (Aggarwal-Gupta & Dang, 2009; Till & Busler, 1998; Winter, Krämer, Appel & Schielke, 2010). Consequently, we hypothesize the following:

H3: *A high level of showing the DJ's private self leads to a lower perceived expertise than a low level of showing the DJ's private self.*

Moderating effect of gender DJ on perceived expertise
As mentioned previously, the electronic dance music industry, in which DJs operate, has been and continues to be overwhelmingly dominated by men (Farrugia, 2004; Katz, 2006; Gavanas & Reitsamer, 2013). A great factor that plays a role in this is the association of technological competence and masculinity (Gavanas & Reitsamer, 2013; Stepulevage, 2001). Katz explains

this well in her study by stating the following: "The connection between men and sound recording has drawn further strength from broader and longstanding stereotypes about male technological mastery and female technological anxiety" (2006, p. 584*). Being a DJ requires a high technological competence as they have to be able to successfully mix records and construct new tracks from existing ones (Gavanas & Reitsamer, 2013). Because technological competence is associated with masculinity, the profession of being a DJ is seen as more appropriate for a man than for a woman to practice.

However, there are also more female DJs on the rise (Gavanas & Reitsamer, 2013). It is not a surprise that these females have a hard time getting around in the electronic dance music scene. Whereas it is expected from male DJs that they possess technological competence, which is the required expertise, female DJ's technological abilities are constantly questioned (Farrugia, 2004). This leads to female DJs struggling with their way of presenting themselves to be recognized as having the expertise a DJ needs. Gavanas and Reitsamer (2013) interviewed female DJs and elaborated on this issue of self-presentation: "The overwhelming majority of our female interviewees challenge the socially constructed association of technological competence with masculinity by describing at length how they use their hardware and software for music-making and by portraying themselves as 'nerds' who enjoy spending time with their technological equipment" (p. 73). This is not uncommon for females operating in a male-dominated industry. In a similar vein, only when women in the male-dominated corporate 'management' world were elaborately described as successful managers, were they viewed as equally competent as men (Heilman, Block & Martell, 1995). In conclusion, it seems like presenting yourself as technological competent is for female DJs a means to gaining acceptance in the electronic dance music industry.

Following this line of reasoning, it is here argued that when talking about triggering a sense of perceived expertise, it might be more important for a female DJ to show her professional side to 'convince' the audience of her competence than for a male DJ, as he is already perceived as an expert according to the positive relationship between masculinity and technology (Gavanas & Reitsamer, 2013; Farrugia, 2004; Stepulevage, 2001). Because a high level of showing the private self is more focused on the private life in contrast to the professional life (low level private self), the following is hypothesized:

H4: *A high level of showing the DJ's private self leads to a lower perceived expertise than a low level of showing the DJ's private self, but only when the DJ is female.*

2.5 Attitude and intention to visit event

The end goal of the DJ showing a high level of the private self is to trigger an intention within the audience. More specifically, the DJ wants the audience to visit the events where he or she is performing, which relates to a behavioral intention.

Following the theory of reasoned action, attitude has a strong predictive power for intentions (Fishbein & Ajzen, 1975). Moreover, it suggests that it is possible to predict an individual's behavior based on its attitude towards an entity. Research has consistently demonstrated a positive relationship between attitude and intention (Cooke & French, 2008; Ryu & Han, 2010; Richardson, Wang & Hall, 2012). In a similar vein, we expect that a positive attitude towards the DJ influences the audience' intention to visit events which leads to the following hypothesis:

**H5:** *The attitude positively influences the audience' intention to visit events.*

2.6 Perceived expertise and intention to visit event

Existing studies focus on the behavioral effects of a feeling of perceived expertise. For instance, Woodside and Davenport did research on the effects of salesman expertise and found that salesmen who were perceived as more of an expert by the customer sold significantly more products than salesmen who were perceived as less of an expert (1974). Also, Lafferty and Goldsmith's experimental study on corporate credibility showed that higher corporate credibility, which has overlap with expertise, leads to a higher purchase intention (1999). A more recent study on online authors showed that the ones who were perceived as more credible were selected for further reading more frequently (Winter, Krämer, Appel & Schielke, 2010). More studies show the positive impact of perceived expertise of (human) brands on behavioral intentions of the audience (Amos, Holmes & Strutton, 2008; Zhu & Tan, 2007; Pornpitakpan, 2004). The described literature and the importance of competence in the electronic-dance music industry, as DJs deal with a high-technology product, leads us to assume that the audience finds the DJ's expertise important when deciding to visit an event (Gavanas & Reitsamer, 2013; Herman, 2006). Therefore, we hypothesize the following:

H6: *Perceived expertise positively influences the audience' intention to visit events.*

2.7 Conceptual model

For an overview of the relationships in this research, see Figure 1.
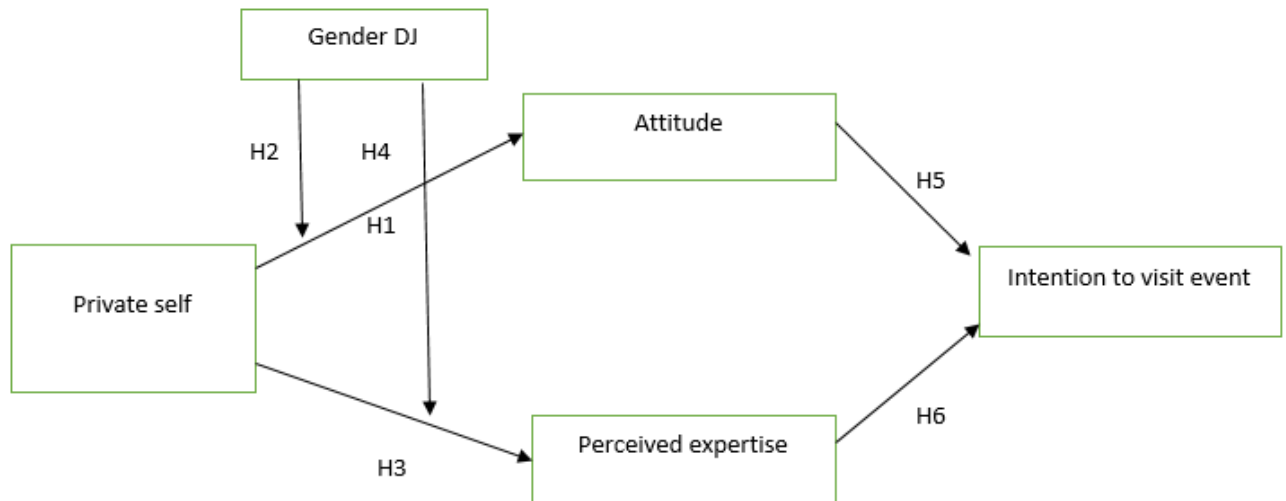
Figure 1 Conceptual model

The conceptual model depicts how different levels of the private self as way of personal branding affect the audience' attitude towards the DJ and perceived expertise, leading to the audience' intention to visit events where the DJ is performing. However, the extent to which the audience has a favorable attitude towards the DJ and perceives the DJ as an expert could be limited by the DJ's gender. Moreover, the audience' reactions to different levels of the private self could be influenced by what they expect differently from males and females, considering that they operate in a male-dominated industry.

This study will verify the aforementioned relations by constructing different experimental conditions and testing the variables using an online survey that attempts to answer the research questions: *'To what extent are there differences in the personal branding effects in the display of different levels of the DJ's private self on the audience' intention to visit their events?'* and *'To what extent is this difference contingent upon the DJ's gender?'*.

3. Method

3.1 Sample

To test the hypotheses graphically displayed in Figure 1, a 2 (private self: high level versus low level) x 2 (gender DJ: male versus female) between subject factorial design was conducted among adolescents between the age of 18-34. This age range was chosen because, according to a recent study in the Netherlands, this is the main audience that likes electronic dance music (Nielsen Entertainment, 2014). The research was carried out by conducting quantitative research in the form of an online survey. An online survey was chosen because a survey provides one standard measurement tool by asking the exact same questions to multiple people which makes the results comparable. This fits our research as we want to compare the results of four different groups. Also, we decided to make it an online research because we wanted to be able to say something about the audience' online experience of personal branding.

The sampling method used for this research was convenience sampling, which is a non-probability sampling technique where subjects are selected mainly because of their accessibility (Ozdemir, Louis & Topbas, 2011, p. 263). Especially the internet is used a lot for convenience sampling, which made it a match with the online nature of this research (Im & Chee, 2011). Also, due to time constraints, convenience sampling was used as it made the online survey very accessible to a large group of people (Im & Chee, 2011). In turn, this gave us the best likelihood of reaching a large enough sample within a restricted time span.

In total, 142 respondents participated in the experiment. 131 Respondents completed the experiment and were retained for analysis (55.7% female; $M_{age} = 23.53$, $SD = 2.05$). The remaining 11 respondents were not included in the analysis for one of the following reasons: they did not meet the age requirements, they did not finish the survey or they had the impression that they knew the DJ (which was unlikely see manipulation material). As these factors could affect the validity of the results, we decided to not include them in the analysis. The respondents were primarily of Dutch nationality (81.5%), followed by Belgian (9.23%). The remaining 10% had a mixed background, amongst others Spanish, Moroccan or Bulgarian. Of all the respondents, 35.9% completed a master degree at University level. Next, 24.4% completed a University Bachelor degree, 18.3% an applied science degree, 16% a high school degree and 5.3% an intermediate vocational education (MBO). The greatest part of the respondents logged onto Facebook more than once a day (64.9%) or every day (26%).

3.2 Experimental design

In this 2 (private self: high level versus low level) x 2 (gender DJ: male versus female) between subject factorial design, participants were randomly assigned to one of the four experimental conditions. This ensured that possible differences were assigned to chance (Bryman, 2001). An experimental design fits our research questions for several reasons. First, we wanted to find out to what extent the DJ's personal branding strategy of showing the private self predicts the audience' intention to visit an event, which implies a causal relationship. The best way to identify a causal relationship is by conducting an experiment (Bryman, 2001). Second, experimental research gives us the most control and allows us to explain differences between groups. As we identify four different groups (the experimental conditions) and want to explain differences between them, experimental research is the best way to carry out our research.

   The private self was manipulated by presenting respondents with a Facebook page containing either primarily private photos or primarily professional photos. The DJ's gender was manipulated by presenting respondents with a photo and name of either a male DJ or a female DJ. Combining these two manipulations yields the four experimental conditions of this research.

3.3 Pre-test and Development of the Manipulation Material

3.3.1 Construction of the Facebook format

The four conditions were created as follows. For the experiment, different shots of Facebook pages were constructed using the program Photoshop. The standard Facebook profile format was used when looking at the tab 'photos' (for screenshots see Appendix A). The pages only showed the DJ's name, a profile picture and the photos in order to not create any bias that may trigger a positive attitude, e.g. number of likes/comments as a study by Koroleva, Stimac, Krasnova & Kunze showed (2011). The decision was made to show six photos because it would ensure that all the photos could be portrayed in one screenshot while still being visually clear to the respondent.

3.3.2 Pre-study private/professional self-ratio

The first decision that had to be made was how to visually operationalize the difference between a high level and a low level of the private self. As there was a lack of literature on this issue, we decided to analyze the Facebook pages of ten DJs (n=10) that had performed at the internationally renowned Amsterdam Dance Event 2015. On every Facebook page, the

most recent ten photos that the DJ had posted were analyzed. The ten DJs were picked from Amsterdam Dance Event's website (http://www.amsterdam-dance-event.nl/artists/confirmed/). One out of the ten DJs was female, as literature showed that on average one out of ten DJs is female (Gavanas & Reitsamer, 2013).

The goal was to identify a realistic ratio of private versus professional photos. To determine when a photo could be determined as private or professional, the definitions of the public self and private self as described by Marshall were used (2010). Moreover, a photo was considered private when it revealed some personal information about the artist. For instance, a picture of them in a private setting, say at home or with family or friends (Marwick & Boyd, 2011). In contrast, a photo was considered professional when it was showing the DJ's professional life, making some sort of professional announcement, for example release dates of new tracks, dates of events and the path to get tickets for these events .

On average, the DJs showed 3.6 private photos ($M = 3.6$, $SD = 2.6$) and 6.4 professional photos ($M = 6.4$, $SD = 2.61$) out of ten. The absolute amount of private photos that was found ranged from 2 out of 10 (20%), which is considered a very low private level, to 8 out of 10 (80%), which is considered a very high private level. The other photos were considered professional. For this research, every condition contains six photos. As a very low level of showing the private self is 80% public and 20% private, we decided that a low level of showing the private self would exist of a Facebook page that shows five professional photos (83.33%) and one private photo (16.67%). Consequently, a high level of showing the private self would exist of a Facebook page that shows five private photos (83.33%) and one professional photo (16.67%).

In conclusion, based on this pre-study, we decided the manipulation material to consist of five private photos and one professional photo for a high level of the private self and five professional photos and one private photo for a low level of the private self.

3.3.3 Selection of the private and professional photos

Subsequently, the photos needed to be selected. The photos derived either from the photo sharing platform Flickr (http://www.flickr.com), from Facebook pages of existing DJs (with permission) or were constructed by using the photo editing software program Photoshop. First, photos were selected that show the private self. More specifically, photos were selected that appear to be personal information, like sharing private moments (Marwick & Boyd, 2011). These private moments are uneventful but more a piece of the DJ's regular daily life as any other person (Silverstone, 1994).

A few studies about showing a sort of 'private self' served as inspiration for the selection of the private photos. First, Silverstone conducted a content analysis on paparazzi pictures of celebrities photographing them as their ordinary self (1994). He found that a significant part depicts photos of the celebrity with their parents and kids, doing leisure activities and being on vacation. Therefore, in this research two private photos were included of the DJ being on vacation and doing a leisure activity, in this case bowling. Second, some photos were inspired by a study of Hu, Manikonda and Kambhampati (2014). They studied the kind of content people, females as well as males, frequently post on photo sharing social medium Instagram and found different categories: amongst others photos of food, photos that involve at least two human faces, photos of the person who owns the Instagram page (a so-called 'selfie') and photos of pets. As the private photos needed to show a piece of the DJ's regular daily life like any other person's (Silverstone, 1994), we decided to also include these categories in this research. Thus, photos were selected that portray food, that portray a pet and that portray a group of friends. Lastly, one private photo is a 'selfie' of the DJ. Because in this research a female and male DJ were compared, a separate paragraph goes more in-depth on the manipulation of the DJ and the selection of the 'selfie' photo (See section 3.3.6). For examples of private photos, see Figure 2.

Figure 2 Examples of private photos

Second, professional photos were selected. These were based on the definition of the 'public self' as described by Marshall: this part of the self is focused on making some sort of professional announcement, like release dates of new tracks, dates of events and the path to

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[1] Flickr user name: Smemon (https://www.flickr.com/photos/smemon/)
[2] Flickr user name: Huanje (https://www.flickr.com/photos/huanje/)

get tickets for these events (2010, p. 44). Moreover, it shows only the professional life of the DJ. Based on this definition, three professional photos were selected which show dates and locations of events where the DJ would be performing and a release date of a new track (For examples, see Figure 3).

Other studies that served as inspiration for the selection of the professional photos was amongst others one by van Dijck (2013). Van Dijck elaborated on the performance of a professional identity. She pointed out that online self-promotion involves every one manifesting themselves online to emphasize their skills and proficiency to e.g. attract customers (2013, p. 203). In a similar vein, Trammell and Keshelashvli talk about how self-promotion includes claims about abilities, performances and accomplishments (2005). Therefore, professional photos were selected that show a computer with a DJ set, to show the DJ's abilities, and the DJ performing at different venues, to show the performances the DJ has accomplished. Consequently, the different conditions were created. For an overview of the different conditions, see Appendix A.

Figure 3 Examples of professional photos

3.3.4 Qualitative pre-test

Next, a qualitative pre-test was conducted to investigate whether the different conditions were truly regarded as different. More specifically, ten people were asked what they thought of the Facebook pages and whether they observed a difference between the conditions in terms of the extent to which it showed the personal life of the DJ in contrast to the professional life. The respondents indeed indicated to notice a clear difference. Ten out of ten people said that the 'high level of the private self' conditions seemed to show more of the personal life of the

DJ and was clearly more personal than the 'low level of the private self' conditions. In sum, the qualitative pre-test was successful for checking the manipulation of the different levels of the private self.

3.3.5 Quantitative pre-test

Also, a quantitative pre-test was carried out. This was deemed important for several reasons. First, the current research would be carried out in a quantitative way; by conducting an online survey. Therefore, an online survey pre-test would give the most valid predictions. Secondly, during the qualitative pre-test the respondents could compare the different conditions with each other. In this quantitative pre-test, however, the respondents only got to see one condition which improved the validity as the respondents would also only get to see one out of four conditions during the final experiment. Therefore, it had to be checked whether there would be a difference between the results of the qualitative and quantitative pre-test.

To determine whether the manipulation of the different levels of the private self was successful, twelve people (n=12) were asked to answer three items on a seven-point Likert scale that attempted to measure the extent to which they thought the page showed the private self of the DJ. Examples are: 'To what extent does this DJ reveal personal information about his/her personal life?' and 'To what extent does this DJ reveal professional information about his/her working life?'(reversed). For more information on the construction of this scale, see section 3.5. It was very important that they indicated a clear difference on this scale between the personal conditions and the professional conditions.

Unfortunately, there were no clear differences to be found between the different conditions. People who got exposed to the private condition ($M = 3.95$, $SD = 1.43$) did not see the page as much more personal than people who got exposed to the professional condition ($M = 3.17$, $SD = .79$). Some respondents thought that especially the 'low level of the private self' page relatively revealed a lot about the DJ's personal life. When asked for an explanation, these respondents indicated that they thought the page was relatively personal because it contained one private photo, an ice cream in this case. As they did not see the 'real' private condition, they had nothing to compare it with. It thus seemed that the differences between the different conditions were not clear enough.

If we would have carried on with this version of the manipulation material and would have distributed the survey amongst a larger sample, there would have been a big chance of not finding significant differences between the different 'levels of the private self' conditions. Therefore, we decided to adapt the manipulation material by exaggerating the differences and

making the 'high level of the private self' condition consist of only private photos and the 'low level of the private self' condition of only professional photos (see Appendix B). In the final questionnaire, the same questions were included to test the manipulation material again. The outcomes will be explained in the results section.

3.3.6 Manipulation of the DJ

The manipulation of the DJ required some extra attention. Because two DJs would be compared as regards to their gender, it was important that they were apart from their gender as similar as possible to avoid any bias due to other characteristics, such as ethnic background as shown for instance by a study of Appiah (2001). Therefore, one and the same avatar was used as profile picture for the female as well as the male DJ (See Figure 4). In this way, a possible bias because of a differing profile picture was excluded.

Aside from the profile picture, photos of the DJs were included in the conditions. It was important to include photos of the DJs in the conditions for several reasons. First, it was deemed necessary to make the manipulation of the DJ's gender more clear to the respondent. Second, for the experimental conditions with only private photos it was important to include a photo of the DJ as this emphasizes on showing one's private self (Hu, Manikonda & Kambhampati, 2014). In contrast, it was good to show the DJ in a professional setting for the experimental conditions with only professional photos as it illustrates their professional identity (van Dijck, 2013). Therefore, the 'high level of the private self' conditions include a photo of the DJ in a private setting and the 'low level of the private self' conditions include a photo of the DJ in a professional setting.

A few things were kept in mind when choosing the photos of the DJs. For the page with a high level of the private self, to minimalize the differences, photos were used of two acquaintances who both have brown hair, a similar skin tone and were portrayed in a neutral setting (See Figure 5 for photos). For the professional photos of the DJs, a photo of them performing at a venue was used (See Figure 6). To ensure that the professional photo was not deemed too personal, a photo was chosen which only showed their backside.

As a pre-test, the *attractiveness* of the DJs would be measured as attractiveness of a spokesperson is known to have an impact on brand attitude and purchase intent (Till & Busler, 2000). Moreover, studies show that an attractive source is more persuasive than an unattractive source (Chaiken, 1979; Smith & de Houwer, 2014). Therefore, it was important that the DJs did not differ significantly in level of attractiveness to control for unwanted interaction effects. The outcomes of this pre-test can be found in the results section.

Figure 4 Profile photo for female as well as male DJ

Figure 5 Photos of the DJs (private photos)

Figure 6 Photos of the DJs (professional photos)

3.4 Procedure

An online Qualtrics link was distributed through the Facebook of acquaintances using a snowball method. The online survey link was for instance posted in different community Facebook pages for people who liked electronic dance music and was distributed by sending private messages to people within the desired age range (18-34 years old) on Facebook and via e-mail.

After a welcome note and agreeing with the terms, the respondent first saw an introduction in which was explained that the respondent wants to visit an electronic dance music event. The respondent was told that he/she was going to see the Facebook page of a DJ which could help them in their decision-making process (see Appendix C). Subsequently, the stimuli was inserted, which means the respondent got to see one of the conditions. They had to watch this for at least 15 seconds before they could continue with the online survey. Afterwards, the questions that measure the different variables were asked on seven-point Likert scales or semantic differential scales. At the end of the survey, some control variables were measured. These were: age, gender, education level, Facebook use frequency and whether the respondent thinks he/she was already familiar with the DJ.

3.5 Measures

In each survey, respondents were asked a set of questions that attempt to measure the different variables used in this research: questions that measure the successfulness of the manipulation material (private self and attractiveness DJ) and questions that attempt to measure perceived expertise, attitude and the intention to visit an event where the DJ would be performing. All questions were asked on a 7-point Likert scale ranging from 'strongly disagree' to 'strongly agree' or with semantic differentials. See appendix D for the rotated varimax factor loadings per variable.

For the manipulation check of the different levels of the private self, three items were constructed that measure the extent to which the respondent finds the page showing a high level of the DJ's private self. For instance: 'To what extent does this DJ reveal personal information about his/her personal life?'. These items were inspired by a somewhat similar study by Mazer, Murphy and Simonds who attempted to measure teacher self-disclosure on Facebook and manipulated Facebook pages in the amount of self-disclosure (2007). The items they constructed for the manipulation check served as inspiration for the current study. A principal components analysis (PCA) indicates that the three items together form a one dimensional scale: but one component has an eigenvalue above 1 (eigenvalue of 2.01), explaining 66.94% of the variance respectively, and after this component there is a clear bend in the scree plot. All items positively correlate with the first component, whereby the item 'To what extent does the DJ reveal personal information about his/her personal life?' has the highest correlation (component loading is .92). The scale has moderate reliability, Cronbach's alpha = .74 (Privitera, 2012). The reliability of the scale could be improved to a good reliable scale (Cronbachs alpha = .83) if we deleted the item 'To what extent does this DJ reveal

professional information about his/her working life?'. We decided to not delete this item as the scale was already reliable. We decided to call this variable *private self*.

For the manipulation check of the DJ's gender, their level of *attractiveness* was measured based on the scale of Mccroskey, Richmond and Daly (1975). For instance: 'To what extent do you perceive the DJ on this Facebook page to be plain/elegant?' The five semantic-differential item pairs of the attractiveness scale were subjected to principal components analysis (PCA). Prior to performing PCA, the suitability of data for factor analysis was assessed. Inspection of the correlation matrix revealed the presence of all the coefficients of .3 and above and Bartlett's Test of Sphericity reached statistical significance, supporting the factorability of the correlation matrix. Principal components analysis revealed the presence of one component with an eigenvalue exceeding 1 (Eigenvalue=3.34), explaining 66.83% of the variance respectively. An inspection of the screeplot revealed a clear break after component 1. All items loaded with a minimum of .45 on component 1, whereby the item 'To what extent do you perceive the DJ on this Facebook page to be ugly or beautiful?' has the highest correlation (component loading is .85). The reliability analysis showed that it was a good reliable scale with a Cronbach's Alpha of .87 (Privitera, 2012). The reliability of the scale could not be further improved.

The *perceived expertise* refers to the consumer believing that the product or service-provider has subject-specific knowledge (White, 2005, p. 142). Ohanian's scale was used to measure this construct through five semantic-differential item pairs answered on a seven-point Likert scale, like 'To what extent do you perceive the DJ on this Facebook page to be: Not an expert/Expert'. These five items were subjected to principal components analysis (PCA). Prior to performing PCA, the suitability of data for factor analysis was assessed. Inspection of the correlation matrix revealed the presence of all the coefficients of .3 and above and Bartlett's Test of Sphericity reached statistical significance, supporting the factorability of the correlation matrix. Principal components analysis revealed the presence of one component with an eigenvalue exceeding 1 (Eigenvalue=4.25), explaining 84.98% of the variance respectively. An inspection of the scree plot revealed a clear break after component 1. All items loaded with a minimum of .45 on component 1, whereby the items 'To what extent do you perceive the DJ on this Facebook page to be an expert?' and 'To what extent do you perceive the DJ on this Facebook page to be knowledgeable?' have the highest correlation (both component loadings are .93). The reliability analysis showed that it was a very reliable scale with a Cronbach's Alpha of .96 (Privitera, 2012). The reliability of the scale could not be improved.

The variable *attitude* is an individual's belief of salient attributes that an object has and his or her evaluation of each attribute (Fishbein & Azjen, 1975). Spears and Singh's scale was used to measure this construct through five semantic-differential item pairs, amongst others: This DJ is 'bad/good' or 'unfavorable/favorable' (2004). These five items were subjected to principal components analysis (PCA). Prior to performing PCA, the suitability of data for factor analysis was assessed. Inspection of the correlation matrix revealed the presence of all the coefficients of .3 and above and Bartlett's Test of Sphericity reached statistical significance, supporting the factorability of the correlation matrix. However, two of the items loaded below .6 on the scale (To what extent do you perceive the DJ on this Facebook page to be 'unappealing/appealing' and 'bad/good') while the others were above .7. Therefore, we decided to delete the first two items. The remaining three items revealed the presence of one component with an eigenvalue of 2.50, explaining 83.48% of the variance respectively. An inspection of the scree plot revealed a clear break after component 1 and the item 'To what extent do you perceive the DJ on this Facebook page to be unfavorable/favorable?' had the highest correlation (component loading is .92). The scale was very reliable, Cronbach's Alpha = .90 (Privitera, 2012). The scale could not be further improved.

The variable *intention to visit event* was measured using a two-item Likert rating scale adopted from Fishbein and Ajzen (1975). One of the items was: 'To what extent do you intend to visit an event where this DJ is performing?', with a seven-point Likert scale ranging from 1 (Definitely do not intend to visit) to 7 (Definitely intend to visit). These two items were subjected to principal components analysis (PCA). Prior to performing PCA, the suitability of data for factor analysis was assessed. Inspection of the correlation matrix revealed the presence of all the coefficients of .3 and above and Bartlett's Test of Sphericity reached statistical significance, supporting the factorability of the correlation matrix. Principal components analysis revealed the presence of one component with an eigenvalue of 1.78, explaining 88.86% of the variance respectively. All items loaded with a minimum of .45 on component 1 and both have the same correlation (component loading .94). The reliability analysis showed that it was a reliable scale with a Cronbach's Alpha of .87 (Privitera, 2012). The reliability of the scale could not be further improved.

4. Results

4.1 Control variables

First, we checked whether the control variables had any influence on the dependent variable; intention to visit event, and mediating variables; perceived expertise and attitude towards the DJ. We found that the respondent's gender and education level had some effects. First, the respondent's gender had an effect on the audience' intention to visit an event: an independent-samples t-test showed that there was a significant difference in scores for *intention to visit event* between females ($M = 2.53$, $SD = 1.37$) and males ($M = 3.21$, $SD = 1.66$), $t(129) = -2.49$, $p = 0.014$. Males have a higher intention to visit an event where the DJ would be performing than females (*Mdifference* $= .68$, $p = 0.014$). The respondent's gender did not have an effect on the mediating variables perceived expertise and attitude towards the DJ.

The education level had an effect on the intention to visit event: a one-way analysis of variance showed that *education level* had a significant effect on the audience' *intention to visit an event*, $F(4, 126) = 3.38$, $p = 0.012$. In a post-hoc multiple comparison test, we found that only the difference between respondents who finished high school and those who finished a university master degree (*Mdifference* $= 1.43$, $p = 0.004$) was significant. Moreover, respondents who finished high school have a higher intention to visit an event where the DJ is performing than respondents who finished a master degree. It has to be noted that the amount of respondents who finished high school was 21 ($N = 21$) against 47 ($N = 47$) university master respondents out of a total of 131 respondents ($N = 131$). It could be that the relatively big difference between these two serves as a possible explanation for the significant difference. Education level had no significant effect on the mediating variables perceived expertise and attitude towards the DJ. No other significant effects for the control variables were found. For an overview of all the means and standard deviations for the different conditions, see Table 4.3.

4.2 Manipulation checks

First, we checked whether our manipulation of a high level of the private self versus a low level of the private self was indeed recognized by the respondents as such. Therefore, an independent-samples t-test was conducted to compare the scores on the extent to which the respondent perceived the page as showing a high level of the private self (variable *private self*). There was a significant difference in scores between the high level of the private self conditions ($M = 5.09$, $SD = 1.10$) and the low level of the private self conditions ($M = 2.70$, $SD = .89$), $t(129) = 13.64$, $p < .001$, 95%CI [2.04, 2.74]. Respondents who saw a high level of

the private self recognized the page as revealing more personal information, less professional information and had the feeling that they knew more about the person behind the Facebook page than the respondents who saw a low level of the private self (*Mdifference* = 2.39). These findings reveal that the manipulation of the different levels of the private self via Facebook was successful.

To check whether the female and male DJ were of identical attractiveness level, their mean scores for *attractiveness* were checked. This was done to control for unwanted interaction effects because attractiveness is known to have a significant impact on persuasiveness (Till & Busler, 2000; Smith & de Houwer, 2015). An independent-samples t-test was conducted to compare the attractiveness scores for the male DJ and the female DJ. There was no significant difference in scores for the male DJ (*M* = 3.35, *SD* = 1.05) and the female DJ (*M* = 3.56, *SD* = 1.05), *t* (129) = -1.18, *p* = 0.240, 95%CI [-.58, -.15]. This means that the manipulation of the different DJs was successful.

4.3 Mediation

To test whether attitude and perceived expertise mediate the relationship between our independent and dependent variable, we followed the Baron and Kenny (1986) approach. According to this approach, mediation is present when the following criteria are met: 1) there is a significant effect of the independent variable *private self* on the dependent variable *intention to visit event*, 2) there is a significant effect between *level private self* and the mediators *attitude* and *perceived expertise*, 3) the mediators are significantly related to the dependent variable *intention to visit event*; while 4) the effect of the independent variable *level private self* on the dependent variable *intention to visit event* is reduced in magnitude when the mediator is included in the model.

To check for the first criterion, the assumption is that respondents who saw a high level of the private self have a significant different intention to visit an event where the DJ would be performing than the respondents who saw a low level of the private self. A one-way analysis of variance (ANOVA) was performed with the *private self* as independent variable and the *intention to visit event* as dependent variable to check for this relationship and no significant differences were found, F (1, 129) = .18, *p* = 0.670, η2 = 0.00. Showing different levels of the DJ's private self is thus not useful for predicting the audience intention to visit an event where the DJ is performing. Unfortunately, the first criterion of the Baron and Kenny approach is not met and therefore we cannot speak of full mediation. However, we decided to still conduct the other tests to check for possible other effects of the hypotheses and for the

other criteria of the Baron and Kenny approach (1986) to demonstrate that we can execute these tests.

Table 4.3. Means and standard deviations of variables per condition

	High level private self				Low level private self			
	High level private self male DJ (n = 32)		High level private self female DJ (n = 35)		Low level private self male DJ (n = 34)		Low level private self female DJ (n = 30)	
	M	SD	M	SD	M	SD	M	SD
Intention to visit event	2.47	1.66	3.27	1.60	2.96	1.45	3.57	1.34
Perceived expertise	2.68[a]	.99	3.05	1.11	4.13[b]	1.65	3.57[b]	1.31
Attitude	4.07	1.20	4.53	1.14	3.87	.98	3.92	1.15
Attractiveness	3.29	1.04	3.81	.90	3.41	1.06	3.28	1.15
Private Self	5.22[a]	1.09	4.97[a]	1.11	2.60[b]	.92	2.81[b]	.86

Note. Standard deviations between parantheses. Different superscripts within rows relate to significant differences between conditions, p < .05, two-tailed.

4.4 Mediating and moderating variables

In this section the mediating and moderating relationships will be explored and the hypotheses will be tested by conducting one-way analyses of variance (ANOVA), two-way between-groups analyses and a regression analysis. The mediating variables are the *attitude* towards the DJ and the *perceived expertise* and the moderating variable is the *DJ's gender*. Also, the criteria of Baron and Kenny will be discussed when applicable (1986). Structured wise, the tests will be described per hypothesis.

4.4.1 Attitude and DJ's gender

Our first hypothesis (H1) posed that showing private photos of a DJ (high level private self) would lead to a more positive attitude towards the DJ than showing professional photos of a DJ (low level private self). To test H1, a one-way ANOVA was performed with the *private self* as independent variable and the *attitude* as dependent variable to check for this relationship. ANOVA revealed a very weak significant difference in scores between a high level of the private self ($M = 4.31$, $SD = 1.19$) and a low level of the private self ($M = 3.90$, $SD = 1.05$), $F(1,129) = 4.52$, $p = 0.035$, $\eta 2 = .03$. Showing private photos of a DJ (high level private self) thus indeed leads to a more favorable attitude than showing professional photos of a DJ (low level private self). H1 is accepted. The second criteria of the Baron and Kenny

approach posed that a significant effect between the independent variable *private self* and the mediators *attitude* and *perceived expertise* must be present (1986). For the mediating role of *attitude*, the second Baron and Kenny criteria is met.

The second hypothesis (H2) posed that the significant relationship between showing the different levels of the private self and the attitude towards the DJ as formulated in H3 would only apply to the male DJ conditions. To test H2, a two-way between-groups analysis of variance was conducted to explore the interaction effect of the *private self* and the *DJ's gender* on the *attitude* towards the DJ and showed that it is not significant, $F (1, 127) = 1.10$, $p = 0.300$. This means that there are no differences between male and female DJs when looking at the relationship between showing private or professional photos and the audience' attitude towards the DJ. The DJ's gender thus not moderates the significant relationship between showing different levels of the private self and the attitude towards the DJ. H2 is rejected.

4.4.2 Perceived expertise and DJ's gender

Our third hypothesis (H3) posed that showing private photos (high level private self) of the DJ would lead to a lower perceived expertise than showing professional photos of the DJ (low level private self). To test H3, one-way analysis of variance (ANOVA) was conducted with *private self* as independent variable and *perceived expertise* as dependent variable and revealed a significant moderate difference in scores for perceived expertise between a high level of the private self ($M = 2.87$, $SD = 1.06$) and a low level of the private self ($M = 3.87$, $SD = 1.51$), $F (18, 112) = 4.54$, $p < 0.001$, $\eta2 = -.42$. Showing more private photos of a DJ (high level of private self) thus results in a lower perceived expertise than showing more professional photos of a DJ (low level of private self). H3 is accepted. Incidentally, we should keep in mind that the assumption of equal variances in the population has been violated, Levene's $F (18, 112) = 1.86$ $p = 0.027$. The acceptance of this hypothesis and the first hypothesis (H1) causes the second criteria of the Baron and Kenny approach to be fully met for both mediating variables; there is a significant effect between the different levels of the *private self* and the mediators *attitude* and *perceived expertise*.

Hypothesis 4 (H4) posed that the significant relationship between showing the different levels of the private self and the perceived expertise as formulated in H3 would only apply to the female DJ conditions. To test H4, a two-way between-groups analysis of variance was conducted to explore the interaction effect of the *private self* and the *DJ's gender* on the

perceived expertise and we found that it was statistically significant, $F(1, 127) = 7.98$, $p <$ .001. The effect size was weak ($\eta 2 = .16$).

Post-hoc comparisons using the Tukey HSD test indicated that the mean score for the high level of the private self, combined with a male DJ group ($M = 2.68$, $SD = .99$) was significantly lower than a low level of the private self, combined with a male DJ group ($M = 4.13$, $SD = 1.65$), $Mdifference = 1.45$, $p < .001$. Also, the high level of the private self, combined with a male DJ group ($M = 2.68$, $SD = .99$) differed significantly from the low level of the private self, combined with a female DJ group ($M = 3.57$, $SD = 1.31$), $Mdifference =$ .89, $p < .001$. Interestingly, there were no significant differences between the different levels of the private self conditions combined with a female DJ. Thus, when a male DJ shows private photos (high level private self), he is significantly seen as less of an expert than when he shows professional photos (low level private self). However, this effect does not apply to the female DJ. When a female DJ shows either private or professional photos, she is somewhat similar seen as an expert. Moreover, a female DJ who shows professional photos is significantly seen as more of an expert than a male DJ who shows private photos. There were no other differences found when comparing male and female DJs and their average perceived expertise. We can conclude that the relationship between the different levels of the private self and the perceived expertise only applies to the male DJ and not the female DJ, which is contradictory to what we expected. H4 is rejected. Incidentally, we should keep in mind that the assumption of equal variances in the population has been violated, Levene's $F (3, 127) =$ 6.76, $p = 0.001$.

4.4.3 Attitude, perceived expertise and intention to visit event
Our fifth and sixth hypothesis posed that attitude (H5) and perceived expertise (H6) significantly influenced the audience' intention to visit events. To check H5 and H6, a multiple regression was conducted. Preliminary analyses were conducted to ensure no violation of the assumptions of normality, linearity, multicollinearity and homoscedasticity. The regression model of the audience' *intention to visit event* as the dependent variable and the *attitude* and *perceived expertise* as independent variables is significant, $F (2, 128) = 51.46$, $p < 0.001$. The regression model is useful for predicting the audience' intention to visit events with a predictive power of 43.7% ($R2 = .437$). 43.7 Percent of the differences in the audience' intention to visit events can thus be predicted based on the attitude towards the DJ and the perceived expertise. The analysis shows that *attitude* towards the DJ, $b^* = .47$, $t = 6.59$, $p < 0.001$, 95% CI [.43, .80], and *perceived expertise*, $b^* = .37$, $t = 5.29$, $p < 0.001$, 95% CI [.25,

.56], have a significant moderate correlation with the audience' intention to visit events. For each additional point on the *attitude* towards the DJ scale, the audience' *intention to visit event* increased by .62. For each additional point on the *perceived expertise* scale, the audience' *intention to visit event* increased by .40. Attitude towards the DJ and perceived expertise thus significantly influence the audience' intention to visit events where the DJ is performing. H5 and H6 are accepted. By accepting H5 and H6, the third criteria of the Baron and Kenny approach is also met; the mediators *attitude* towards the DJ and *perceived expertise* are significantly related to the dependent variable *intention to visit event*.

To check for the fourth criteria of the Baron and Kenny approach, 4) the effect of the independent variable on the dependent variable is reduced in magnitude when the mediator is included in the model, regression analyses were conducted with the independent and dependent variable and afterwards the mediators were added to the model (1986). For the *attitude* part, the effect of the independent variable on the dependent variable did reduce somewhat in magnitude by going from a significance level of $p = 0.504$ to $p = 0.569$. For *the perceived expertise*, the effect of the independent variable on the dependent variable also reduced somewhat in magnitude by going from a significance level of $p = 0.504$ to $p = 0.611$. However, it does not imply full mediation as this is only present when the effect changes from significance to insignificance. Also, checking for the fourth criteria is usually only done when the first three criteria are met, which is not the case in this research. We may therefore only speak of partial mediation.

To conclude, the results do not confirm the prediction that attitude towards the DJ and perceived expertise fully mediate the relationship between showing different levels of the private self and the audience' intention to visit an event where the DJ would be performing because the first criteria of the Baron and Kenny approach was not met (1986). However, when checking for the different hypotheses we did find a significant effect between the different levels of the private self and the variables attitude and perceived expertise, and found a moderating effect of the DJ's gender on the relationship between the private self and perceived expertise (not for attitude). Lastly, attitude and perceived expertise do predict the audience' intention to visit an event to a certain extent. For an overview of the significant relationships, see Figure 7.
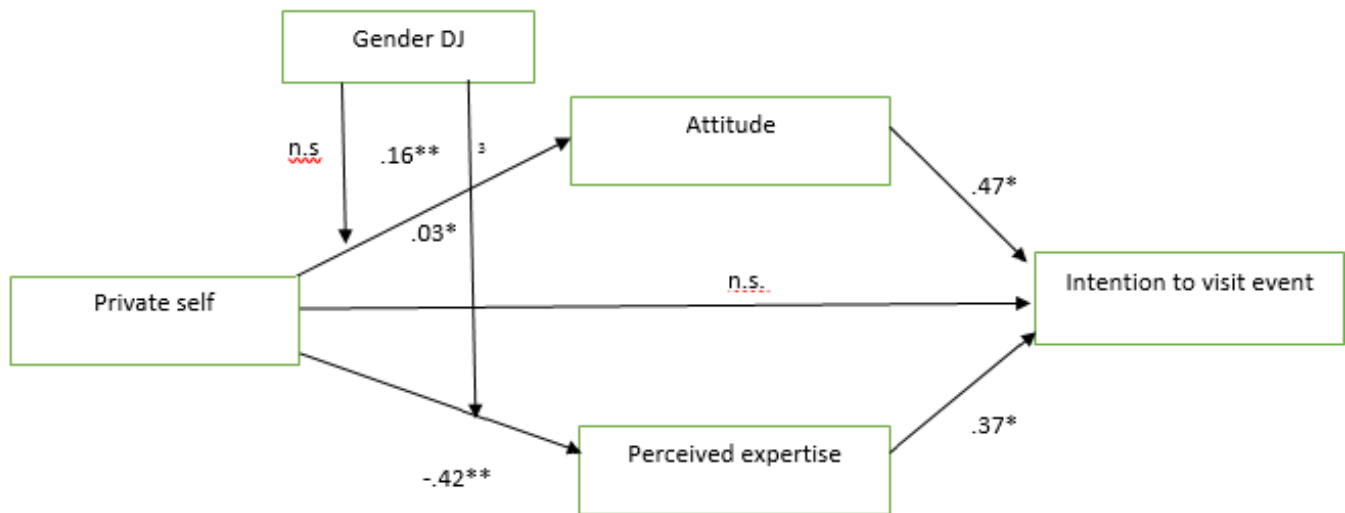
Figure 7 Conceptual model with significant relations

Note. (**) Significance on .05 level

(*) Significance on .01 level

5. Discussion & Conclusion

Getting bookings is the main goal for DJs and for a large part dependent upon effective self-promotion (Ahmed, Benford & Crabtee, 2012). As DJs, like other celebrities in general, struggle with how much they "should" reveal about themselves through personal branding, which is a tool for self-promotion, this study helps them to decide by offering empirical evidence. The aim of the analysis was to answer the following research questions: *'To what extent are there differences in the personal branding effects in the display of different levels of the DJ's private self on the audience' intention to visit their events?'* and *'To what extent is this difference contingent upon the DJ's gender?'*. By conducting an online experiment in the shape of a 2 (private self: high level versus low level) x 2 (gender DJ: male versus female) between subject factorial design, insights into the different effects between the groups were obtained.

5.1 Main findings online personal branding by DJs

The first hypothesis (H1) was supported by this study's findings. This hypothesis posed that showing private photos of a DJ (high level private self) would lead to a more positive attitude towards the DJ than showing professional photos (low level private self). However, the expectation (H2) that this relationship would be contingent upon the DJ's gender, and that it would only apply to the male DJ, was not supported. Results indicated that for female as well as male DJs, showing more private information leads to a significantly more favorable attitude towards the DJ. These results are in a similar vein with existing literature on personal celebrity brands stating that mere exposure leads to mere liking (Sprecher, Treger & Wondra, 2013; Hahn & Lee, 2014).

We expected in H3 that showing private photos (high level private self) of the DJ would lead to the audience' viewing the DJ as less of an expert than showing professional photos of the DJ (low level private self). This assumption was confirmed by the data. For a DJ to be perceived as an expert, it is thus important to show professional photos. However, this relationship seems to only apply to the male DJ which is in contrast to what we expected (H4). Moreover, showing professional photos only caused a male DJ to be perceived as more of an expert as opposed to showing private photos. For a female DJ it did not matter; she was equally perceived as an expert whether she was showing private photos (high level private self) or professional photos (low level private self). We can thus conclude that showing

professional as opposed to private photos is only for a male DJ important in order to be perceived as more of an expert.

H5 and H6 posed that the attitude towards the DJ and the perceived expertise would lead to a higher intention to visit an event where the DJ would be performing. These assumptions were supported by findings from the data. When a person is deciding on its intention to visit an event where a DJ is performing, its attitude towards the DJ and the extent to which he/she perceives the DJ as an expert are thus factors that play a significant role.

During the current study, a few surprising findings came to light: we did not find full mediation as we expected according to the Baron and Kenny approach (1986), we found that it is not only for male DJs effective but for female DJs as well to show private information in order to trigger a positive attitude and we were lastly surprised by the fact that male DJs instead of female DJs need to put emphasis on showing professional information as opposed to private information in order to trigger a sense of perceive expertise. In the following paragraphs, possible explanations for these surprising findings are elaborated on.

First, we tried to explain the impact of showing different levels of the DJ's private self on the audience' intention through mediation by using the Baron and Kenny approach (1986). Unfortunately, the first criteria of this approach was not met which posed that a significant relationship between the independent variable 'level private self' and the dependent variable 'intention to visit event' had to be present. We thus cannot speak of full mediation. An explanation for this may be the contrasting results of the mediating variables: we found that showing professional photos (low level private self) as well as showing private photos (high level private self) have some indirect positive impact on the audience' intention to visit events through the variables perceived expertise and attitude. In this sense, private photos are not necessarily 'better' than professional photos to trigger an intention within the audience which would explain the insignificance of this result.

Second, we assumed that presenting yourself in a private manner would not be desirable for female DJs in terms of triggering a positive attitude as operating in a male-dominated industry usually leads to the audience' expectation of females to present themselves in less 'open' or 'soft' manner (Wajcman, 2007, Griffiths, Moore & Richardson, 2007). However, the results demonstrated that it is effective for male as well as female DJs. An explanation for this may be that DJs are nowadays seen as celebrities, and the audience longs for getting personal information from celebrities whether they are male or female (McLean, 1998; Cashmore, 2006; Marshall, 2010). Moreover, the general trend on social media is to share private information, as it is a 'social' medium and focused on establishing

connections between people and having fun by sharing social activities (Van Dijck, 2013; Karnik, Oakley & Nisi, 2013; Quan-Haase & Young, 2010). Consequently, the audience might expect from female DJs as well to present themselves in a private manner on Facebook, even when taken into account that they operate in a male-dominated industry (Wajcman, 2007; Griffiths, Moore & Richardson, 2007).

Third, we expected that, based on theory (Katz, 2006), it would only be important for a female DJ to show professional information (low level private self) as opposed to private information in order to be perceived as more of an expert by the audience but in this research it turned out to be the other way around: showing private information (high level private self) hindered a male DJ's perception of expertise. In contrast, for a female DJ it did not matter.

A possible explanation might be found in previous research. The context of this study, the male-dominated music industry, caused us to focus primarily on its effects on a female DJ. However, showing private information on social media seems to also have its effects on a male DJ. Previous research showed that men who show more traditional feminine traits, like public self-disclosure, are rated as less competent than men who show traditional masculine traits, like ambition and abilities (Rudman & Glick, 2001). Cross-sexed behavior in men is even judged more negatively than cross-sexed behavior in women (Cahill & Adams, 1997; Martin, 1990; Sandnabba & Ahlberg, 1999). Therefore, it might be more important for a male DJ than for a female DJ to show professional information on Facebook as opposed to private information in order to trigger a sense of perceived expertise.

5.2 Theoretical and practical implications

Overall, this study contributed to existing literature in several ways. First, previous studies on male-dominated industries have shown that gender can have a significant effect on audience' expectations regarding the performance of identity, as is the case in personal branding (Rudman & Phelan, 2008; Kark, Waismel-Manor & Shamir, 2012). Moreover, females were expected to act more 'masculine' in order to be seen as competent and to trigger a favorable attitude. However, this was not yet researched in the context of online personal branding in the male-dominated electronic dance music industry. To our knowledge, this study is the first to show that for a female DJ it is not necessary to act more 'masculine' on Facebook by only showing professional information instead of private information in order to be perceived as more of an expert and to trigger a favorable attitude. Surprisingly, the results demonstrated that it is instead more important for a male DJ to show professional information as opposed to private information in order to trigger a sense of perceived expertise. This study thus shows

that expectations regarding sex roles when operating in a male-dominated industry, in this case the electronic dance music industry, might be different in the context of personal branding on Facebook.

Secondly, several studies describe the existence of different personal branding techniques of celebrities on social media but there is a scarce amount of empirical evidence on this topic in terms of relevant audience' related outcomes (Jung, Youn & McClung, 2007; Marshall, 2010; Marwick & Boyd, 2011). In the music industry, studies that do try to find an effect of social media on future sales take into account for instance the volume of blogposts (Dhar & Chang, 2009), blog buzz and song buzz around an album release (Dewan & Ramaprasad, 2014). Finding the value of the private self was interesting for the celebrity group of DJs, as the electronic dance music industry is particular in the way that it is male-dominated which usually has an impact on expectations regarding the performance of identity, in turn possibly leading to different intentions. One of the major contributions of this study is therefore that it is one of the first studies in the music industry that investigates the effectiveness of the specific personal branding strategy of showing the private self vs. the public self on the social medium Facebook in terms of the audience' intention to visit an event where the DJ is performing.

Lastly, this study contributes to literature as it shows the meaning of triggering a sense of perceived expertise on the social medium Facebook, which is very much focused on establishing fun and social connections, for a specific group of celebrities: DJs (van Dijck, 2013; Smith, Fischer & Yongjian, 2012). Building a relationship with the consumer is usually seen as the main goal of personal branding on social media for celebrities (Karaduman, 2013). Therefore, existing studies on celebrities' use of social media usually focusses on relationship variables like self-connection, social attraction and intimacy as formulated by Fournier (1998). Moreover, existing studies on the music industry show that consumers long for building a sense of affinity with music artists on Facebook (Salo, Lankinen & Mäntymaki, 2013; Turri, Smith & Kemp, 2013) or have emotional responses to the music artist on Facebook in terms of for instance amiability responses or feelings of physical attractiveness (Ouellet, 2007). However, DJs have a more direct and deeper engagement with technology as opposed to traditional music artists which led to the importance of the DJ possessing technological competence (Karnik, Oakley & Nisi, 2013). Our results demonstrate that 'perceived expertise' indeed has an effect on the audience' intention to visit events and the current study thus shows that other industry-dependent variables apart from emotional

relationship variables can play a significant role in personal branding on Facebook by celebrities and the audience' decision-making process.

This study has several implications for practice. Getting bookings is the main goal for DJs and for a large part dependent upon effective self-promotion (Ahmed, Benford & Crabtee, 2012). As celebrities struggle how much to reveal about themselves through personal branding, this study helps them deciding on this topic and tries to find out how to be successful on Facebook. First, based on our outcomes we conclude that for a male DJ it is effective to show some private information, but not too much as this may hinder their perceived expertise. Our advice for a male DJ is to make sure to show a somewhat equal amount of private and professional information.

Second, female DJs are advised to emphasize on showing private information because it positively affects the audience' attitude towards the female DJ and at the same time does not damage their expertise perception. However, we do not think that a female DJ should not show any professional information at all as personal branding is a promotional strategy and it is important to provide the audience with practical information like dates and locations of performances. We would advise a female DJ to highlight private information but not forget to share the relevant, practical professional information too.

Third, for DJs who wish to increase their bookings, this study shows that to share information on social media, Facebook in this case, can positively contribute to this goal. Moreover, the outcomes demonstrate that the attitude towards the DJ and the perceived expertise significantly influence the audience' intention to visit an event which can be triggered to some extent by showing different types of information on Facebook (private and professional information).

5.3 Limitations & future research

This study has several limitations, as with every study. First, this study originally wanted to find the 'perfect ratio' of showing private and professional photos in order to trigger an intention within the audience. However, our pre-test showed that using a combination of private and professional photos in one condition caused the audience to not see one condition as more personal than the other because the differences were not clear enough. Consequently, we were forced to make the high level of the private self consist of only private photos and the low level of the private self of only professional photos. We therefore cannot say what the 'perfect' ratio is for a DJ to use, as we think that both professional as well as private photos are important to a certain extent. For future studies it would therefore be helpful to develop

manipulation material in which professional as well as private photos are incorporated and the differences between the conditions are made clear to the respondent to research whether a 'perfect' ratio exists.

Second, given that the current study was implemented in the Netherlands, the results might be applicable to the Dutch market only. The Netherlands is one of the first places where electronic dance music was developed in the early 1990s (Madrid, 2008). Ever since, the Netherlands is still pioneering in the worldwide EDM industry by organizing a large amount of EDM events (Joustra, 2014). Consequently, for the Dutch audience, dance is clearly a popular and active leisure activity as opposed to countries where EDM is less popular such as Singapore and other Asian countries (IMS Business Report, 2015). Literature shows that familiarity with a product can lead to a more positive attitude towards the product and a higher behavioral intention (Seo, Kim, Oh & Yun, 2013; Birch & Lawley 2014). Therefore, it might be 'easier' for a DJ to connect with a Dutch audience who possibly has a preexisting, positive attitude towards EDM events as opposed to an audience less familiar with EDM. As (Dutch) DJs are usually focused on building an international fan base, it might be very valuable for a next study to implement audiences from differing countries to compare their reactions to personal branding efforts. Possible differences might be very useful for DJs to take into account when deciding on their online personal branding strategies for an international audience.

Third, this study made a broad distinction between different levels of the private self in which the 'private self', presenting information about the personal life through private photos, and the 'public self', presenting information about the professional life through professional photos, play a role. However, several studies have gone more in-depth on different self-presentation strategies within either the private domain or the professional domain. For instance, Sanderson talks about a blogger who uses the 'dedicated christian' strategy, which means that the personal brand puts emphasis on the religion he or she follows (2008). Another self-presentation tactic explained by Rosenberg and Egbert is role-modeling, which is focused on the personal brand spreading inspirational values, like a motivational quote, as a way to exercise influence over its followers (2011). For future studies it would be interesting to go more in-depth on the different specific strategies that could be used by DJs or celebrities in general and see what kind of effectiveness they have on the audience' behavioral intentions.

Fourth, a general drawback of executing an experiment is that it is low in external validity (Bryman, 2001). Although conducting an experiment allowed us to gain control over

the situation which enhanced the internal validity, it can be questioned whether the situation in which this experiment took place is generalizable to real-life situations. More specifically, we constructed a Facebook page and decided to limit the content to just showing six photos, a profile photo and a profile name because of methodological reasons. However, when someone visits a Facebook page in real-life they cannot limit themselves to seeing only a few things but also see other information like the amount of likes, textual posts and the friends list. This can have an effect on the way they perceive the person behind the Facebook page as showed in a previous study by Koroleva, Stimac, Krasnova and Kunze showed (2011). For future studies it would be interesting to take a different research method on the same topic which is higher in external validity, like qualitative interviews (Bryman, 2001), and see whether the results differ.

Last, this study only focused on visual communication in terms of photos as we perceived this as the most important way now and in the future to communicate one's identity online (Chua and Podlasov, 2014). This makes the results generalizable to the other social medium Instagram due to its particular focus on sharing photos but not to social media which are focused on textual communication or visual communication in the form of videos (Chua & Chang, 2016). YouTube is for instance focused on video and is increasingly seen as a platform suited to personal branding as video allows to express yourself in a very personal way (Chen, 2013). Also, existing research focusses on celebrities' use of Twitter which is focused on textual communication (Marwick, 2011; Marwick & Boyd, 2011). For future studies, it would be interesting to see whether the results of the current research also apply to textual communication and video by conducting research on the social media Twitter and YouTube.

5.4 Conclusion

In conclusion, this study focused on the effects of a DJ showing private information (high level private self) versus professional information (low level private self) on the audience' intention to visit an event where the DJ is performing and took into account the DJ's gender. We found that the attitude towards the DJ and the perceived expertise are factors that play a significant role in the audience' decision-making process. The results demonstrated that it is for female as well as male DJs effective to show private photos (high level private self) in order to trigger a favorable attitude within the audience which in turn leads to a higher intention to visit an event where the DJ is performing. Moreover, we found that it is only for male DJs important to show professional photos (low level private self) as opposed to private

photos (high level private self) in order to be perceived as an expert. In contrast, a female DJ was somewhat similar seen as an expert no matter what type of information (private vs. professional) she showed. The latter finding was particularly surprising, considering that a female DJ's competence is usually questioned due to the association between masculinity and technology (Farrugia, 2004). It seems like expectations in the 'Facebook' world are fairly different when it comes to self-presentation. For DJs to get bookings, personalizing their Facebook feed contributes to getting the audience wanting to visit events where the DJs perform. However, male DJs should not forget that they operate on a public platform, Facebook in this case, which puts constraints on the appropriate amount of showing your private side vs. your professional side in order to be seen as an expert. Especially for male DJs, the question this research started with should be constantly kept in mind when presenting themselves on Facebook: 'How much should you show?'.

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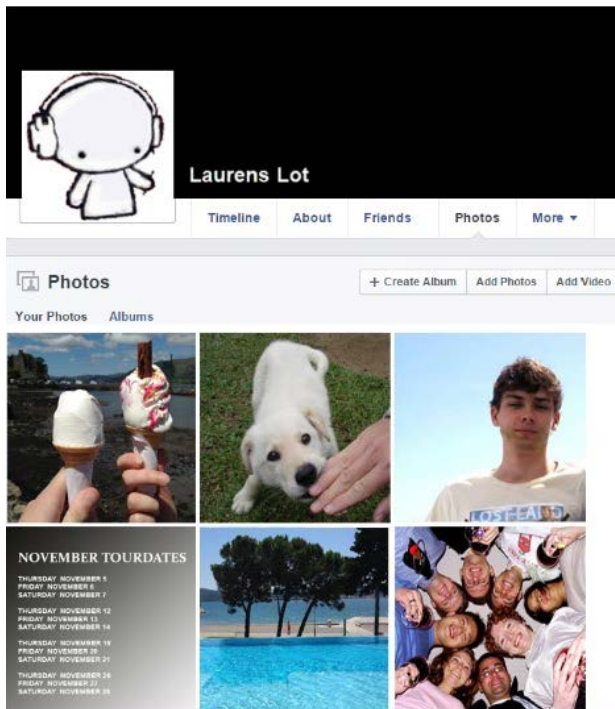
APPENDIX A (First version manipulation material)
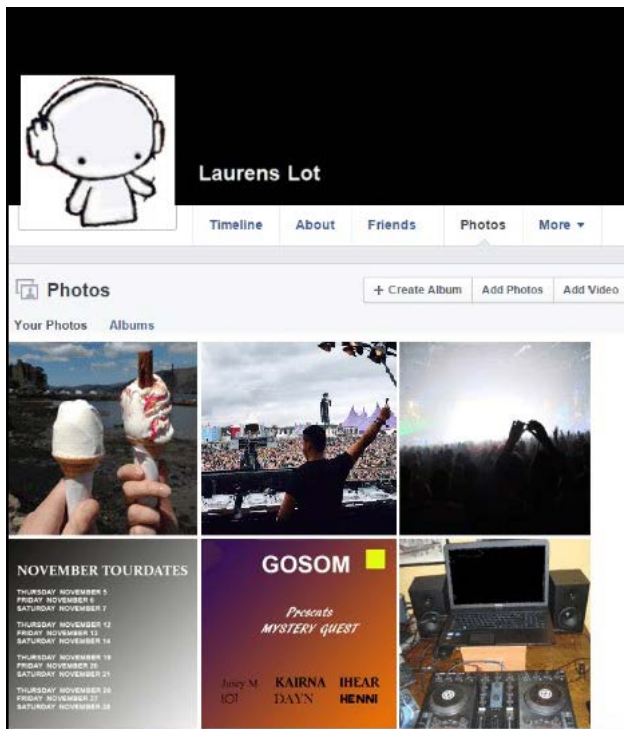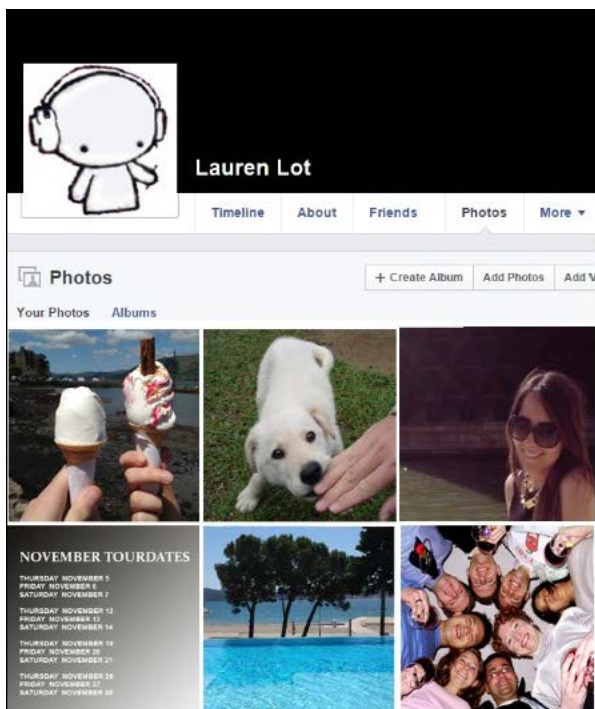

Low level private self x male DJ
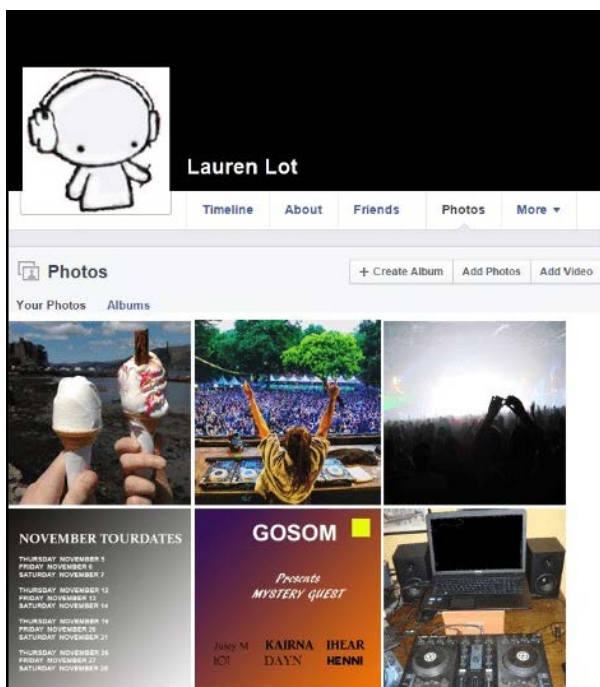
Low level private self x female DJ

High level private self x male DJ

High level private self x female DJ[3]

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[3] Used Flickr names:

Photo of ice cream: *Smemon* (https://www.flickr.com/photos/smemon/)
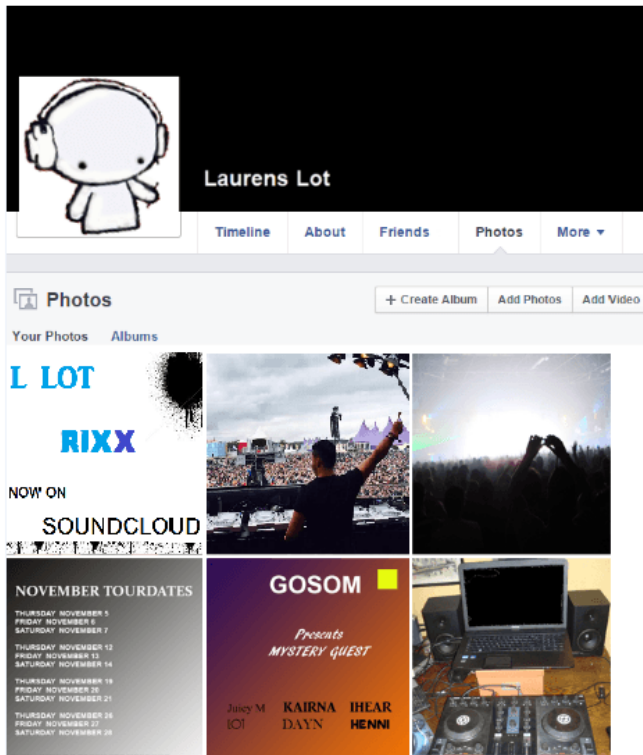
Photo of dog: *Huanje* (https://www.flickr.com/photos/huanje/)

Photo of audience: *Conor Luddy* (https://www.flickr.com/photos/conorluddy/)

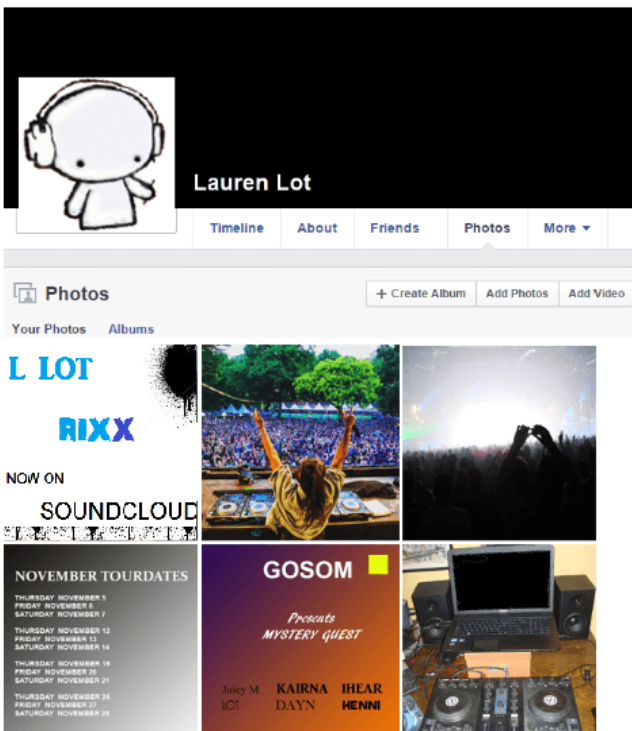Photo of computerset: *David J* (https://www.flickr.com/photos/sebilden/)

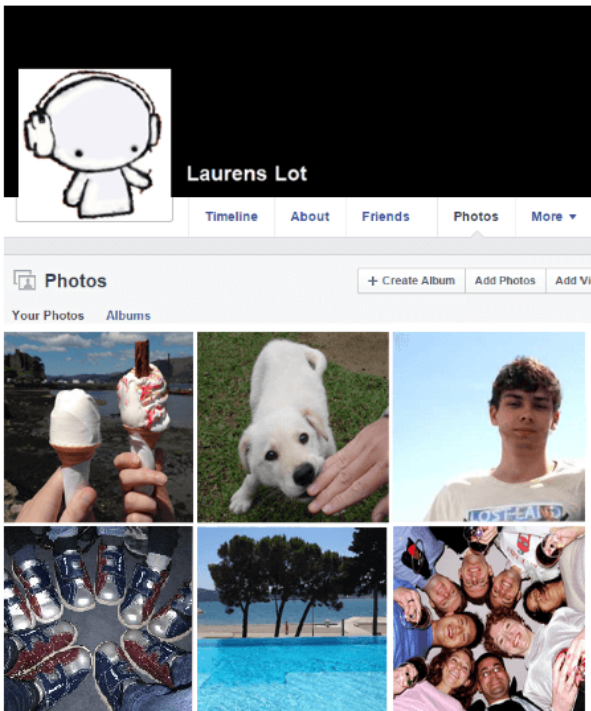**APPENDIX B** (Final version manipulation material)

Manipulation material of the different conditions
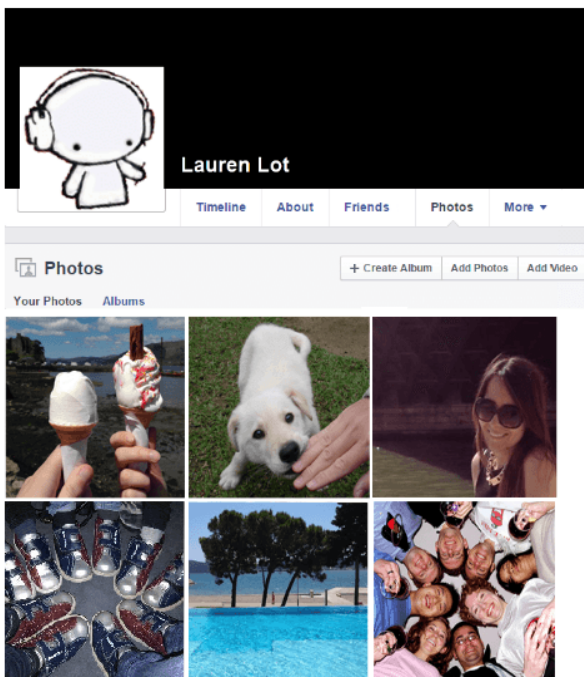

Low level private self x male DJ

Low level private self x female DJ

High level private self x male DJ

High level private self x female DJ[4]

[4] Used Flickr names:
Photo of ice cream: *Smemon* (https://www.flickr.com/photos/smemon/)
Photo of dog: *Huanje* (https://www.flickr.com/photos/huanje/)
Photo of audience: *Conor Luddy* (https://www.flickr.com/photos/conorluddy/)
Photo of computerset: *David J* (https://www.flickr.com/photos/sebilden/)

Appendix C (Welcome and introduction text online survey)

Welcome text
Welcome to this research!

As part of my study Media & Business at the Erasmus University Rotterdam I am conducting research on personal branding by DJs through the social network site Facebook.

It only takes around 5 minutes to participate and involves answering a series of questions often on a 7-point scale. Don't worry, all results are confidential and will be reviewed anonymously. The results will only be used for the purpose of this study and will thus not be passed on to third parties under any conditions.

 For my research to be successful, it is very important that you answer all of the questions. Keep in mind that there are no good or bad answers to the questions as they should reflect your opinion.

 If you wish to receive more information about the research or have any further questions, please feel free to contact Lisa Rutten via 418117lr@student.eur.nl.

Thank you for your help! Without your participation, this research would not be possible and we would not be able to finish our research project.

To continue to the survey, and to acknowledge you understand above noted terms, please click the button with the two arrows in the right-hand corner.

Thank you!

Introduction text

Given that you are a fan of electronic dance music, imagine that you have the financial means and want to visit an event where different DJs perform (e.g. a Festival or Amsterdam Dance Event).

Due to the great range of options, you decide to let the DJs´ Facebook pages help you in your decision-making process.

On the next page you will see part of the Facebook page of a DJ who will be performing at an event.

Please carefully review the pictures on the next page as you will be asked **detailed** questions about them!

When you're done, please click 'next'. Note that it may take 2-3 seconds for the picture to launch.

APPENDIX D. QUESTIONNAIRE ITEMS

Convergent validity and reliability statistics (n = 131)

Construct	Items	Factor Loadings (Varimax Rotation)
Perceived expertise	To what extent do you perceive the DJ on this Facebook page to be: Not an expert/Expert	.93
	To what extent do you perceive the DJ on this Facebook page to be: Inexperienced/Experienced	.92
	To what extent do you perceive the DJ on this Facebook page to be: Unknowledgeable/Knowledgeable	.93
	To what extent do you perceive the DJ on this Facebook page to be: Unqualified/Qualified	.91
	To what extent do you perceive the DJ on this Facebook page to be: Unskilled/Skilled	.92
	Cronbach's alpha: .96	
	Eigenvalue: 4.25	
Attitude	To what extent do you perceive the DJ on this Facebook page to be: Unlikable/Likable	.91
	To what extent do you perceive the DJ on this Facebook page to be: Unpleasant/Pleasant	.91
	To what extent do you perceive the DJ on this Facebook page to be: Unfavorable/Favorable	.92
	Cronbach's alpha: .90	
	Eigenvalue: 2.50	
Intention to visit event	To what extent do you intend to visit an event where this DJ is performing? Definitely do not intend to visit/Definitely intend to visit	.94
	If you would have the financial means, to what extent would you be interested in visiting an event where this DJ is performing? Probably not visit/Probably visit	.94
	Cronbach's alpha: .87	
	Eigenvalue: 1.78	
High level private self	To what extent does this DJ reveal personal information about his/her personal life?	.85
	To what extent does this DJ reveal professional information about his/her working life? (REVERSED)	.66

	To what extent do you feel like you know more about the person behind the Facebook page?	.92
	Cronbach's alpha: .74	
	Eigenvalue: 2.01	
Attractiveness	To what extent do you perceive the DJ on this Facebook page to be: Unattractive/Attractive	.83
	To what extent do you perceive the DJ on this Facebook page to be: Not classy/Classy	.82
	To what extent do you perceive the DJ on this Facebook page to be: Ugly/Beautiful	.85
	To what extent do you perceive the DJ on this Facebook page to be: Plain/Elegant	.81
	To what extent do you perceive the DJ on this Facebook page to be: Not sexy/Sexy	.78
	Cronbach's alpha: .87	
	Eigenvalue: 3.34	