IMPLICATION OF IDOL PERSONALITY, FAN CLUB'S SELF-IDENTITY, AND

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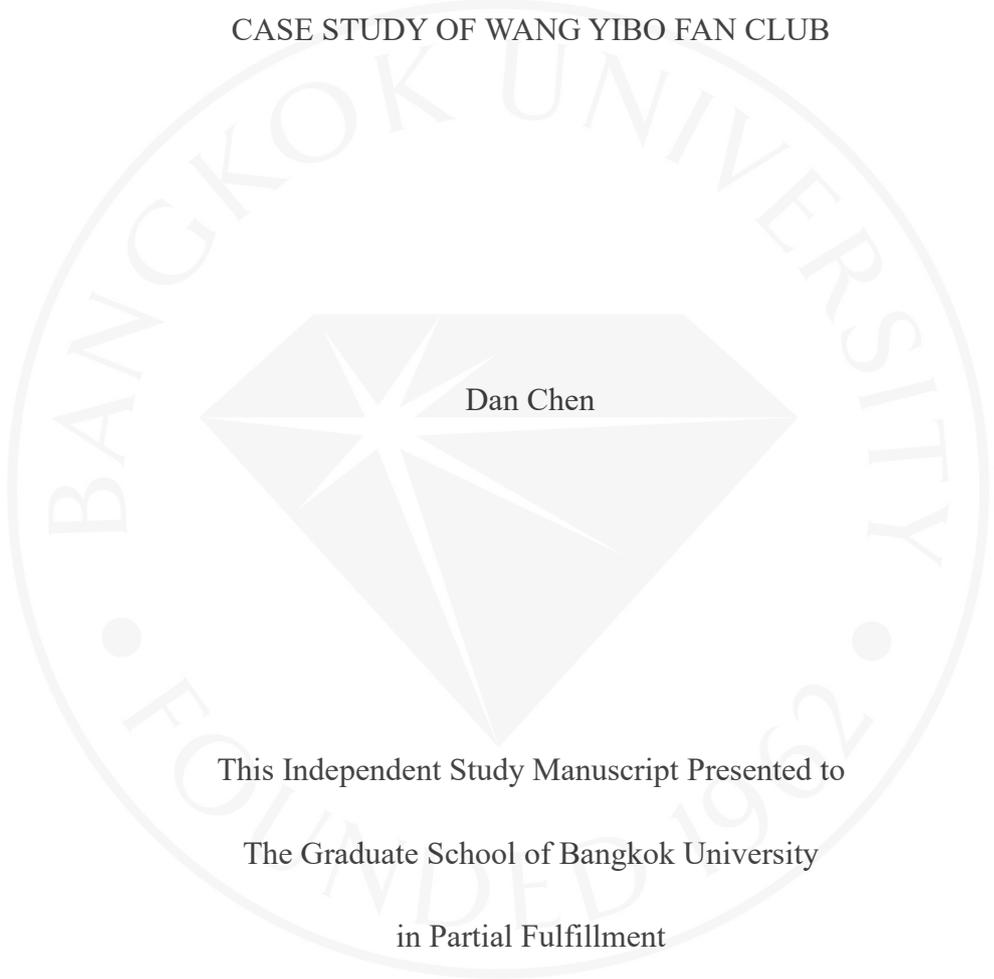
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Implication of Idol Personality, Fan Club's Self-Identity, and Group Cohesiveness on Chinese Fan Club's Worship Behavior: A Case study of Wang Yibo Fan Club (131 pp.)

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ABSTRACT

This study aimed to examine the influence of Wang Yibo's idol personality on Chinese youth fans' self-identity and group cohesiveness and to examine the influence of Wang Yibo's Chinese youth fans' self-identity and group cohesiveness with his fan club on of their worship behavior. The survey examined two hundred Wang Yibo Chinese youth fans. The mean and standard deviation were being tabulated and analyzed using Multiple Regression to test the hypotheses with the significance of 0.05. The findings found that: (1) Wang Yibo's idol personality in fan culture significantly influenced his Chinese youth fans' self-identity and group cohesiveness. The significant positive predictors of Wang Yibo's idol personality that influenced Chinese youth fans' self-identity were sincerity and competence, respectively. And, the highest positive predictor of idol personality was sincerity but sophistication was found to be significant predictor of group cohesiveness. (2) Self-identity of Wang Yibo's fans club was significant predictor of group cohesiveness with Wang's Yibo's fan club. However, only appreciation significantly predicted

group cohesiveness while enthusiasm and social interaction had insignificant effect to their group cohesiveness; and (3) Self-identity of Wang' Yibo's fan club and group cohesiveness were significant predictors of his Chinese youth fans' worship behavior.

Keywords: Idol personality, Self-identity, Group cohesiveness, Worship behavior, Chinese idol industry

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CHAPTER 1

INTRODUCTION

This study aims to examine the influence of the personality of idol in fan culture on the audience's self-identity, group cohesiveness, and worship behavior among Chinese youth group. The introduction of this study consists of six topics as follows:

1.1 Rationale and Problem Statement

1.2 Objectives of Study

1.3 Scope of Study

1.4 Research Questions

1.5 Significance of the Study

1.6 Definitions of Terms

1.1 Rationale and Problem Statement

Fans have the meaning of fanaticism and love, and most of them now refer to the fanatic followers of public figures. When the number of fans continues to grow, the fan culture is gradually formed. Fan culture phenomenon can be seen everywhere, from sports to art, fashion to science and film to entertainment, etc. Many cultures, media studies and marketing research pay close attention to the fan phenomenon (Fuschillo, 2018).

Fiske defined fans as crazy readers with strong emotions. He believes that fan culture is related to social business interests. Fans are text-productive. They can reconstruct from the original text or re-create from the original text (Taalas & Hirsjärvi, 2013). Fans create and use cultural capital to make up for some gaps in the popular culture. At the same time, they can also get deep sense of social identity from it. Jenkins claimed that fan culture is interactive, and fans took the initiative to pay attention to and participate in it. He defined fans as text poachers (Hills, 2017). The audience borrows popular culture to achieve cultural expression and connection, and then builds the image of cultural producers. Fans are creative. They hunt for materials from the original text for secondary creation, forming the special fan culture.

Our society has entered the entertainment age, many people's life and entertainment are inseparable. In recent years, with the rapid development of the entertainment industry, star idols have kept coming to the fore and accompanied by a number of fans. When the idol industry is combined with the fan economy, fans become a key factor in the idol market. When fans develop idol worship, they will actively join the fan group. These fan groups will develop the fan culture with clear attitudes and behaviors. They will share information about idols and fully support idols. They are also happy for idols' achievements (Liang, & Shen, 2017). Fans are both consumers and producers, which also highlights the importance of fan culture. Therefore, based on the traditional fan culture, a fan culture based on idols is branched out.

In the traditional fan culture, the fan's emotional development of idol stars is mostly at the self-projection stage. They project their idealized images and personalities on their idols to meet their inner self-identification needs for idealized images (Sobar, et al, 2018). However, in the idol fan culture, there is not only the phenomenon of "self-projection" of the idealized image of fans, but also the fan's fantasy of establishing "intimate relationships" with idols. We can regard the "self-projection" of the idealized image in the early stage as the foundation of the "intimate relationship" fantasy in the later stage. In the idol fan culture, many fans regard their idol as the ideal partner in the future, so this also reflects the importance of the idol's image and personality in the idol fan culture (Cahyani, & Purnamasari, 2018). As for fan activities, compared to traditional fan culture, idol fan culture highlights fan support culture. More and more fans began to focus on the construction of idol data, and used the data to maintain the idol's personalities and reputation to attract more potential fans (Yin, 2020).

The birthplace of idol culture is in Korea and Japan. It has become popular with the development of the Japanese and Korean entertainment industry in recent years (Ha & Park, 2011), and is also relatively developed in East Asian countries and regions. With the social progress and economic prosperity and development, China's social and cultural forms are constantly changing. As people's cultural and living standards improve, they begin to pursue spiritual satisfaction (Khan, Shirazi, & Ahmad, 2011). As a youth culture, coupled with the large number of young people in China, there is a large demand for idols. The idol culture with Japanese and Korean

characteristics will develop rapidly as soon as it enters the Chinese market.

Idols' fans are mainly youth audiences, and the proportion of female is greater than male. According to the 2019 Sina Weibo Celebrity White Paper, we can learn that on the Weibo platform, one of the major social media in China, the number of entertainer fans has exceeded 19.2 billion, an increase of nearly 2.5 billion compared to 2018. Among them, women accounted for 81.6%, an increase of 20.5% compared with previous years. Fans of entertainers are mostly under the age of 29 years old, with the largest number of people in the 20-29 age group. 77.6% of entertainer fans have a bachelor's degree, 11.9% have a high school degree, and 6.1% have a master's degree or above.

Youth audiences are the most active group in society, they like new things. They have received a good education and are active promoters of idol fan culture. At the same time, they are also at a critical stage in the formation of their world view, philosophy and values (Lacasa, Prieto, Garcia-Pernia, & Cortés, 2017). Their social experience is relatively shallow, and they are used to obtaining external information through the media, so they are also easily influenced by the idol fan culture communicated on social media. Youth audiences are easily curious about new culture and are good at using social media to promote idol fan culture.

Youth audiences dare to show their personality, and they need a space to show themselves, and the idol fan culture just can meet their needs. The star idols chosen by the fans reflect the self-image, personality and values they want to present to the world. They show their own style in the fandom, and at the same time they are

looking for the other style they are pursuing. They combine their unique personality to actively change themselves and create their own more perfect style. Youth audiences can also change their fan status according to their needs. Fan cultu re provides them with an arbitrary space, allowing them to freely release their pressure, express their ideas, and actively seek like-minded friends. More perfectly shape their fan image and personality (Theodorakis, Al-Emadi, Wann, Lianopoulos, & Foudouki, 2017). Idol fan culture is gradually being accepted by mainstream culture. It begins to enter the audiences' daily life, and then gradually affects the audience's lifestyle.

Youth audiences feel a strong sense of belonging in the idol fan culture. They will share the latest idol information with other fans, talk about the idol's dress, praise the idol's image and personality, and promote their idol to other fan groups. Fans will express their love for idols by creating various fan arts, such as fan fictions, fan videos, fan hand-painted and so on. When they share their fan arts with other audiences and get positive comments or praise from other audiences, they will feel happy and enhance their enthusiasm for learning. Obtaining the respect and affirmation of others is extremely important to them. During communicating with other fans, many young audiences will feel happy and confident, which also improves their self-esteem (Ray, Piante, Reysen, Roberts, & Gerbasi, 2017). And also during creating and sharing fan culture, they will continue to improve their self-personality, so that they can be more popular in the fandom.

60.6% of teenagers worship idols is to look at idols as role models and learn from them. They pay more attention to learning the advantages of idols and idols'

actual lives. Many young audiences are unwilling to face real life, or are confused about real life. The idol's positive personality will have a great impact on youth fans. In daily life, young fans will learn from idols, imitate the idol's every move, and strive to be as good as idols (Ilić, Blažanin, & Mojović, 2017). Karry Wang (王俊凯), a member from one of the Chinese idol groups "TFBOYS". His fan, an 18-year-old girl, thinks that Karry Wang is her role model. His fan group is also constantly spreading his positive image and promoting his outstanding deeds. She thinks it is the idol's positive personality that fills her yearning for a better life. So she kept changing herself and finally admitted to Peking University, one of the highest universities in China.

Young audiences adore idols because of their idol image and personality. They invest a lot of time and emotion, even money, into idols. For the fan club, all they do is to maintain the idol image and support the idol's career. During the Covid-19 epidemic, the idol Cai Xukun's (also known as KUN) Global Fan Support Association donated a total of more than 5700 medical protective materials such as 2000 medical caps, 1000 medical surgical masks, and 500 N95 masks. The Kun's fan groups donated 3000 medical surgical masks in their own name. Similarly, when idols succeed, fan's self-esteem and self-confidence will increase. For example, Wang Yibo participated as a professional racer and won the 2019 Asian Highway Motorcycle Championship Group D championship and the honor of second place in the mixed group, and also set his own new record. Most fans said that it filled themselves with energy and motivation and made them more confident.

The idol fan culture also has negative aspects. Some fans are too addicted to idols and then cause chaos in their lives, they cannot distinguish between the fan world and the real world. Even some irrational behaviors have caused adverse social impacts, seriously affecting the idols' positive image (Williams, 2016). Especially when the idol's image is vilified and attacked, or when the idol's public persona is ruined. When faced with this situation, fan groups will join forces to maintain the idol's reputation. In the process, they will have conflicts and misunderstandings with other groups, causing the severity of the matter to get worse. On 26th February,2020, because of dissatisfaction with a fan fiction, some Xiao Zhan fans reported the fiction and the publishing platform AO3. Because in this fan fiction, the image of Xiao Zhan is feminized. They think their idol's image and personality are spoofed, and their self-esteem is reduced because of the destruction of their idol personality. As a result, the platform is blocked and other users have been severely affected. The move subsequently caused public anger. The public blamed the idol on the incident and accused him of not acting as a model leader, indulging fans to take such unreasonable actions.

From creating data to support idols, to the development of fan economy, and then to fans themselves planning idol-related cultural products and activities. The fan groups dominated by young people no longer simply accepts culture, but actively participates in the development of culture. How to create a healthy and positive idol fan culture and change the stereotype of the public on the fans is a topic being discussed in today's society. Therefore, we need to reorganize the relationship

between fans and idols from the root of idol fan culture. There are many studies showing that the idol's personality will affect the fan's worship behavior, but there is little research on whether the idol's personality affects the fan's self-identity and the group cohesiveness. And, if the idol's personality has an influence on the fan's self-identity and group cohesiveness, will these two factors affect each other again and is the fan worship behavior related to these two factors? And also few studies have used specific idol as a case. Due to the above rationale, the following problem statements are developed:

1. Is Wang Yibo's idol personality positively influence his Chinese youth fans' self-identity?

2. Is Wang Yibo's idol personality positively influence his Chinese youth fans' group cohesiveness?

3. Is Wang Yibo's Chinese youth fans' self-identity a significant predictor of group cohesiveness with his fan club.

4. Are Wang Yibo's Chinese youth fans' self-identity and group cohesiveness the significant predictors of their worship behavior?

1.2 Objectives of Study

The objectives of this study are:

1.2.1 To examine the influence of Wang Yibo's idol personality on his Chinese youth fans' self-identity.

1.2.2 To examine the influence of Wang Yibo's idol personality on his

Chinese youth fans' group cohesiveness.

1.2.3 To examine the influence of Wang Yibo's Chinese youth fans'
self-identity on group cohesiveness with his fan club.

1.2.4 To examine whether Wang Yibo's Chinese youth fans' self-identity and
group cohesiveness are significant predictors of their worship behavior.

1.3 Scope of Study

The researcher would like to examine the impact of Wang Yibo's personality
on Chinese youth audiences' self-identity and group cohesiveness because China is
entering a fast-growing idol market, but there are many uncertainties in the idol
market environment. Idol fan culture and idol fan economy are mutually restrictive.
According to the survey, 70% of the fans used to consume for idols, and the fan
consumer group showed a young age and high consumption expenditure. According
to the white paper on the idol industry and fan economy in 2019, it is estimated that
by 2020, the total scale of the Chinese idol market can reach 100 billion RMB. When
the idol fan economy and idol fan culture are combined, China's idol fan culture has
begun to show some negative phenomena while prospering and developing. Fans have
a high degree of self-identity with their own fan groups. Strong self-identity creates a
highly cohesive fan group. Highly cohesive groups are prone to group polarization
and have some negative effects. Therefore, studying the self-identity and group
cohesiveness of fans will help to better develop the Chinese idol economic market.

In 2014, Wang Yibo officially debuted in Korea as a member of the UNIQ

idol group. In 2016, the UNIQ group won the best choreography award at the International-K Music Awards in the United States. In 2018, he became the youngest producer in the Idol TV Show "Produce 101". In the same year, he was recognized by the public as an actor in the TV series "Gank Your Heart". What really makes Wang Yibo famous is "The Untamed (Chen Qingling)" aired in June 2019. At the same time, he also has multiple identities, the host of the famous talk show in China, skateboarders and professional motorcycle racers. After he became famous, the number of fans rose sharply, and hashtag related to him often appeared on hot topic trends in social media. As the number of fans increased, a series of problems also emerged. Most of his fans are young fans, who paid close attention to their idol at every move. No matter what kind of identity Wang Yibo appears in the public eye, it will cause fans to pursue. Some fans will buy the same items, some fans will imitate his dress, others will organize fans to do charity activities in his name and so on. At the same time, some irrational fans also appeared, which caused impulsive behaviors due to excessive worship and seriously endangered social order. Fans have different identifications of their identities, and self-identification of different identities has also guided their worship behaviors.

The independent variable is Wang Yibo's personality. As public figures, the idols' personalities are quite critical. Because they serve as role models, personality is the condition that most directly affect whether the audience chooses them to be the objects of learning and imitation. Also in the idol fan culture, the common goal of fans is to maintain the idol image and personality as much as possible.

The dependent variables are Chinese youth audiences' self-identity and group cohesiveness. Audience idol worship is a process of finding self-identity. Each audience has its own idealized image, and they project the pursuit of this idealized image onto idols. With the development of idol fan culture, the audience's understanding of idol personality has also changed, and at the same time, they have produced different self-identities. There are certain negative phenomena in the idol fan culture, which is easy to cause the audience to have a crisis of self-identity, and the young audience is most vulnerable to it, causing bad behavior. Group cohesiveness is critical to the fan club. The idol fan culture is created and spread by different idol fan groups, and group communication can easily form the group consciousness. Only fan groups with a high degree of group cohesiveness can build and keep long-term stable and active group relationships, and then can better maintain idol's reputation and image.

The researcher will use quantitative research approach by constructing an online questionnaire. This questionnaire will be published on the Chinese questionnaire platform "Questionnaire Star" and the researcher will share the questionnaire link to the audience through Weibo. Audiences can fill up the questionnaire on Weibo and then return it to the researcher. The target population of the study are Chinese youth audiences who have joined the Wang Yibo's fan club. The sample for this study will be the 200 Chinese youth audiences aged from 15 to 25 years old. This age of group are chosen as they are the main part of audiences of Wang Yibo's fan club. And also this group is considered as the most active and most

susceptible audience among fan groups. They use social media most frequently and are also enthusiastic and addicted to idol fan culture.

1.4 Research Questions

This study aims to examine the following four research questions:

RQ#1: Whether Wang Yibo's idol personality in fan culture correlated his Chinese youth fans' self-identity?

RQ#2: Whether Wang Yibo's idol personality in fan culture correlated his Chinese youth fans' group cohesiveness?

RQ#3: Whether Wang Yibo's Chinese youth fan's self-identity is significant predictors of the group cohesiveness with his fan club?

RQ#4: Whether Wang Yibo's Chinese youth fan's self-identity and group cohesiveness are significant predictors of the their worship behavior?

1.5 Significance of the Study

First of all, the audience's consumption choices for idols are based on their personal personalities. When audiences have different self-identities for the idol's personality, the aesthetics have also changed. It is difficult for idols to master all the audiences' markets, so they need to create specific "public personality" to attract specific audiences. Therefore, this study will examine the relationship between the idol personality and the self-identity of the Chinese youth audiences, thereby affecting the audience's overall perception of the idol personality and the idol's choice of the

audience's favorite market.

Second, the results of this study will help to improve Chinese idol fan culture communicate via social media. It will improve the audience's understanding of idol personality, self-identity and group cohesiveness, so as to better improve the fan culture, jointly create a harmonious fan culture environment, promote the idol's positive personality, and help reduce the audience's irrational worship behavior .

Lastly, the findings of this study will be significant for providing beneficial information on improving Chinese idol fan economy development. Fans will spend a lot in fans consumption in order to find their self-identity. Fan consumption, as an important part of idol fan culture, while exhibits fanatical and irrational characteristics. This study will help audiences to worship idols more rationally and consume more sensibly in the idol market.

1.6 Definitions of Terms

1.6.1 Idol

Idols refers to the entertainers who gain popularity by their personal charm. They marketed for image, attractiveness, and personality. Idols are mainly singers, and they also receive training in acting, dancing, and modeling. Idols are different with the traditional entertainers. Traditional entertainers can be professional singers or actors who take their own art skills and works as selling points. But they can also be called idols.

1.6.2 Fan Culture

Fan culture refers to that individuals or groups are excessively adoring and pursuing an object that exists in their reality. Fan culture is a kind of subculture, it can also be called participatory culture. In the fan culture, the fan's emotional development of worshiping idol stars is mostly at the self-projection stage. They project their idealized images and personalities on their idols to meet their inner self-identification needs for idealized images.

1.6.3 Idol Fan Culture

Idol fan culture refers to idol-based fan culture. It is also called "fan circle" (饭圈, fàn quān) culture in China. Compared with traditional fan culture, there are more fan activity forms, the most obvious of which is the support culture. In the idol fan culture, there is not only the phenomenon of "self-projection" of the idealized image of fans, but also the fan's fantasy of establishing "intimate relationships" with idols. We can regard the "self-projection" of the idealized image in the early stage as the foundation of the "intimate relationship" fantasy in the later stage.

1.6.4 Idol personality

Idol personality refers to the overall mental appearance of idols, including temperament, thoughts, emotions, attitudes and values, etc. Description and psychometric properties of the measures of idols' personalities can be divided into five categories, namely sophistication, sincerity, competence, excitement and rudeness (Lunardo, Gergaud, & Livat, 2015).

1.6.5 Public personality

Public personality refers to the personality set by the entertainment economy

company for the idol. It can also be called idol's public personal. The public personality may be upgraded on the basis of the idol's own personality, or it may be completely opposite to the idol's own personality. Entertainment companies mainly use public personality as the selling point of the idol market to attract audiences.

1.6.6 Self- identity

Self-identity refers to the identification of one's own identity. Fans also have fan identities. Audiences can only truly become fans if they identify with their fan identities in self-consciousness. Vinney, Dill-Shackleford, Plante, and Bartsch (2019) developed the Fan Identity Scale to verify fan identity. Among the 9 projects, 3 factors were found to be related to fan self-identity, namely enthusiasm, appreciation and social interaction.

1.6.7 Group Cohesiveness

Group Cohesiveness refers to a dynamic process of solidarity within a group and is one of the important determinants of group success. Eys, Lougheed, Bray, and Carron (2009) developed a cohesion questionnaire for youth which contains 18 items to measure the group cohesiveness. There are 8 items related to social aspects of cohesion while 9 items related to task aspects of cohesion, and 1 spurious negative item.

1.6.8 Worship behavior

Worship behavior refers to the special behavior of the audience showing admiration and admiration for the public figures they like. The occurrence of idol worship can be divided into five dimensions: identification, romanticization,

idealization, intimatization and commidifcation (Cheung & Yue, 2011).

1.6.9 Fan Economy

Fan economy refers to a new economic form supported by fans, idols and investors. In this interest relationship, stars are the carriers of commercial value, fans are the implementer of commercial value, and investors are investors of commercial value.

1.6.10 Support Culture

Support culture refers to a way to cheer up idols. Support culture is an indispensable part of today's idol fan culture. The support culture came from Japan and originally appeared in the sports world. The initial support method was relatively simple, and fans carried out some organized group activities in the venues of idol performances. Later, there were aids, colors and slogans. Affected by the K-pop culture, the support culture entered the Chinese entertainment circle and produced more forms, such as collectively creating data for idols, refreshing traffic, birthday donation activities, etc. The purpose of the support culture is to maintain the idol's public personality image and increase idol traffic.

1.6.11 Sina Weibo

Sina Weibo, or "Weibo" for short, refers to a social media platform launched by Sina that provides micro-blog. Weibo is one of the most important social applications in Chinese mainland.

CHAPTER 2

LITERATURE REVIEW

`This chapter summarized related literature and previous studies on celebrity worship and idol fan culture, audiences' fan identities, and fan club's group cohesiveness, and identity on social media. Moreover, this chapter explored the concepts, principles, and the related theories to develop the hypotheses and the theoretical framework. This chapter consists of the topic as follows:

2.1 Past Study on Celebrity Worship and idol fan culture

2.2 Idol Worship and Idol Personality

2.3 Fan Identity Construction

2.4 Idol Fan Groups and Group Cohesiveness

2.5 Youth Audiences' Idol Worship Behavior

2.6 Social Media and Identity

2.7 Related Theories

2.8 Hypothesis(es)

2.9 Theoretical Framework

2.1 Past Study on Celebrity Worship and Idol Fan Culture

2.1.1 Celebrity Worship

Celebrities usually refer to people in all walks of life who have attracted public attention because of their outstanding appearance, personality, or excellent

personal talent. With the media's publicity reports, people's attention to celebrities has gradually increased. The more the audience is exposed to the media, the higher the degree of worshiping celebrities (Martin, McCutcheon, & Cayanus, 2015). Celebrity worshipper can also be called fans. Fans come from the word fanatic and have crazy meanings. Jenkins (1992) indicated the public has a stereotype of fans. When people mentioned fans, they will feel that fans are irrational, mostly women, impulsive consumers, and crazy about buying everything related to idols. They have immature thoughts, sometimes will do irrational behavior and immersed in their fantasy world, they cannot distinguish between fantasy and reality and reject social activities.

The phenomenon of worshiping celebrities is related to the personality, beliefs and psychological state of the audiences. Maltby, Day, McCutcheon, Houran, and Ashe (2006) posited that celebrity worship is a way for the audience to find identity. In the process of worshiping celebrities, audience's self-identity is established and individual satisfaction is obtained. Hollander (2010) suggested that due to lack of security in society and confusion about their own lives, the audiences try to find other audiences with the same interest through celebrity worship and identify with them. They all feel that they are isolated by society, so they find vicarious meanings from celebrities. Vega, et al. (2013) found through data surveys that celebrity worship is entertaining, and discussing celebrities that they worship has become one of the topics of daily communication. From a psychological point of view, the image and personality of celebrities satisfy the audience's construction of their own ideal image. The audience will project their own identity exploration on

celebrities, celebrities will usually become role models for the audience, and people's worship of their favorite role models is one of the common life phenomena (Ang & Chan, 2016).

Some scholars pointed out that mild celebrity worship can be regarded as a normal phenomenon, which is conducive to enhancing the social and learning ability of young audiences and increasing entertainment in the daily heavy life. But excessive celebrity worship may develop into morbid celebrity worship, and young audiences are prone to lose impulsive irrational worship behavior (Reeves, Baker, & Truluck, 2012). Also in fan culture, rational celebrity worship generates a positive fan culture and does the opposite. When the anxious audience worships celebrities, they will more actively seek to establish a satisfactory intimate relationship with celebrities, and even indulge in their favorite celebrities (McCutcheon, Gillen, Browne, Murtagh, & Collisson, 2016).

Celebrity worship begins to become part of the daily activities of the audience, and begin to show a trend of younger age. McCutcheon, Lange, and Houran (2002) developed the Celebrity Attitude Scale (CAS) to facilitate the study of this phenomenon. This scale has 23 items based on the audience's psychological absorption and addiction. This model showed that audiences with weak awareness of their own identity construction will try to establish their own identity through the worship of celebrities, and obtain pleasure and satisfaction from it (Brooks, 2018). Many studies have used this scale, which can prove that this scale has good reliability and validity.

Favorite celebrity	Gender		Age		
	Women	Men	Younger	Older	Total
Acting	63	35	54	43	97
Music	40	10	29	21	50
Sports	9	18	20	7	27
Other	46	29	17	58	75
Total	157	92	120	129	249

Figure 1: Frequency of favorite celebrity by gender and age

Figure 1   is the frequency of favorite celebrity by gender and age. From this table, we can see that the number of women worshipping celebrities is greater than that of men, and the phenomenon of celebrity worship is showing a young age. Among the favorite celebrities, actors and singers account for most of the proportion, which is also in line with the type of idols today. Most idols appear in front of the public as singers, and then transform into actors.

Chan and Ang (2016) found that 3 major factors influenced participants to become star idols worshipers: star idols works, the personal image of the star idols, and peer influence. These star idols usually show stylish images and unique personalities in front of the public audiences. Youth audiences are easily attracted by these personalities charm. Star idols usually have an outstanding appearance image and a distinctive personality style. Youth audiences are in the period of constructing

their inner spiritual world. They are also keen to show their personalities, fight against traditional society and express their true inner world ideas (Setyanto, Winduwati, & Utami, 2017). Some scholars said that fans like their idols because of their idols have strange and unique personalities and can inspire their lives. They have an intensely personal feeling with idols and they will imagine the idol as the ideal type of their future partner (Cahyani & Purnamasari, 2018). They also have strong curiosities, eager to have the images and personalities like star idols. Youth audiences yearn for a life similar to star idols. The personality charm of star idols just meets the youth audience's inner needs for self-image and personality and the beautiful fantasy of their own spiritual world.

Role models refer to the characters used by the audiences to learn or imitate their behavior and personality. In the impression of many people, only outstanding people can become role models, because they can help others make appropriate decisions (Morgenroth, Ryan, & Peters, 2015). In fact, anyone can be a role model, but most of the common role models are entertainment celebrities and athletes (MacCallum & Beltman, 2002). Star idols can be role models, but not all role models are idol stars. These role models are public figures, so they should pay attention to their words and deeds in front of the public and the media to ensure that their reputation will not be destroyed. They generally act as characters with positive image.

2.1.2 Background of Chinese Idol Fan Culture

South Korea is one of the birthplaces of the idol entertainment industry. The growth of the Chinese idol industry has been largely influenced by Korean popular

culture. This effect is also known as Korean Wave or Hallyu (한류), which is divided into two waves (Jin, 2014). The first wave was called Hallyu 1.0. After 1992, the "normalization" of the relationship between China and South Korea led to the rapid development of the trade and tourism between the two countries. And promote the cultural exchange between the two countries (Zhang & Negus, 2020). The second wave is called Hallyu 2.0. In the mid to late 1990s, Hallyu gained a large part of fans in China. With the impact of globalization and digitization, the booming Hallyu idol market has brought new ideas to China's entertainment industry. China's idol culture began to learn from K-pop, and the number of idol fans has risen rapidly since 2008 (Zhang & Fung, 2017). Sun and Liew (2019) believe that K-pop's influence in China can also be divided into Hallyu 3.0. Or it can be called Hallyu in the Mobile Internet era (2013-present). Mobile technology has promoted the widespread use of social media, and the influence of idol fan culture has expanded.

2.1.3 The Development of China Idol Fan Culture

In the past, Chinese audiences worshiped Korean idols more. After 2000, China began to develop the local idol industry. Take 2005 Hunan TV's show "Super Girls" as an example.   Super Girls is the prototype of the Chinese idol show and one of the most successful TV entertainment programs in China. Chris Li (also called Li Yuchun, 李宇春), the champion of this talent show, has now become one of the top female singers in mainland China (Fung, 2013). Li Yuchun's unique neutral personality attracted the attention of the audience. The media reported that she is a personality idol that runs counter to the traditional aesthetic. Especially among the

young female audience who were pursuing personalization at that time, Li Yuchun deservedly became the object of their imitation.

Li Yuchun's fans are called "Yu Mi" (玉米). At that time, fans used titles to divide different fan groups and strengthened their sense of group identity. This sense of identity contributes to the successful establishment of group organizations (Lock, & Funk, 2016). Because at this time, the idol fan culture has not yet been fully formed, the fan group has not yet formed a unified organization, and Baidu Post Bar (百度贴吧) is used as a daily public opinion position (Jeffreys & Xu, 2017). There are very few wars between fans, such as the collective maintenance of the reputation of destroyed idols. In 2014, China's entertainment industry ushered in a period of high number of idol fans. Not only did the number of Chinese fans of Korean idols increase, but also the number of Chinese idols and fans. As the cultivation model of Chinese idols in operation developed, these idols opened the door to Chinese idol fan culture. Different roles also appeared in the fan group, and the titles of sister fan, mother fan, girlfriend fan, etc. also appeared (Ahn, 2014). Idol selling "public personality" to attract fans, fans contribute all kinds of traffic to idols, idols rely on these traffic to develop their idol business.

The idol fan culture has strengthened the connection between fans and idols. In China, it depends on whether an idol is known or not, not only on his "public personality", but also on his traffic. Idols need traffic, and fans have to create data for them (Yin, 2020). Therefore, nowadays, Chinese idol fan culture has produced a new form of activity called support culture. The support culture mainly consists of fan

groups, supporting idols and promoting idols in various forms. The support culture is closely connected with fan consumption and fan economy. Therefore, in order to keep the idol's data rising and the flow steady, fans need to make concerted efforts to support and maintain the idol's popular image (Zhang, & Negus, 2020).

2.2 Idol Worship and Idol Personality

2.2.1 Key Dimensions of Idols' Personality

Idol worship is related to audience idealized personality factors. Idol worship by youth audiences is an expression of self-seeking. The idols' personality and temperament are the primary conditions for idol worship. The youth audience's search for self-identity on the idol also shows that the idol's personality is the ideal personality sought by the young audience (Chung & Yue, 2003).

The five factor model of personality is the most widely used personality structure model today (Smith, et al, 2019) , so we can also use this model to analyze idol personality. As shown in the figure below, in the five personality models, human personality is divided into five dimensions, namely openness, conscientious, extroversion, agreeableness and neuroticism (Goldberg, 1990). These five dimensions can also be simply called OCEAN.
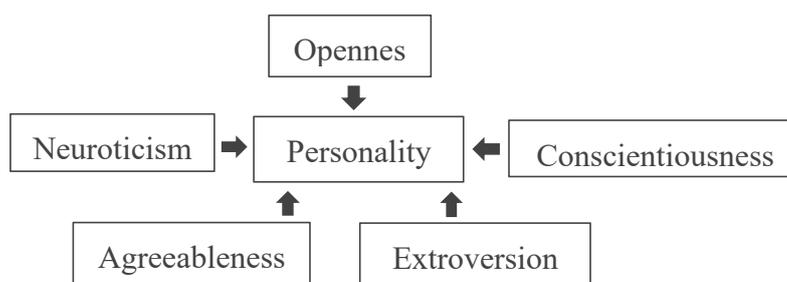
Figure 2: The Five Factor Model

Openness describes an individual's cognitive style. Highly extroverts like to be in touch with people, full of energy, and often feel positive emotions. People with low extroversion are relatively quiet, cautious, and do not like too much contact with the outside world. Agreeableness stands for "love" and values and interpersonal harmony. Conscientiousness refers to the way we control, manage and regulate our impulses. A person with high conscientiousness may be a perfectionist. Neuroticism refers to the tendency of individuals to experience negative emotions (Soto, 2018).

There are also studies that combine brand personality and celebrity personality. Brand personality means that the brand is endowed with personality characteristics of human form in the consumer's perception. Brand personality is divided into five dimensions, namely sincerity, excitement, competition, sophistication and ruggedness (Aaker, 1997). Therefore, we can use some of the brand personality dimensions to analyze the idol personality, but the brand personality dimension does not completely replace the human personality dimension.

Sincerity in brand personality represents trust. Trust has a positive impact on the audiences' emotions. In brand marketing, if the audience believes that the celebrity spokesperson is not sincere, then it is very likely to cause the audience to distrust the brand. When a celebrity is regarded as a sincere person, it will have a great appeal to the audience. Excitement means active and it belongs to the audience's perception of the celebrity's personality. When the audience feels positive energy from the celebrity, they will feel excited and thus full of motivation. Therefore, the more positive the idol is, the more attractive it is to the audience. Competition refers to

being capable and competitive. When applied to the personality of celebrities, it means that the celebrity is a reliable, intelligent, and powerful person. Sophistication can be understood as a refined brand, or a fascinating brand. Applying this personality to a celebrity means that the celebrity is mature, romantic, charming, and able to attract the attention of the public. Ruggedness represents the strict personality of the brand (Lunardo, Gergaud, & Livat, 2015).

Lunardo, Gergaud, and Livat (2015) developed the scale to measure celebrities' personalities on the basis of brand personality. It can be divided into five dimensions, namely sophistication, sincerity, competence, excitement and rudeness. Therefore, in this study, we can use these five dimensions as a standard to measure the idol's personality.

2.2.2 Idol Public Persona

Since the 1990s, a large number of idol groups have appeared in South Korea. The originator idol group opened the idol era, such as HOT, Sechs Kies, GOD, etc. And, the new generation idol groups, including TVXQ, Spuer Junior, Bigbang, etc., including fiery EXO, NCT, GOT7, BTS other idol groups. The members of these idol groups all have a good-looking appearance, excellent singing and dancing talent, and then carefully packaged by the company, naturally attracting a large number of fans (Kang, 2017). As for the public personality of idols, it is usually produced in the company's planning and packaging.

Idols' public personality can be divided into two types. One is relatively similar to the idol's own personality. The company plans according to the personality

of each idol, magnifies each idol's most distinctive and advantageous personality characteristics, and then based on fan market needs Make adjustments. There is also a certain difference from the idol's own personality. For example, an outgoing idol is set to a cold personality because he is taller, or a lively idol is set to a quiet personality, because it is necessary to coordinate the reasonable arrangement of the personality between the members of the group (Chan, 2019). But this will also cause a phenomenon called "Gap Moe". Gap Moe refers to when someone's behavior is inconsistent with appearance, or when someone's actual personality is different from the personality expressed in daily life, it will make people feel an irresistible feeling (Kelly, 2020). The idol's public personality has a difference with its own personality, forming the gap moe, which is more likely to attract the attention of the audience. And more and more fans expressed that they worship idols because the difference between their idols public personalities and own personalities.

2.3 Fan Identity Construction

When it comes to identity, the most common problem people face is "who am I". The emergence of identity also reveals the relationship between life and individuals and society (Carter, 2013). Identity is the recognition of the commonality of the group to which it belongs and the difference with other groups. At the same time, different identities will be produced on different groups. How to construct identity is the core issue in identity (Lock, & Funk, 2015). Faced with individuals and society, identity construction can be roughly divided into "self-construction" and

"social construction" (Gergen, 2011). The idol fan culture itself is an identity. When the audience completes the identity recognition, they will get a sense of belonging in the idol fan culture. Fan identity is also used by fans to distinguish themselves from the differences outside the fan community.

2.3.1 Idol Fans' Self-identity

Freud regards "identity" as a process in which individuals learn from another individual or group, imitate their appearance, values and rules, and finally combine and become their own behavior. Self-identity is a psychological concept put forward by American psychologist Erickson in 1956. It refers to the individual's assessment and judgment of self-worth in the social environment. In short, it is through continuous social interaction to form a self-understanding (Horowitz, 2012).

The idol fan culture is a subculture. It is easy for young audiences to have a sense of belonging to idol fan culture. Identity largely depends on a sense of belonging. Youth audiences can easily find a sense of presence and identity in fan culture (Williams, 2016). They have gained some life value and meaning from the idol fan culture, and they are also keen to accept some of the content given to them by the idol fan culture. After the youth audiences have cultural identity with the idol fan culture, they begin to pursue self-identity (Lacalle & Castro, 2018).

2.3.2 Idol Fan and Social Identity

Social identity theory was proposed by Tajfel and Turner in 1979. Tajfel and Turner (1979) use the minimum group paradigm to test the cognitive differences among social groups. The results showed that the minimum condition for prejudice

among groups is to identify with the identity of group members. When group members identify with their own group, internal group preferences, and external group biases will arise. Even in order to highlight the positive factors of the inner group and exaggerate the negative factors of the outer group.

Group members also improve self-esteem by maintaining a positive social identity. This self-esteem also comes from the comparison between the inside and outside of the group. It is easy to produce prejudice and conflict among groups when seeking positive social identity and self-esteem (Martiny, & Rubin, 2016). Because individual members think that their group is better than other groups, it is easy to produce group gaps. Therefore, in the idol fan culture, fans will show a high degree of recognition and centripetal force to the fan club they belong to, and show a hostile attitude towards other groups, especially when other fan groups threaten their own fan group (Brewer, 2001).

Social identity theory believes that people establish their own social identity through three processes, from social-categorization to social comparison to positive distinctiveness (Tajfel, 1978).

| Social-categorization | ➡ | Social comparison | ➡ | Positive distinctiveness |

Figure 3: The process of social identity

As major participants in the idol fan culture, young audiences use the new media platform to carry out a series of practical activities, such as expressing opinions, exchanging information, producing texts, etc. And in turn, through the social-categorization, social comparison, and positive distinctiveness of three

psychological processes to build their own group identity. At the same time, the expression of the audience's social identity will also affect the construction of the audience's self-concept, which is more conducive to the audience's positive self-identification.

2.3.3 Idol Fan and Collective Identity

Collective identity is one of the sub-theories of social identity theory (Brewer, 2001). The collective identity puts more emphasis on the group as the unit, emphasizing the social group's internal norms and its external social status. At the same time, this is also a major factor in determining group cohesion and a source of group members' sense of belonging (Beal, Cohen, Burke, & McLendon, 2003). Self-identity and collective identity are mutually inherited and inseparable. Self-identity is a basic constituent element of group identity. When a large-scale audience completes self-identification, it will transform into collective identity.

2.3.4 Idol Fans and Culture Identity

Cultural identity is a sense of identity of the audience for the group they are in. They identify and understand a certain cultural way. Audiences produce cultural identity, which shows that a certain culture has a certain restrictive effect on them, and also shows how the audience will see themselves and how to understand their relationship with society (Grayman-Simpson, 2017).

Cultural identity has the characteristics of self-identity and also the most stable collective identity (Usborne & Taylor, 2010). When a fan is an individual, he has a sense of identity and belonging to the fan culture; when a fan is a group, fans

will express cultural identity through various ways, strengthen the cohesion within the

fan group, and explore more positive fan culture, and get more recognition from other

groups

2.4 Idol Fan Groups and Group Cohesiveness

Group cohesiveness refers to the united force of group members to achieve

group goals. It is one of the main components of group activities, which is usually

expressed as the centripetal force of group members. Group cohesiveness is related to

many factors. Roark and Sharah (1989) verified that significant correlation exists

between empathy, self-disclosure, acceptance, trust and group cohesiveness. Mullins

(2005) divided these factors into four categories based on membership, work

environment, organization, and group development and maturity. The commonality of

group members also affects group cohesiveness. If the members in a group have

common interests, hobbies, goals, or background, then the group will have strong

cohesiveness. Similarly, when group members share goals, values, experiences, and

ideas with each other, it is also conducive to strengthening the relationship between

members, and it is easy to achieve the consistency of common goals (Severt &

Estrada, 2015).

The gathering of fans was originally due to the attraction of idol personality.

As the number of fans with common preferences rises, fans gradually evolve from

individuals to a whole. The stronger the sense of belonging that the members feel in

the group, the stronger the resistance to the information outside the group (Anwar,

2016). Fans form a group with idols as the main direction because of their love for idols. This preference forms an emotional bond, which enables fans to quickly obtain satisfaction in the group, and also accelerates the progress of fans to build their identity. Establishing identity among fan groups greatly increases group cohesiveness among fan members.

Eys, Lougheed, Bray, and Carron (2009) developed a cohesiveness questionnaire for youth which contains 18 items to measure the youth sport group cohesiveness. There are 8 items related to social aspects of cohesiveness while 9 items related to task aspects of cohesiveness, and 1 spurious negative item. This questionnaire was generated based on the original Group Environment Questionnaire. The result of the questionnaire data also shows that the Group Environment Questionnaire can effectively measure the cohesion of the youth sports team.

2.5 Youth Audiences' Idol Worship Behavior

In the past, the idol was a religious figure who was admired for his or her spiritual power. But now, idol refers more to public figure. Cheung and Yue (2018) think that idols are diverse and they can be composed of different characters, such as contemporary or historical and fictional and real figures. So there is a difference between idol worship and celebrity worship. Dini and Yulia (2018) indicated that idol worship is a form of one-way relationship that attracted by the idol's personality which making someone obsessed with idols.

How people become fans? People worship the appreciate person or thing

that will make them feel relaxed and resulting in a sense of identity. Those who have a weaker self-identity are more likely to become fans. They are easily influenced and tend to imitate the behavior of idols in order to gain satisfaction and a sense of accomplishment (North & Hargreaves, 2006). Chan and Ang (2016) found that celebrity products, the personal characteristics of the celebrity, and peer influence influenced participants to become celebrity worshipers. Some scholars said that fans like their idols because of their idols have strange and unique personalities and can inspire their lives. They have an intensely personal feeling with idols and they will imagine the idol as the ideal type of their future partner (Cahyani & Purnamasari, 2018). We can also analyze why there are fans from three perspectives. First, from a psychological point of view, fans believe that worship idols can enhance their sense of pleasure and satisfy their inner emptiness (Chan & Ang, 2016). Second, from a sociological perspective, fan culture is a subculture. Although it is different from the popular mainstream culture, it is gradually being accepted by mainstream culture (Hills, 2017). People have also changed their previous negative impressions of fans and even advocated outstanding fans to take the lead. Third, from the perspective of economics, in today's era, the fan economy is erupting, fans and idols are no longer simply obsessed with worship.

Cheung and Yue (2011) conducted a questionnaire survey among Chinese middle school students in Hong Kong, Guangzhou, Nanchang and Nanjing. This survey includes five idol worship dimensions, namely identification, romanticization, idealization, intimatization, and commodification of the idol. Through the results, it

was found that youth fans in mainland China, especially female, have a relationship between idol worship and idol romanticization.

2.6 Social Media and Identity

With the continuous innovation of social media technology, social media has become an indispensable part of the daily life of young audiences. Social media provides a good performance platform for young audiences and brings opportunities for young audiences to showcase themselves (Zemmels, 2012). It is another platform for them to build their own identity. They use social media to display and manage their self-image and interact with various people to improve their self-image and personality to meet their inner ideal image needs (Gunduz, 2017). Young audiences are keen to spread fan culture on social media because young audiences have completed the construction of self-identity in the process of communication, and have been psychologically happy and satisfied, which is difficult to accomplish in real social communication (Spies-Shapiro & Margolin, 2014) .

Users will pay more attention to their social identity in social media because it is the best stage for them to redefine themselves. Social media expands the social scope of the audience, breaks the restrictions of space, and increases the chances of the audience to participate in group activities (Kapoor et al, 2018). When the audience participates in different groups, it can interact with more people, which is more conducive to the audience's accurate self-classification. Social media promotes the sharing and exchange of information between individuals, and at the same time

audiences can obtain more information more quickly through social media. In the big data era, social media will also provide information similar to the audience's image or preferences based on the calculation of audience search data. These are also conducive to audience self-classification and social comparison (Procter, Voss, & Lvov, 2015).

2.7 Related Theories

2.7.1 Uses and Gratifications Theory

In 1959, American sociologist Katz first proposed the uses and gratifications theory. The purpose of the audience to use the media is to meet their own needs. From the perspective of the audience, the theory explores the psychological and behavioral changes brought by the mass media to the audience by analyzing the media contact motivation and audiences' satisfaction needs.

Uses and Gratification theory posited that audiences are individuals with specific needs, and their exposure to the media is based on specific needs and motivations to use the media and thus be satisfied. McGuire believes that the audience's satisfaction through the use of media is mainly reflected in: one is to resolve, release their emotions and escape from the daily life state; the other is to achieve personal identification, find reference objects, and realize their value; the third is to expand interpersonal relationship to achieve social functions; the fourth is to monitor the environment and actively seek information.

Therefore, the audiences worship idols and indulge in idol fan culture. It can

also be understood that the audiences want to satisfy their needs to release their pressure and emotions, achieve self-identification, social practice and communication needs, and self-realization through idol fan culture. In this process, the audiences have forgotten the depression and depression in real life, and at the same time looking for like-minded friends in order to prove their own aesthetics and quality. When the number of friends increased, the fan group was established to share fan culture with each other, complete self-identity, and also gain the trust and respect of other fans, gaining psychological satisfaction and a sense of belonging.

2.7.2 The Looking-glass Self Theory

The Looking-glass Self theory was put forward by Cooley in "Human Nature and Social Order" published in 1902, derived from a metaphor of Cooley's reflection characteristics of self: everyone is a mirror of another. The theory is used to emphasize how individuals exist in groups and how groups exist in individuals. Cooley believes that human behavior depends largely on self-knowledge, and this kind of cognition is mainly formed through social interaction with others. Other people's evaluations, attitudes, etc. of themselves are a mirror of self. The individual knows and grasps himself through this" mirror ". Idols are a mirror for fans. Also in the fandom, individual fans combine the self-imagination with the others evaluation by comparing the suggestions of other fans or fandom, thus completing the construction of self-identity. Fan behavior is recognized by others, and self-imagination is unified with others evaluation, thus completing a high degree of

self-identity.

2.7.3 Social Cognitive Theory

In the late 1970s, the American psychologist Bandura put forward the social cognition theory. He believes that the actions of individuals in society are learned by observing the behavior of others in society. Social cognition theory refers to the dynamic interaction between three factors such as personal factors, environmental factors and behavioral factors.

Learning by observing others is a key element of social cognitive theory. Idols serve as a role model, so young audiences are more likely to imitate talented and famous people. Through learning and imitating role models, youth audiences can get some social skills and appropriate behavior patterns,which is great help to young audiences who are in a lack of social experience, and light up the way for them. The youth audience observes and imitates the behavior of idols to verify what behavior is appropriate and whether they will be rewarded or punished for the behavior, and then self-regulate with their own cognition. If the youth audience believes that their behavior meets the standard, they will be satisfied, and then strengthen their behavior.

2.8 Hypothesis(es)

This is the basis for the following hypotheses:

Hypothesis 1: Idol personality in fan club significantly influences Chinese youth fans' self-identity and group cohesiveness.

H1.1: The Wang Yibo' idol personality in fan culture significantly influences his Chinese youth fans' self-identity.

H1.2 : The Wang Yibo' idol personality in fan culture significantly influence with his Chinese youth fans' group cohesiveness.

Hypothesis 2: Self-identity of Chinese youth fans of Wang Yibo is significant predictors of group cohesiveness with his fan club.

Hypothesis 3: Self-identity of Chinese youth fans of Wang Yibo and group cohesiveness are significant predictors of Chinese youth fans' worship behavior.

2.9 Theoretical Framework
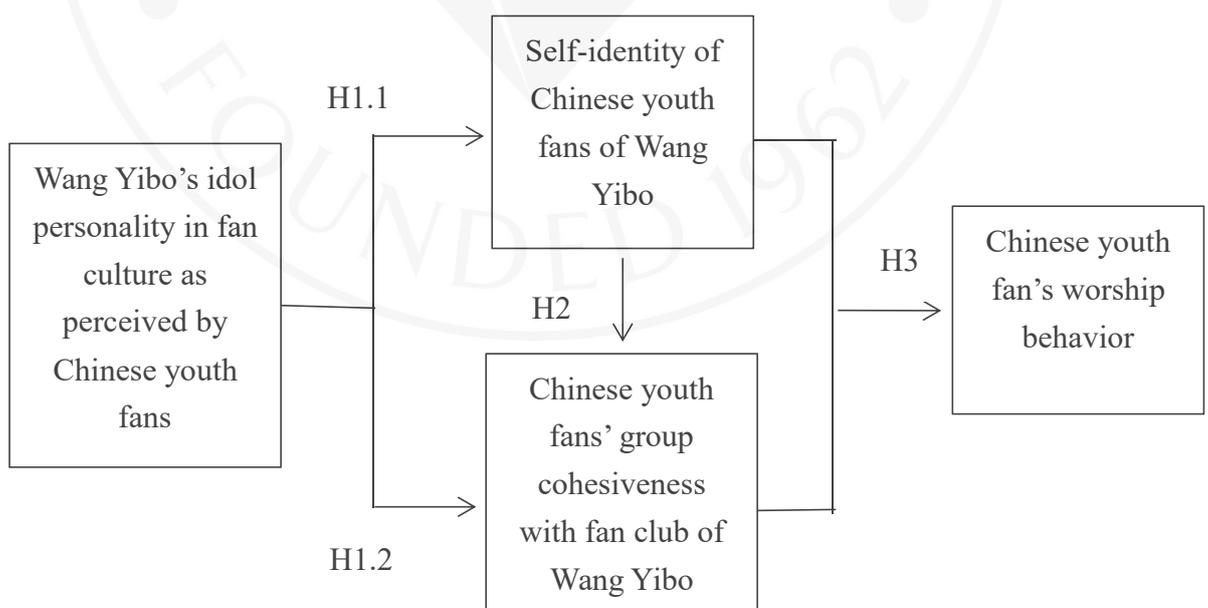
Figure 4: Theoretical Framework

CHAPTER 3

METHODOLOGY

This chapter summarized the procedures and research methodology to examine the theoretical framework and the hypotheses. This chapter was divided into the topics as follows:

3.1 Research Design

3.2 Population and Sample Selection

3.3 Research Instrument

3.4 Instrument Pretest

3.5 Data Collection Procedure

3.6 Data Analysis and Interpretation

3.7 Demographic Data of the Samples

3.1 Research Design

The development of social media had made culture spread faster and wider. With the expansion of the entertainment industry, idols had become a hot topic in society. The purpose of this study was to examine the correlation between idols' personality in idol fan culture and their audiences' self-identity and group cohesiveness among Chinese mainland youth audiences.

Hence this study would utilize a quantitative approach. In quantitative research, it aimed to determine the relationship between one thing (an independent

variable) and another (a dependent variable) in a population. So the quantitative research method was suitable. A questionnaire would be used for data collection.

3.2 Population and Sampling Method

The population of this study were Chinese youth audiences who were the fans of Wang Yibo, the popular Chinese idol of UNIQ group. The primary group of the samples was between 15 and 25 years old. This age group was chosen as they are the main part of audiences of Wang Yibo's fan club. According to the fan data report, Wang Yibo had more female fans, roughly 86.73%, and were born in Generation Y. And also this group was considered as the most active and most susceptible audience among fan club. They used social media most frequently and are also enthusiastic and addicted to idol fan culture. The researcher would use quantitative research approach by constructing an online questionnaire.

3.3 Research Instrument

The researcher developed this questionnaire and the research questionnaire contains the following five parts: Demographic information, idol personality, fan's self-identity, fan group cohesiveness, and fan's worship behavior.

The first part of the questionnaire mainly involved the demographic information of the participants including age, gender, level of education, occupation, financial status, age of worship, personality orientation and worship channel. Demographic items can be found in Part I of the Appendix.

Part 2: Wang Yibo's personality

This part mainly summarized the personality characteristics of Wang Yibo in idol fan culture by asking participants' views on Wang Yibo's personality, including Wang Yibo's appearance, personality charm and negative personality image. The researcher provided the answers according to the scale developed by Lunardo, Geraud and Livat (2015). It contained five dimensions: sophistication, sincerity, competence, excitement and rudeness. And, the responses was provided by five-point likert scale, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree. The dimensions of idol personality were constructed as follows:

1. Sophistication included the following statements: (1) Wang Yibo's personality is attractive, (2) Wang Yibo's personality is sexy, and (3) Wang Yibo's personality is cute.

2. Sincerity included the following statements: (1) Wang Yibo has trustworthy personality, (2) Wang Yibo is a good listener, and (3) Fan club can identify with Wang Yibo.

3. Competence included the following statements: (1) Wang Yibo is very experienced, (2) Wang Yibo is intelligent, and (3) Wang Yibo's personality is interesting.

4. Excitement included the following statements: (1) Wang Yibo is exciting, (2) Wang Yibo's is dynamic, and (3) Wang Yibo is full of good energy.

5. Rudeness included the following statements: (1) Wang Yibo is rude, (2) Wang Yibo is cold, and (3) Wang Yibo is mean.

This part can be found in Part II of the Appendix.

Part 3: Wang Yibo youth fan's self-identity

In this part, the researcher used the fan identity scale which developed by Vinney, Dill-Shackleford and Plante (2018) to measure the dimensions of fan's self-identity which included enthusiasm, appreciation, and social interaction. And, the responses was provided by five-point likert scale, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree. The dimensions of fan's self-identity were constructed as follows:

1. Enthusiasm included the following statements: (1) I really admire Wang Yibo's personality, (2) I am so passionate about Wang Yibo, and (3) I am always a big fan of Wang Yibo.

2. Appreciation included the following statements: (1) Wang Yibos personality is relevant to my life, (2) Wang Yibo's personality has helped me grow as a person, and (3) Wang Yibo's personality helps me think about the things I value.

3. Social interaction included the following statements: (1) I often talk about Wang Yibo's personality, (2) I often email/text/private message with another fans about Wang Yibo's personality, and (3) I have friends who are also fans of Wang Yibo's personality.

The items of fan's self-identity can be found in Part III of the Appendix.

Part 4: Group cohesiveness with Wang Yibo fan club

The youth sport environment questionnaire provided by Eys, Lougheed, Bray and Carron (2009) would be used to measure the dimensions of Wang Yibo fan

club group cohesiveness. It included two dimensions: social aspects of cohesion and task aspects of cohesion. Five-point Likert scale was used to measure the responses arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree. The dimensions of group cohesiveness with Wang Yibo fan club were constructed as follows:

1.Social aspects of cohesion included the following statements:

(1)I invite other fans of fan club to do tasks with me.

(2)Some of my best friends are from fan club.

(3)I hang out with other fans of fan club whenever possible.

(4)I contact other fans of fan club often (phone, text message, internet).

(5)We (fans of fan club) contact each other often (phone, text message, internet).

(6)I spend time with other fans of fan club.

(7)I am going to keep in contact with other fans of fan club after the task ends.

(8)We (fans of fan club) stick together outside of task.

2.Task aspects of cohesion included the following statements:

(1)We (fans of fan club) all share the same commitment to our fan club's goals.

(2)As a team, we (fans of fan club) are all on the same page.

(3)I like the way we work together as a team.

(4)We (fans of fan club) like the way we work together as a team.

(5)As a team, we (fans of fan club) are united.

(6)This fan club gives me enough opportunities to improve my own performance.

(7)For me, the fan club's success is more important than my own success.

(8)I am happy with fan club's level of desire to win.

(9)My approach is the same as other fans.

This part can be found in the Part IV of the Appendix.

Part 5: Wang Yibo youth fan's worship behavior

The last part of the questionnaire was used to examine the worship behavior of Wang Yibo's youth fans. Cheung and Yue's (2011) idol worship scale would be used to measure the dimensions of idol worship behavior which included identification, romanticization, idealization, intimatization, and commodification. A five-point likert scale was used to measure the responses, arranging from (1) strongly disagree, (2) disagree, (3) neutral, (4) agree to (5) strongly agree. The dimensions of worship behavior with Wang Yibo fan club were constructed as follows:

1.Identification of the idol included the following statements: (1) I want to become the kind of person as Wang Yibo, (2) I regard Wang Yibo as the model for striving, and (3) I feel a force of stimulation from Wang Yibo.

2.Romanticization of the idol included the following statements: (1) I wish Wang Yibo to be my lover, (2) I regard Wang Yibo as the lover in the dream, and (3) I fantasize Wang Yibo to like me.

3.Idealization of the idol included the following statements: (1) I regard

Wang Yibo as the most perfect person, (2) I regard Wang Yibo as unsubstitutable, and

(3) I regard Wang Yibo as the most capable person.

4.Intimatization of the idol included the following statements: (1) I wish to

be Wang Yibo's friend, (2) I wish to make friends and chat with Wang Yibo, and (3) I

regard Wang Yibo as intimate as my siblings.

5.Commodification of the idol included the following statements: (1) I buy

things related to Wang Yibo, (2) I have no reservations about spending on Wang Yibo,

and (3) I like to buy things related to Wang Yibo.

This part can be found in the Part V of the Appendix.

3.4 Instrument Pretest

The questionnaire developed in both English and Chinese. Because the

target group of this study was Chinese youth audiences, the original questionnaire

needed to be translated into Chinese, which help Chinese participants who were not

good at English to better understand and answer survey questions. Asked a translator

who was good at English and Chinese to check whether the Chinese translation text

had the same meaning as the original English text, and adjusted the Chinese

translation according to the actual context to avoid misunderstandings caused by

language differences. Researcher uploaded the questionnaire to Chinese questionnaire

platform, "Questionnaire Star". The platform was used because of its large number of

users. The questionnaire would be sent to 30 participants for pretesting to ensure that

all questions were fully understood and easy to answer. At the same time, researcher

should assure all participants that their personal information is not leaked, and treat their personal information as confidential and protected. The researcher would use Cronbach's Alpha coefficient to evaluate the reliability of the instrument, as follows:

Table 3.1: The reliability of the instrument

	Cronbach's Alpha	N of Items
Idol Personality	**.841**	**15**
Sophistication	.820	3
Sincerity	.810	3
Competence	.858	3
Excitement	.900	3
Rudeness	.823	3
Self-identity of fan audience	**.852**	**9**
Enthusiasm	.840	3
Appreciation	.841	3
Social Interaction	.781	3
Fan Club's Group Cohesiveness	**.963**	**17**
Social aspects of cohesion	.944	8
Task aspects of cohesion	.939	9
Fan's worship behavior	**.795**	**15**
Identification of the idol	.909	3
Romanticization of the idol	.759	3
Idealization of the idol	.749	3
Intimatization of the idol	.866	3
Commodification of the idol	.940	3
Total	**.948**	**56**

It can be seen from the table that the Cronbach's Alpha of the instrument was 0.948, which was higher than the standard level of reliability test (0.7), so these results were acceptable. Similarly, it can be proven that all scales and each dimension of the reliability test level are acceptable.

3.5 Data Collection Procedure

All guidelines and questions for the questionnaire were originally developed in English. Because the main target of this questionnaire was the Chinese youth audiences, this questionnaire was professionally translated proficient in English and Chinese by translators. Participants can get online questionnaire surveys on the "Questionnaire Star" platform through the website provided by the researchers or click on Weibo to enter the questionnaire link. The researcher used convenience sampling and explained in detail all the guidelines to participants before answering the questionnaire. The researcher spent 6 days and collected 211 questionnaires, but 11 of them were invalid. According to the screening questions, there were 6 questionnaires whose participants were older than 25 years old, which did not fit the scope of the study sample population. There were 5 questionnaires filled out at random, the data lacks rationality. Therefore, the researcher deleted these 11 questionnaires and finally got 200 valid questionnaire data.

3.6 Data Analysis and Interpretation

In this study, the researcher used SPSS (Statistical Package for the Social

Sciences) to statistically analyze data.

Hypothesis 1: Idol personality in fan club significantly influences Chinese youth fans' self-identity and group cohesiveness.

H1.1: The Wang Yibo's idol personality in fan culture significantly influences his Chinese youth fans' self-identity.

Independent variables: Wang Yibo's idol personality

Dependent variables: His Chinese youth fans' self-identity.

Statistical analysis: Regression Analysis

H1.2 : The Wang Yibo' idol personality in fan culture significantly influences his Chinese youth fan's group cohesiveness.

Independent variables: Wang Yibo' idol personality

Dependent variables: Wang Yibo's Chinese youth fan's group cohesiveness

Statistical analysis: Regression Analysis

Hypothesis 2: Self-identity of Chinese youth fans of Wang Yibo is significant predictors of group cohesiveness with his fan club.

Independent variables: Wang Yibo's Chinese youth fans' self-identity

Dependent variables: Group cohesiveness with Wang Yibo fan club

Statistical analysis: Linear Regression Analysis

Hypothesis 3: Self-identity of Chinese youth fans of Wang Yibo and group cohesiveness are significant predictors of   his Chinese youth fans' worship behavior.

Independent variables: Self-identity of Chinese youth fans of Wang Yibo and group cohesiveness

Dependent variables: Wang Yibo's Chinese youth fans' worship behavior.

Statistical analysis: Multiple Linear Regression Analysis

3.7 Demographic Data of the Samples

The demographic information of two hundred participants were collected from the questionnaire, including their age, gender, level of education, occupation, financial status, age of worship, personality orientation and worship channel. The frequency and percentage of samples would be presented in the following tables:

As shown in Table 3.2, the majority of the sample population were female (89.5%, n = 179), followed by male (10.5%, n = 21), respectively.

Table 3.2: The frequency of sample gender

Gender	Frequency	Percentage (%)
Female	179	89.5%
Male	21	10.5%
Total	200	100%

As shown in Table 3.3 that the majority of the Chinese respondents' age were age ranges of 19-22 years old (52.5%, n = 105), followed by those whose age between 23-25 years old (25.5%, n = 51) and 15-18 years old (22%, n = 44), respectively.

Table 3.3: The frequency of sample age

Age	Frequency	Percentage(%)
15-18 years old	44	22%
19-22 years old	105	52.5%
23-25 years old	51	25.5%
Total	200	100%

As shown in Table 3.4, the majority of the Chinese respondents obtained Bachelor's degrees (73%, n=146), followed by those who obtained the High school diploma or under (17%, n=34), the Master's degree (10%, n=20). And no sample hold Doctoral degree, respectively.

Table 3.4: The frequency of sample level of education

Level of Education	Frequency	Percentage(%)
High school diploma or under	34	17%
Bachelor's degree	146	73%
Master's degree	20	10%
Doctoral degree	0	0
Total	200	100%

As shown in Table 3.5 that the majority of the Chinese respondents' occupation were students (68.5%, n=137), followed by others (10.5%, n=21), office workers (9%, n=18), freelance (5.5%, n=11), job applicants (4.5%, n=9) and technical workers (2%, n=4), respectively. And, no Chinese respondents were business owners or unemployed. For the others, they were teachers, government workers, nurses, hotel workers and designers.

Table 3.5: The frequency of sample occupation

Occupation	Frequency	Percentage(%)
Student	137	68.5%
Office Worker	18	9%
Technical Worker	4	2%
Job Applicant	9	4.5%
Freelance	11	5.5%
Business Owner	0	0
Unemployed	0	0
Others (Total):	21	10.5%
Total	200	100%
Remarks:		
Others (Teacher)	9	4.5%
Others (Government)	2	1%
Others (Bank)	2	1%
Others (Nurse)	3	1.5%
Others (Hotel)	2	1%
Others (Designer)	3	1.5%
Total	200	100%

As shown in Table 3.6, the majority of the Chinese respondents' monthly income was under 2,000 RMB (64.5%, n=129), followed by those whose income were 3,500-5,000 RMB (16%, n=32), more than 5,000 RMB (13.5%, n=27) and 2,000-3,500 RMB (6%, n=12), respectively.

Table 3.6: The frequency of sample income

Income	Frequency	Percentage (%)
Under 2,000 RMB per month	129	64.5%
2,000 - 3,500 RMB per month	12	6%
3,500 - 5,000 RMB per month	32	16%
More than 5,000 RMB per month	27	13.5%
Total	200	100%

As shown in Table 3.7 that the majority of the Chinese respondents had worshiped or admired Wang Yibo for 1-3 years (60.5%, n=121), followed by those who worshiped or admired less than one year (28.5%, n=57), 3-5 years (9.5%, n=19) and over 5 years (1.5%, n=3), respectively.

Table 3.7: The frequency of sample worshiped or admired period

Worshiped or Admired Period	Frequency	Percentage(%)
Less than one year	57	28.5%
1 - 3 years	121	60.5%
3 - 5 years	19	9.5%
Over 5 years	3	1.5%
Total	200	100%

As shown in Table 3.8, the majority of the Chinese respondents got information about Wang Yibo through social media (51.5%, n=103), followed by TV show (43.5%, n=87), advertising (3.5%, n=7) and others (1.5%, n=3), respectively. For the others, they all got information about Wang Yibo via offline events. And no Chinese respondents got information about Wang Yibo through magazine and friends.

Table 3.8: The frequency of sample worshiped channel

Worshiped Channel	Frequency	Percentage(%)
TV show	87	43.5%
Magazine	0	0
Social media	103	51.5%
Advertising	7	3.5%
Friends	0	0
Others (Offline events)	3	1.5%
Total	200	100%

CHAPTER 4

FINDINGS

This chapter summarized the data interpretation and descriptive findings which were collected from 200 fans of Wang Yibo's fan club. Multiple Linear Regression was used for data analysis and hypothesis testing in this study. In this chapter, the findings revealed can be divided into two parts. The first part was summary of findings of descriptive statistic and and the second part was summary of hypotheses findings.

4.1 Summary of Findings of Descriptive Statistic

4.2 Summary of Hypotheses Findings

4.1 Summary of Findings of Descriptive Statistic

Five-point likert scale was used to measure how the opinion of respondent toward every statement, arranging from strongly agree (5) to strongly disagree (1). The criteria for the likert scale degree was tabulated by calculating the highest score minus the lowest score and then divided it by the number of levels. The formula was as follows:

Mean range for the likert scale degree = (Highest score - Lowest score) / Number of levels

Mean range for the likert scale degree = (5 - 1) / 5 = 4 / 5 = 0.80

Therefore, the mean range of likert scale was 0.8. As can be seen in Table 4.1, the researcher divided the mean range into five levels, from strongly agree, agree, neutral, disagree to strongly disagree.

Table 4.1: Criteria for the overall opinions toward the statements

Opinion toward the statement	Score	Mean	Interpretation
Strongly Agree with the statement	5	4.21 - 5.00	Strongly Agree
Agree with the statement	4	3.41 - 4.20	Agree
Neutral with the statement	3	2.61 - 3.40	Neutral
Disagree with the statement	2	1.81 - 2.60	Disagree
Strongly Disagree with the statement	1	1.00 - 1.80	Strongly Disagree

The mean range for the level of variables was tabulated by calculating the highest scale minus the lowest scale and then divided it by the number of levels. The formula was as follows:

Each level of mean range = (Highest scale - Lowest scale) / number of levels

Each level of mean range = (5 - 1) / 3 = 4 / 3 = 1.33

Therefore, the each level of mean range was 1.33. As shown in Table 4.2, the researcher divided the mean range into three levels, from highest level to medium level to low level.

Table 4.2: Criteria for the level of independent variable and dependent variable

Mean (Criteria)	Interpretation
3.68 - 5.00	High Level

(Continued)

Table 4.2(Continued): Criteria for the level of independent variable and dependent variable

2.34 - 3.67	Medium Level
1.00 - 2.33	Low Level

As shown in Table 4.3, the descriptive analysis of Wang Yibo's idol personality perceived by the sample was at a high level (M = 4.61, SD = 0.34). It indicated that the samples had a high level of perception of Wang Yibo's idol personality, because the samples generally strongly agreed with every statement of idol personality toward Wang Yibo (M = 4.61, SD = 0.34). When examining each dimension of idol personality, rudeness was ranked the highest mean (M = 4.80, SD = 0.33), followed by excitement (M = 4.75, SD = 0.34), competence (M = 4.56, SD = 0.55), sincerity (M = 4.53, SD = 0.55) and sophistication (M = 4.41, SD = 0.67), respectively.

Table 4.3: Mean and standard deviation of the sample's perceived the idol personality

of Wang Yibo

Idol Personality	Mean	SD	Interpretation
Sophistication	**4.41**	**.67**	**Strongly Agree**
1. Wang Yibo's personality is attractive.	4.56	.63	Strongly Agree
2. Wang Yibo's personality is sexy.	4.24	.99	Strongly Agree
3. Wang Yibo's personality is cute.	4.42	.75	Strongly Agree
Sincerity	**4.53**	**.55**	**Strongly Agree**
4. Wang Yibo has trustworthy personality.	4.63	.59	Strongly Agree
5. Wang Yibo is a good listener.	4.31	.86	Strongly Agree

(Continued)

Table 4.3 (Continued): Mean and standard deviation of the sample's perceived the

idol personality of Wang Yibo

6. Fan club can identify with Wang Yibo.	4.64	.58	Strongly Agree
Competence	**4.56**	**.55**	**Strongly Agree**
7. Wang Yibo is very experienced.	4.54	.78	Strongly Agree
8. Wang Yibo is intelligent.	4.55	.65	Strongly Agree
9. Wang Yibo's personality is interesting	4.60	.61	Strongly Agree
Excitement	**4.75**	**.34**	**Strongly Agree**
10. Wang Yibo is exciting.	4.77	.44	Strongly Agree
11. Wang Yibo's is dynamic	4.74	.45	Strongly Agree
12. Wang Yibo is full of good energy.	4.76	.44	Strongly Agree
Rudeness	**4.80**	**.33**	**Strongly Agree**
13. Wang Yibo is rude.*	4.81	.40	Strongly Agree
14. Wang Yibo is cold.*	4.72	.52	Strongly Agree
15. Wang Yibo is mean.*	4.86	.36	Strongly Agree
Total	**4.61**	**.34**	**Strongly Agree**

Note: Questions no.13-15 were recoded.

As shown in Table 4.4, the descriptive analysis of the sample's self-identity

revealed that fan's self-identity of Wang Yibo was perceived at a high level (M = 4.49,

SD = 0.45). It indicated that the samples had high degree of self-identity, because the

samples generally strongly agreed with every statement of self- identity (M = 4.49,

SD = 0.45).

When examining each dimension of fan's self-identity, it can be seen that the

sample has highest level of enthusiasm (M = 4.6, SD = 0.49), followed by

appreciation (M = 4.51, SD = 0.50) and social interaction (M = 4.36, SD = 0.71), respectively.

Table 4.4: Mean and standard deviation of the sample's self-identity

Self-Identity	Mean	SD	Interpretation
Enthusiasm	**4.60**	**.49**	**Strongly Agree**
1. I really admire Wang Yibo's personality.	4.61	.57	Strongly Agree
2. I am so passionate about Wang Yibo.	4.64	.53	Strongly Agree
3. I am always a big fan of Wang Yibo.	4.54	.70	Strongly Agree
Appreciation	**4.51**	**.50**	**Strongly Agree**
4. Wang Yibo's personality is relevant to my life.	4.46	.70	Strongly Agree
5. Wang Yibo's personality has helped me grow as a person.	4.53	.64	Strongly Agree
6. Wang Yibo's personality helps me think about the things I value.	4.55	.62	Strongly Agree
Social Interaction	**4.37**	**.71**	**Strongly Agree**
7. I often talk about Wang Yibo's personality.	4.41	.74	Strongly Agree
8. I often email/text/private message with another fan about Wang Yibo's personality.	4.34	.84	Strongly Agree
9. I have friends who are also fans of Wang Yibo's personality.	4.36	.90	Strongly Agree
Total	**4.49**	**.45**	**Strongly Agree**

As shown in Table 4.5, the descriptive analysis of the sample's fan club group cohesiveness revealed that group cohesiveness of Wang Yibo fan club was perceived at a high level (M = 4.29, SD = 0.49). When examining two dimensions of fan club group cohesiveness, the sample's task aspects of cohesion (M = 4.35, SD =

0.50) was higher than social aspects of cohesion (M = 4.22, SD = 0.59) and both dimensions were perceived at a high level.

It indicated that the samples have high degree of group cohesiveness since the samples have high task aspects of cohesion and high social aspects of cohesion. However, for the task aspects of cohesion dimension, the samples had neutral opinion toward the statement, "fan club's success is more important than their own success" (M = 3.31 SD = 0.94) and agreed with the statement, "fan club gives them enough opportunities to improve their own performance" (M = 4.06, SD = 0.86) . But they generally strongly agreed with the rest of the statement of task aspects of cohesion.

Also, for the social aspects of cohesion part, the samples had neutral opinion toward the statement, "they hang out with other fans of fan club whenever possible" (M = 3.37, SD = 1.00). They generally agreed with the statement, "they invite other fans of fan club to do tasks with them (M = 4.19, SD = .90) and some of their best friends are from fan club (M = 4.05, SD = .94)." But they generally strongly agreed with the rest of the statement of social aspects of cohesion.

Table 4.5: Mean and standard deviation of the sample's group cohesiveness

Group Cohesiveness	Mean	SD	Interpretation
Social aspects of cohesion	**4.22**	**.59**	**Strongly Agree**
1. I invite other fans of fan club to do tasks with me.	4.19	.90	Agree
2. Some of my best friends are from fan club.	4.05	.94	Agree

(Continued)

Table 4.5(Continued): Mean and standard deviation of the sample's group cohesiveness

3. I hang out with other fans of fan club whenever possible.	3.37	1.00	Neutral
4. I contact other fans of fan club often (phone, text message, internet).	4.29	.94	Strongly Agree
5. We (fans of fan club) contact each other often (phone, text message, internet).	4.47	.83	Strongly Agree
6. I spend time with other fans of fan club.	4.43	.80	Strongly Agree
7. I am going to keep in contact with other fans of fan club after the task ends.	4.46	.79	Strongly Agree
8. We (fans of fan club) stick together outside of task.	4.49	.69	Strongly Agree
Task aspects of cohesion	**4.35**	**.50**	**Strongly Agree**
9. We (fans of fan club) all share the same commitment to our fan club's goals.	4.64	.63	Strongly Agree
10. As a team, we (fans of fan club) are all on the same page.	4.53	.72	Strongly Agree
11. I like the way we work together as a team.	4.44	.79	Strongly Agree
12. We (fans of fan club) like the way we work together as a team.	4.41	.72	Strongly Agree
13. As a team, we (fans of fan club) are united.	4.62	.64	Strongly Agree
14. This fan club gives me enough opportunities to improve my own performance.	4.06	.86	Agree
15. For me, the fan club's success is more important than my own success.	3.31	.94	Neutral
16. I am happy with fan club's level of desire to win.	4.54	.69	Strongly Agree
17. My approach is the same as other fans.	4.58	.66	Strongly Agree
Total	**4.29**	**.49**	**Strongly Agree**

As shown in Table 4.6, the descriptive analysis of the sample's worship behavior shown that worship behavior of Wang Yibo's fans was perceived at a high level (M = 4.19, SD = 0.48). When examining each dimension of worship behavior, the identification of the idol had the highest mean (M = 4.50, SD = 0.51), followed by idealization of the idol (M = 4.41, SD = 0.53), intimatization of the idol (M = 4.19, SD = 0.76), commodification of the idol (M = 4.00, SD = 0.84) and romanticization of the idol (M = 3.88, SD = 1.00), respectively.

It indicated that the samples have high degree of worship behavior since the samples have high level of each dimension of worship behavior. The samples generally strongly agreed the identification of the idol and idealization of the idol. But for the intimatization of the idol part, the samples agreed with the statement of regarding Wang Yibo as intimate as their siblings (M = 4.05, SD = 0.95) and for the rest of the statements of intimatization of the idol, they generally strongly agreed.

And for the romanticization of the idol and commodification of the idol part, the samples generally agreed with the every statement of these two dimensions.

Table 4.6: Mean and standard deviation of the sample's worship behavior

Worship Behavior	Mean	SD	Interpretation
Identification of the idol	**4.50**	**.51**	**Strongly Agree**
1. I want to become the kind of person as Wang Yibo.	4.46	.68	Strongly Agree
2. I regard Wang Yibo as the model for striving.	4.48	.70	Strongly Agree

(Continued)

Table 4.6(Continued): Mean and standard deviation of the sample's worship behavior

3. I feel a force of stimulation from Wang Yibo.	4.57	.64	Strongly Agree
Romanticization of the idol	**3.88**	**1.00**	**Strongly Agree**
4. I wish Wang Yibo to be my lover.	3.63	1.15	Agree
5. I regard Wang Yibo as the lover in the dream.	4.11	1.09	Agree
6. I fantasize Wang Yibo to like me.	3.92	1.10	Agree
Idealization of the idol	**4.41**	**.53**	**Strongly Agree**
7. I regard Wang Yibo as the most perfect person.	4.42	.64	Strongly Agree
8. I regard Wang Yibo as unsubstitutable.	4.36	.72	Strongly Agree
9. I regard Wang Yibo as the most capable person.	4.45	.68	Strongly Agree
Intimatization of the idol	**4.19**	**.76**	**Strongly Agree**
10. I wish to be Wang Yibo's friend.	4.25	.84	Strongly Agree
11. I wish to make friends and chat with Wang Yibo.	4.27	.85	Strongly Agree
12. I regard Wang Yibo as intimate as my siblings.	4.05	.95	Agree
Commodification of the idol	**4.00**	**.84**	**Strongly Agree**
13. I buy things related to Wang Yibo.	4.14	.87	Agree
14. I have no reservations about spending on Wang Yibo.	3.77	1.05	Agree
15. I like to buy things related to Wang Yibo.	4.09	.95	Agree
Total	**4.19**	**.48**	**Strongly Agree**

4.2 Summary of Hypotheses Findings

Hypothesis 1: Idol personality in fan club significantly influences Chinese

youth fans' self-identity and group cohesiveness.

H1.1: Wang Yibo's idol personality in fan culture significantly influences Chinese youth fans' self-identity.

As shown in Table 4.7, Regression analysis revealed that Wang Yibo's idol personality significantly influenced his Chinese youth fan's self-identity (R^2=.364**, p<.05). Wang Yibo's idol personality can explain 36.4% of the variability of the Chinese youth fans' self-identity, which was considered to be medium prediction. Both unstandardized and standardized coefficients were positive, suggesting that the higher Wang Yibo's idol personality (β =.603**, p<0.05) the samples perceived, the higher self-identity they got. Therefore, Hypothesis 1.1 was fully accepted. When examining the influence of each dimension of Wang Yibo's idol personality, the highest positive predictors was sincere (β =.433, p<.05), followed by competence (β =.274**, p<.05). However, sophistication (β = -.067**, p>.05) of Wang Yibo's idol personality did not significantly influence his fan's self-identity, followed by rudeness (β =.075**, p>.05) and excitement (β =.076**, p>.05), respectively.

Table 4.7: Regression analysis of Wang Yibo's idol personality toward his fan's self-identity

Factors	Self- Identity	
(n=200)	β	t
(Constant)		2.549* (p=.012)

(Continued)

Table 4.7(Continued): Regression analysis of Wang Yibo's idol personality toward his
fan's self-identity

N Overall	.603	10.635** (p=.000)
Sophistication	-.067	-.921 (p=.358)
Competence	.274	3.301** (p=.001)
Excitement	.076	1.098 (p=.274)
Sincere	.433	4.934** (p=.000)
Rudeness	.075	1.099 (p=.273)
R	.603[a]	
F	113.111** (p=.000)	
R Square.	.364	

H1.2 : Wang Yibo' idol personality in fan culture significantly influences Chinese youth fan's group cohesiveness.

As shown in Table 4.8, Regression analysis revealed that Wang Yibo's idol personality in fan culture significantly influenced Chinese youth fan's group cohesiveness (R^2=.035**, p<.05). Wang Yibo's idol personality in fan culture can explain 3.5% of the variability of Chinese youth fan's group cohesiveness, which is considered to be low prediction. Both unstandardized and standardized coefficients

were positive, suggesting that Wang Yibo's idol personality (β =.186) the samples perceived lead to higher Chinese youth's group cohesiveness. Therefore, Hypothesis 1.2 was fully accepted. When examining the influence of each dimension of Wang Yibo's idol personality, the highest positive predictor was sincerity (β =.384**, p<.05). And, the highest negative predictor was sophistication (β = -.202**, p<.05). However, rudeness (β =.110**, p>.05) of Wang Yibo's idol personality did not significantly influenced his fan's group cohesiveness, followed by competence (β =-.023, p>.05) and excitement (β =.002, p>.05), respectively.

Table 4.8: Regression analysis of Wang Yibo's idol personality toward his fan's group cohesiveness

Factors (n=200)	Group Cohesiveness	
	β	t
(Constant)		4.565** (p=.000)
Overall	.186	2.671** (p=.008)
Sophistication	-.202	-2.206* (p=.029)
Competence	-.023	-.216 (p=.829)
Excitement	.002	.023 (p=.982)

(Continued)

Table 4.8(Continued): Regression analysis of Wang Yibo's idol personality toward his

fan's group cohesiveness

Sincere	.384	3.485** (p=.001)
Rudeness	.110	1.282 (p=.202)
R	.186[a]	
F	7.134** (p=.008)	
R Square.	.035	

Hypothesis 2: Self-identity of Wang Yibo's Chinese youth fans is significant predictor of group cohesiveness with his fan club.

As shown in Table 4.11, Regression analysis revealed that Wang Yibo fan's self-identity is significant predictor of his fan's group cohesiveness. Wang Yibo fan's self-identity significantly predicted the group cohesiveness of Wang Yibo's fan club at the rate of 15.7 % (R^2= .157, p< .05), which is considered to be low prediction. The independent variables can explain 15.7% of the variability of the dependent variable. Both unstandardized and standardized coefficients are positive, suggesting that Wang Yibo's idol personality (β =.396) the samples perceived lead to significant higher group cohesiveness they get. So Wang Yibo's Chinese youth fans' self-identity was determined as a significant predictor of group cohesiveness with his fan club. Therefore, Hypothesis 2 was fully accepted. Appreciation (β =.325**, p< .05) significantly predicted group cohesiveness. However, enthusiasm (β =.126, p> .05) and social interaction (β =.092, p> .05) did not significantly predict group

cohesiveness.

Table 4.9: Regression analysis of Wang Yibo fan's self-identity toward their group

cohesiveness

Factors (n=200)	Group Cohesiveness	
	β	t
(Constant)		7.296** (p=.000)
Overall	.396	6.070** (p=.000)
Enthusiasm	.126	1.476 (p=.142)
Appreciation	.325	4.701** (p=.000)
Social Interaction	.092	1.110 (p=.268)
R	.396a	
F	36.848** (p=.000)	
R Square.	.157	

Hypothesis 3: Self-identity of Wang Yibo's Chinese youth fans and group

cohesiveness are significant predictors of his Chinese youth fans' worship behavior.

As shown in Table 4.13, Multiple Linear Regression revealed that Wang

Yibo fan's self-identity and group cohesiveness are significant predictors of his fan's

worship behavior (R^2= .425, p< .05). The independent variables can explain 42.5% of

the variability of the dependent variable. Both unstandardized coefficients are positive, the higher Wang Yibo fan's self-identity (β =.606, p<.05) and group cohesiveness (β =.0.99, p>.05) the samples got, the more worship behavior they have. However, group cohesiveness (β =.0.99, p> .05) did not significantly predict worship behavior. So only Wang Yibo's Chinese youth fans' self-identity was determined as a significant predictor of his fan's worship behavior. Therefore, Hypothesis 3 was partly accepted. When examining the influence of each dimension of Wang Yibo fan's self-identity and group cohesiveness, the highest positive predictors was social interaction (β =.498**, p<.05). However, other dimensions did not significantly predict fan's worship behavior, having enthusiasm as the highest positive predictor (β =.135, p>.05), followed by appreciation (β =.075, p>.05), social aspects of cohesion (β =.088, p>.05) and task aspects of cohesion (β =.067, p>.05), respectively.

Table 4.10: Multiple Linear Regression analysis of Wang Yibo fan's self-identity

and group cohesiveness toward their worship behavior

Factors	Worship Behavior	
(n=200)	β	t
(Constant)		3.027** (p=.003)
Overall	.606	10.305** (p=.000)

<div align="right">(Continued)</div>

Table 4.10(Continued): Multiple Linear Regression analysis of Wang Yibo fan's

self-identity and group cohesiveness toward their worship

behavior

Enthusiasm	.135	1.923 (p=.056)
Appreciation	.075	1.250 (p=.213)
Social Interaction	.498	7.251** (p=.000)
Overall	.099	1.685 (p=.094)
Social aspect	.088	1.201 (p=.231)
Task aspect	.067	.986 (p=.325)
R	.652a	
F	72.824** (p=.000)	
R Square.	.425	

As shown in Table 4.11, Multiple Linear Regression analysis revealed that

Wang Yibo fan's self-identity and group cohesiveness are partly significant predictors

of identification of his fan's worship behavior (R^2= .239**, p< .05). The independent

variables can explain 23.9% of the variability of the dependent variable, which is

considered to be low prediction. Both unstandardized and standard coefficients were positive, suggesting that the higher Wang Yibo fan's self-identity (β =.463, p<.05) and group cohesiveness(B =.058, p>.05) the samples got, the more identification of worship behavior they have.

However, group cohesiveness (B = .058, p> .05) did not significantly predict identification of worship behavior. Multiple Linear Regression analysis revealed that Wang Yibo fan's self-identity and group cohesiveness are partly significant predictors of romantic of his fan's worship behavior (R^2 = .287**, p< .05). The independent variables can explain 28.7% of the variability of the dependent variable, which is considered be low prediction. Both unstandardized and standard coefficients are positive, suggesting that the higher Wang Yibo fan's self-identity (β =.515, p<.05) and group cohesiveness (β =.047, p>.05) the samples got, the more romantic of worship behavior they have. However, group cohesiveness (β = .047, p> .05) did not significantly predict the romantic of worship behavior.

Multiple Linear Regression analysis revealed that Wang Yibo fan's self-identity and group cohesiveness are partly significant predictors of idealization of his fan's worship behavior (R^2= .259, p< .05). The independent variables can explain 28.7% of the variability of the dependent variable. Both unstandardized coefficients represent positive, the higher Wang Yibo fan's self-identity (β =.484, p<.05) and group cohesiveness (β =.057, p>.05) the samples got, the more idealization of worship behavior they have. However, group cohesiveness (β= .057, p> .05) did not significantly predict the idealization of worship behavior. Multiple Linear Regression

analysis revealed that Wang Yibo fan's self-identity and group cohesiveness are partly significant predictors of intimatization of his fan's worship behavior ($R^2 = .066^{**}$, $p < .05$). The independent variables can explain 6.6% of the variability of the dependent variable, which is considered to be low prediction. Both unstandardized and standardized coefficients were positive, suggesting that the higher Wang Yibo fan's group cohesiveness ($\beta = .231$, $p < .05$) and self-identity ($\beta = .053$, $p > .05$) the samples got, the more intimatization of worship behavior they have. However, self-identity ($\beta = .053$, $p > .05$) did not significantly predict the intimatization of worship behavior.

Multiple Linear Regression analysis revealed that Wang Yibo fan's self-identity and group cohesiveness are partly significant predictors of commodification of his fan's worship behavior ($R^2 = .198^{**}$, $p < .05$). The independent variables can explain 19.8% of the variability of the dependent variable, which is considered to be low prediction. The significant positive predictor was Wang Yibo fan's self-identity ($\beta = .465$, $p < .05$) and the negative predictor was Wang Yibo fan's group cohesiveness ($\beta = -.057$, $p > .05$). However, group cohesiveness ($\beta = -.057$, $p > .05$) did not significantly predict the commodification of worship behavior.

Table 4.11: Multiple Linear Regression analysis of Wang Yibo fan's self-identity and

fan club group cohesiveness toward each dimension of worship behavior

Factors (n=200)	Identification		Romantic		Idealization		Intimatization		Commodification	
	β	t	β	t	β	t	β	t	β	t
Constant		5.115** (p=.000)		-2.518* (p=.013)		4.196** (p=.000)		3.744** (p=.000)		.837 (p=.404)
Self Identity	.463	6.846** (p=.000)	.515	7.864** (p=.000)	.484	7.244** (p=.000)	.053	.712 (p=.477)	.465	6.694** (p=.000)
Group Cohesiveness	.058	.859 (p=.391)	.047	.723 (p=.471)	.057	.847 (p=.398)	.231	3.087** (p=.002)	-.057	-.823 (p=.411)
R	.489a		.536a		.509a		.257a		.445a	
F	30.992** (p=.000)		39.655** (p=.000)		34.426** (p=.000)		6.986** (p=.001)		24.390** (p=.000)	
R Square.	.239		.287		.259		.066		.198	

CHAPTER 5

DISCUSSION

This chapter summarized the descriptive findings and discussion, hypothesis testing and discussion, the limitations of this study, and also provided recommendations for future application and future research. This chapter contains the following topics:

5.1 Summary of the Descriptive Findings and Discussion

5.2 Summary of the Hypothesis Testing and Discussion

5.3 Conclusion of the Study

5.4 Limitations of the Study

5.5 Recommendations for the Future Application

5.6 Recommendations for the Future Research

5.1 Summary of the Descriptive Findings and Discussion

The respondents of the study were Chinese youth audiences who were fans of Wang Yibo. The researcher collected 211 questionnaires, but 11 of them were invalid, because their personal characteristics did not the screening question. According to the screening questions, the researcher deleted these 11 questionnaires and finally got 200 valid questionnaire data. According to the demographic information, the findings revealed that 89.5% of the respondents were female, only

10.5% were male. Seventy-three percent of the respondent had bachelor's degree were 19 - 22 years old, followed by those who were 23 - 25 years old. And, 68.8% of the respondents were students, who earned under 2,000 RMB each month for their income. 60.5% of the respondents have worshiped or admired Wang Yibo for 1 - 3 years, followed by those who have worshiped or admired for less than one year. And most of them got information about Wang Yibo through the social media (51.5%), followed by TV show (43.5%).

Descriptive findings revealed that respondents strongly agreed with all the statements of the idol personality and fan's self-identity. Majority of the audiences agreed with the key statements of the fan's group cohesiveness and worship behavior. The findings suggested that the respondents had high level of perception of Wang Yibo's idol personality. The respondents believed that Wang Yibo's personality were satisfied all characteristics in these aspects such as sophistication (M=4.41), sincerity (M=4.53), competence (M=4.56) and excitement (M=4.75). They strongly agreed that Wang Yibo's personality is attractive, sexy and cute, and Wang Yibo has trustworthy personality and he is a good listener, so that fan club can identify with him. They also strongly agreed that Wang Yibo is very experienced, intelligent, interesting, exciting, dynamic and full of good energy. And the samples did not agree that Wang Yibo is rude, cold and mean.

The findings pointed out that majority of the respondents had high level of fan's self-identity. The samples had high level of enthusiasm (M=4.60), followed by appreciation (M=4.51) and social interaction (M=4.37). They really admire Wang

Yibo's personality and are so passionate about him, that's why they are always a big fan of Wang Yibo. And they strongly agreed that Wang Yibo's personality is relevant to their life and has helped them grow as a person and think about the things they value. For the social interaction, the samples often talk about and email/text/private message with another fan about Wang Yibo's personality. And they also have friends who are also fans of Wang Yibo's personality.

The study also pointed that majority of the respondents agreed with the statements of their group cohesiveness. The sample's task aspects of cohesion (M = 4.35) is higher than social aspects of cohesion (M = 4.22). In respect to task aspects of cohesion, Chinese respondents had neutral opinion with the statement, "the fan club's success is more important than their own success" (M = 3.31) and agreed with the statement, "fan club gives them enough opportunities to improve their own performance" (M = 4.06). But, they generally strongly agreed with the rest of the statement of task aspects of cohesion. Also, for the social aspects of cohesion part, the respondents had neutral opinion toward the statement, "They hang out with other fans of fan club whenever possible" (M = 3.37). They generally agreed with the statement, "They invite other fans of fan club to do tasks with them and some of their best friends are from fan club". But they generally strongly agreed with the rest of the statement of social aspects of cohesion.

The findings also pointed out that the Chinese respondents had high degree of worship behavior and they had high identification, romanticization of idol, idealization of idol, intimidation of the idol, and commodification of the idol. They

generally strongly agreed the identification of the idol and idealization of the idol. But for the intimatization of the idol , the samples agreed with the statement of regarding Wang Yibo as intimate as their siblings (M = 4.05, SD = 0.95) and for the rest of the statements of intimatization of the idol, they generally strongly agreed. And, for the romanticization of the idol and commodification of the idol, the samples generally agreed with that they wish Wang Yibo to be my lover, they regard Wang Yibo as the lover in the dream, they fantasize Wang Yibo to like them, they buy things related to Wang Yibo, they have no reservations about spending on Wang Yibo and they like to buy things related to Wang Yibo.

5.2 Summary of the Hypothesis Testing and Discussion

Hypothesis 1: Idol personality in fan club significantly influences Chinese youth fans' self-identity and group cohesiveness.

H1.1: The Wang Yibo's idol personality in fan culture significantly influences his Chinese youth fans' self-identity.

As shown in Table 4.8, Regression analysis revealed that Wang Yibo's idol personality significantly influenced his Chinese youth fan's self-identity. Hypothesis 1.1 results revealed that the Wang Yibo's idol personality significantly influenced his Chinese youth fan's self-identity. Wang Yibo's idol personality can explain 36.4% of the variability of Chinese youth fan's self-identity.

When examining the influence of each dimension of Wang Yibo's idol personality, the highest positive predictor was sincerity, followed by competence. However, sophistication of Wang Yibo's idol personality did not significantly

influence his fan's self-identity, followed by rudeness and excitement, respectively.

These findings supported the assumptions of the looking-glass self theory and uses and gratification theory, which posited that everyone is a mirror of another. Also audiences were individuals with specific needs, and their exposure to the media was based on specific needs and motivations to use the media and thus be satisfied. Youth fans used social media to get information about idol, and found self-identity by looking for similarities with idol, and then achieved satisfaction. When the idol's personality matched the ideal personality of the youth fans, youth fans would actively use the idol as an "identifier" to help them get psychological pleasure and a sense of belonging. Similarly, Idol was a mirror for fans. Youth fans used idol to reflect their ideal self-image. The idol's personality was the most direct expression and can largely affect the fan's self-identity. Therefore, Wang Yibo's sincere and competence personality was the biggest attraction of his idol personality, which also showed that his youth fans want to have trustworthy personality and to be intelligent.

H1.2 : The Wang Yibo's idol personality in fan culture significantly influences his Chinese youth fan's group cohesiveness.

Regression analysis revealed that Wang Yibo's idol personality in fan culture significantly influenced Chinese youth fan's group cohesiveness. Wang Yibo's idol personality in fan culture can explain 3.5% of the variability of the Chinese youth fan's group cohesiveness.

When examining the influence of each dimension of Wang Yibo's idol

personality, the highest positive predictors was sincerity. However, the negative predictors was sophistication. And, rudeness of Wang Yibo's idol personality did not significantly influenced his fan's group cohesiveness, followed by competence and excitement.

From the study results, only sincere and sophistication of Wang Yibo's idol personality significantly influenced his fan's group cohesiveness and at quite low level. And the sophistication of Wang Yibo's idol personality was a significant negative predictor. It seemed that Wang Yibo's idol personality cannot directly influence his fans' group cohesiveness. However, if combined with the results of Hypothesis 2, Wang Yibo's idol personality can influence his fans' group cohesiveness through his fans' self-identity. Therefore, it can be considered that Wang Yibo's idol personality indirectly influence his fans' group cohesiveness.

These finding supported the assumptions of the uses and gratification theory, which posited that audiences were individuals with specific needs, and their exposure to the media was based on specific needs and motivations to use the media and thus be satisfied. When the number of friends increased, the fan group was established to share fan culture with each other, complete self-identity, and also gain the trust and respect of other fans, gaining psychological satisfaction and a sense of belonging. Fans completed self-identity in fan club, had fanship, a high degree of trust among fans and had ability to achieve the unified idea, and also felt a sense of belonging, then the group cohesiveness would gradually increase.

There was another reason why the idol's personality had a lower influence

on the fan group cohesiveness. Fans showed the high cohesion of the fan group because of maintaining the idol's personality image, but the actual idol's personality would not completely affect the fan group cohesiveness. Even if the Wang Yibo's idol personality was questioned or destroyed, fans would still maintain his personality reputation and show high cohesion of the fan group.

Hypothesis 2: Self-identity of Wang Yibo's Chinese youth fans is significant predictor of group cohesiveness with his fan club.

As shown in Table 4.12, Regression analysis revealed that Wang Yibo fan's self-identity was significant predictor of his fan's group cohesiveness. The independent variable significantly predicted the group cohesiveness of Wang Yibo's fan club. Wang Yibo fan's self-identity can explain 15.7% of the variability of his fan's group cohesiveness.

Wang Yibo fan's self-identity significantly predicted group cohesiveness. When examining the influence of each dimension, appreciation significantly predicted group cohesiveness. However, enthusiasm and social interaction did not significantly predict group cohesiveness.

These finding supported the assumptions of the social identity theory, which posited that the minimum condition for prejudice among groups was to identify with the identity of group members. Turner (1979) used the minimum group paradigm to test the cognitive differences among social groups. Fans completed self-identity in fan club and fan club could generate cohesiveness because they could help fans achieve

their goals and meet their needs. Members of high cohesiveness groups had a higher sense of group identity and belongingness. From the results, only appreciation of fan's self-identity significantly predicted fan's group cohesiveness. Therefore, more and more youth fans regard Wang Yibo as role model. When fans are individuals, they have a strong sense of identity with idols. When fans gather as a group, this individual sense of identity will develop into the group identity, and positive group identity will contribute to the formation of highly cohesive groups.

Wang Yibo's fans developed self-identity because of Wang Yibo's positive personality and regard him as a role model. This contributes to the generation of high group cohesiveness, and fans would actively defend Wang Yibo's reputation because they did not allow their idol to be vilified. At the same time, they would also improve their self-esteem because they are fans of Wang Yibo.

Hypothesis 3: Self-identity of Wang Yibo's Chinese youth fans and group cohesiveness are significant predictors of his Chinese youth fans' worship behavior.

As shown in Table 4.14, Multiple Linear Regression revealed that Wang Yibo fan's self-identity and group cohesiveness are significant predictors of his fan's worship behavior. Wang Yibo fan's self-identity can explain 42.5% of the variability of fan's worship behavior. However, group cohesiveness did not significantly predict worship behavior. So only Wang Yibo's Chinese youth fans' self-identity was determined as a significant predictor of his fan's worship behavior.

When examining the influence of each dimension of Wang Yibo fan's

self-identity and group cohesiveness, the most positive influenced dimension was social interaction. However, the rest of the statements did not significantly predict fan's worship behavior, which are enthusiasm, followed by appreciation, social aspects of cohesion and task aspects of cohesion.

These findings supported the assumptions of the looking-glass self and social cognitive theory, which posited that everyone is a mirror of another and the actions of individuals in society were learned by observing the behavior of others in society. Youth fans found self-identity in idols. Idols served as a role model, so youth fans were more likely to imitate talented and famous people. Through learning and imitating role models, youth audiences could get some social skills and appropriate behavior patterns, which was great help to youth fans who were in a lack of social experience, and lighted up the way for them.

Cooley (1902) believed that human behavior depends largely on self-knowledge, and this kind of cognition is mainly formed through social interaction with others. Groene and Hettinger (2016) pointed out that fans seek self-identity in social interaction and Chan and Ang (2016) found that one of the major factors influenced participants to become celebrity worshipers was peer influence. Fans shared the same interest orientation, and they shared information about idols with each other. The prominence of idol personality had increased the number of topics among fans. When they were attracted by idol personality, they would often discuss the idol personality with each other, so as to complete self-identity through interaction with other fans. When the young fans completed the process of self-identity, they

would begin to worship idols. According to the research results, the sincerity and competence of idol personality had a significant influence on the self-identity of youth fans and let youth fans have worship behavior.

From the findings, Wang Yibo Chinese youth fan's self-identity and group cohesiveness were significant predictors of his Chinese youth fans' worship behavior. But only Wang Yibo Chinese youth fan's s elf-identity was a significant predictor of their worship behavior. And from the analysis results of each dimension of worship behavior, Wang Yibo fan's self-identity and group cohesiveness were partly significant predictors of each dimension of his fan's worship behavior. Wang Yibo fan's self-identity was a significant predictor of identification of his fan's worship behavior, followed by romantic, idealization and commodification of fan's worship behavior. But self-identity did not significantly predict the intimatization of worship behavior. And Wang Yibo fan's group cohesiveness was a significant predictor of the intimatization of worship behavior.

These findings supported the assumptions of the social cognitive theory, which posited that the actions of individuals in society are learned by observing the behavior of others in society. Youth fans found their idealized appearance on the idol, gained a sense of identity by imitating idol behavior and determined their position in the society. When idols became "identifiers" in the minds of youth fans, youth fans would worship the idols. But in the era of social media, idol worship had changed compared with the past, and people's idol worship was becoming more and more emotional and simple. With the development of idol fan culture, more and more fans

rules appeared, and fans also realized whether their worship behavior was sensible or excessive. Fans were no longer limited to pursuing an intimate relationship with idols, fans could also have several idols at the same time. However, in the process of maintaining idol's reputation, it was possible to stimulate the team awareness of fans, promoted the emotional development between fans and idols, and increased the intimacy between fans and idols.

5.3 Conclusion of the Study

This study aims to examine the influence of Wang Yibo's idol personality on his fans' self-identity and group cohesiveness and whether fan self-identity and group cohesiveness can lead to worship behaviors. This study used quantitative method and collected 200 data.

According to the study results, Wang Yibo's idol personality in fan culture significantly influenced his Chinese youth fans' self-identity and group cohesiveness. The sincere of Wang Yibo's idol personality most positively influenced the self-identity and group cohesiveness of his youth fans. This results revealed that the higher Wang Yibo's idol personality youth fans perceived, the higher self-identity they got. These findings supported the assumptions of the looking-glass self theory and uses and gratification theory, which posited that everyone is a mirror of another. Also audiences were individuals with specific needs, and their exposure to the media was based on specific needs and motivations to use the media and thus be satisfied. The findings suggested that positive idol personality helped youth fans develop a sense of

self-identity, and it was also the ideal personality they seek. When the fan's self-identity was transformed into a group identity in the fan club, the fan club group cohesiveness would increase accordingly.

Wang Yibo's Chinese youth fans' self-identity was significant predictor of group cohesiveness with his fan club. The highest positive predictor was sincerity. And the highest negative predictor was sophistication. These results revealed the higher Wang Yibo's idol personality his youth fans perceived, the higher group cohesiveness they got. These finding supported the assumptions of the social identity theory, which posited that the minimum condition for prejudice among groups was to identify with the identity of group members. When group members identified with their own group, internal group preferences and external group biases would arise. The findings suggested that fans had the same self-identity, which also promoted the communication between fans, thus speeding up the formation of social identity of fan groups. Group social identity had positive influence on fan club group cohesiveness. In the fan club, like the same idol was what these fans had in common. Fan clubs were built on fans' high recognition of the group. They took idol as their fan club core, had their own rules and consistent ideas. When two fan clubs competed, the prejudice against the outside of fan club would deepen within the fan club, and fan club would unite for idols, so the fan club group cohesiveness would also increase.

And, Wang Yibo's Chinese youth fans' self-identity and group cohesiveness were significant predictors of his Chinese youth fans' worship behavior. These results revealed the higher Wang Yibo fan's self-identity and group cohesiveness his youth

fans got, the more worship behavior they had. The highest positive predictors were social interaction. These findings supported the assumptions of the looking-glass self and social cognitive theory, which posited that everyone is a mirror of another and the actions of individuals in society were learned by observing the behavior of others in society. The findings suggested that youth fans can strengthen social interaction, regard idols as their role models, and worship idols rationally and positively. Fans should also pay attention to whether their worship behavior was excessive, otherwise it would affect the development of idol fan culture.

The study findings would be significant for providing beneficial information on improving Chinese idol fan culture and idol fan economy development. From study results, positive idol personality significantly influenced fan's self-identity and group cohesiveness. In the changing idol market environment, idol's personality had always been the selling point of various entertainment companies. Because fan consumption preferences changed too fast, entertainment companies must always pay attention to the fan market dynamics and the development trend of fan culture, otherwise it would easily lead to the loss of economic benefits. The results of this study can be used as the reference for fans' idol personality preferences, and   also be used as part of the marketing survey of the entertainment industry.

Similarly, the fan club support culture had already occupied a large part of the Chinese idol fan culture, so the fan club group cohesiveness was particularly critical. The study results could provide suggestions for improvement of various idol fan clubs, and could effectively develop positive idol fan culture, promote positive

idol personality, and regulate rational worship behavior.

5.4 Limitations of the Study

The results drawn by this study are conducive to future research and application in related fields, but this study still has potential limitations. Here are some suggestions for the study:

5.4.1 This study is a quantitative study. The sample population is Chinese youth audience, so it is necessary to draft questionnaires in English and Chinese. Although the researchers first translated the English version of the questionnaire into the Chinese version, and then translated it back to English by other people who are good at Chinese-English translations, to check the difference between the English version and the Chinese version of the questionnaire, so that the respondents can better understand the questionnaire questions. However, according to the collected data, a small number of respondents have misunderstood one or two of the questions.

5.4.2 At the same time, the researchers also found that some respondents filled out the questionnaire at random, resulting in inaccuracy of some data. Although the researcher deleted this part of the data, it still could not ensure the complete authenticity of some data.

5.4.3 There are 64 questions in this questionnaire. It takes a long time to complete the questionnaire. It is easy for some respondents lose patience in filling out the questionnaire, unable to understand the questions well and give true and correct answers.

5.4.4 The respondents of this questionnaire are mostly Wang Yibo's fanatics and some rational fans. Due to the increasing number of fan identity roles, the researcher believe that some data about other fan roles can be added, such as Sasaeng fans and Anti-fans, in order to observe the impact of different fan roles on the results of the research question.

5.5 Recommendations for the Future Application

The study results showed that the idol personality has an influence on the fan's self-identity and group cohesiveness, which led to their worship behavior toward idol. And, the fan's self-identity had the most significant influence on worship behavior. Therefore, the positive idol personality is conducive to enhancing the fan's self-identity, increasing the relationship between fans and idols, and producing idol idols.

Fans' identification with themselves also helps increase the fan club group cohesiveness, which can help promote positive fan culture development. These will have a great impact on the future economic development of idol fans in China and idol marketing. The idol entertainment company undertakes idol discovery and training functions. Set the idol's unique and positive personality to stimulate the curiosity of the fan audience and meet their needs. In a series of idol show programs, they can also focus on exploring the idol's personality to attract the attention of potential fans, so that more fans can know and worship idols, and join the idol support culture. This will help fans to consume for idols, thereby promoting the development

of idol fan economy and idol market.

5.6 Recommendations for the Future Research

Despite this study provides relevant contributions, there are still some recommendations for future research, as follows:

5.6.1 This study used the quantitative method and collected 200 valid data. In the future, the accuracy of study can be increased by collecting more data. At the same time, the sample age range can also be narrowed to observe the impact of each age stage on the research hypothesis.

5.6.2 This study can also be used to analyze research problems through qualitative method. If the qualitative and quantitative methods are combined, the reliability and effectiveness of the study will be greatly enhanced.

5.6.3 This study focused on the influence of Wang Yibo's idol personality on his fan self-identity and group cohesiveness. In the future research, other variables can also be added, such as fan's self-esteem, fan support, and so on. It helps to improve the research of the idol industry and increase the diversity of idol research.

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emergence of data fandom in China. *International Journal of Cultural
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APPENDIX

QUESTIONNAIRE

Dear Participants:

This survey is a partial fulfillment of the ICA 701 Independent Study, Master's Degree Program in Global Communication, Bangkok University. The aim of the research is to examine the influence of idol personality in fan culture on fan's self-identity, fan club's group cohesiveness, and worship behavior. The researcher urges you to answer the following questions truthfully. The information you provide will be kept confidential and used for educational purposes only. Thank you very much for your sincere cooperation! The survey is divided into the following five parts:

Part 1: Personal information

Part 2: Idol personality

Part 3: Fan's self-Identity

Part 4: Fan club's group cohesiveness

Part 5: Fan's worship behavior

Dan Chen

Graduate School student, Master's Degree Program

in Global Communication

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Part I: Personal information of the respondents

This part mainly involves your personal information. Please choose the most appropriate answer and place a check mark (√) on the table.

1. Your gender:

□ 1. Female

□ 2. Male

□ 3. Do not want to answer.

2. Your age:

□ 1. 15-18 years old

□ 2. 19-22 years old

□ 3. 23-25 years old

□ 4. Over 25 years old

3. Your highest level of education:

□ 1. High school diploma or under

□ 2. Bachelor's degree

□ 3. Master's degree

□ 4. Doctoral degree

4. Your occupation:

□ 1. Student

□ 2. Office Worker

□ 3. Technical Worker

□ 4. Job Applicant

□ 5. Freelance

□ 6. Business Owner

□ 7. Unemployed

□ 8. Others (please specify) ……………………………

5. Your income per month :

□ 1. Under 2,000 RMB per month

□ 2. 2,000 - 3,500 RMB per month

□ 3. 3,500 - 5,000 RMB per month

□ 4. More than 5,000 RMB per month

6. How long have you worshiped or admired Wang Yibo?

□ 1. Less than one year

□ 2. 1 - 3 years

□ 3. 3 - 5 years

□ 4. Over 5 years

7. In your opinion, how would describe your personality (You may specify more than one answer)

□ 1. Trustworthy

□ 2. Sincere

□ 3. Cold

□ 4. Energetic

□ 5. Glamorous

□ 6. Interesting

□ 7. Others (please specify) ………………..

8. Which channels did you use to get information about Wang Yibo?

□ 1. TV show

□ 2. Magazine

□ 3. Social media

□ 4. Advertising

□ 5. Friends

□ 6. Others (please specify)

Part II   Idol Personality

This part of the content involves how you perceive the idol's personality of Wang Yibo. Please describe how you perceived the idol personality by choosing the scale, arranging from strongly disagree (1) disagree (2), neutral (3), agree (4), and strongly agree (5) by placing a check mark next to the statement.

How you perceived the idol personality of Wang Yibo?	1	2	3	4	5
Sophistication					
1. Wang Yibo's personality is attractive.					
2. Wang Yibo's personality is sexy.					
3. Wang Yibo's personality is cute.					
Sincerity					
4. Wang Yibo has trustworthy personality.					
5. Wang Yibo is a good listener.					
6.Fan club can identify with Wang Yibo.					
Competence					
7. Wang Yibo is very experienced.					
8. Wang Yibo is intelligent.					
9.Wang Yibo's personality is interesting					
Excitement					
10.Wang Yibo is exciting.					
11. Wang Yibo's is dynamic					
12. Wang Yibo is full of good energy.					

Rudeness					
13. Wang Yibo is rude.*					
14. Wang Yibo is cold.*					
15. Wang Yibo is mean.*					

Part III   Self-identity of fan audience

This part involves the degree of self-identity of the fan audience. Please describe how you perceived your identity by choosing the scale, arranging from strongly disagree (1) disagree (2), neutral (3), agree (4), and strongly agree (5) by placing a check mark next to the statement.

	1	2	3	4	5
Enthusiasm					
1. I really admire Wang Yibo's personality.					
2. I am so passionate about Wang Yibo.					
3. I am always a big fan of Wang Yibo.					
Appreciation					
4. Wang Yibo's personality is relevant to my life.					
5. Wang Yibo's personality has helped me grow as a person.					
6. Wang Yibo's personality helps me think about the things I value.					
Social Interaction					
7. I often talk about Wang Yibo's personality.					
8. I often email/text/private message with another fan about Wang Yibo's personality.					

| 9.I have friends who are also fans of Wang Yibo's personality. | | | | | |

Part IV   Fan Club's Group Cohesiveness

This part inquires about the fan club's group cohesiveness. Please describe how you perceived the group cohesiveness of Wang Yibo's Fan Club by choosing the scale, arranging from strongly disagree (1) disagree (2), neutral (3), agree (4), and strongly agree (5) by placing a check mark next to the statement.

	1	2	3	4	5
Social aspects of cohesion					
1. I invite other fans of fan club to do tasks with me.					
2. Some of my best friends are from fan club.					
3. I hang out with other fans of fan club whenever possible.					
4. I contact other fans of fan club often (phone, text message, internet).					
5. We (fans of fan club) contact each other often (phone, text message, internet).					
6. I spend time with other fans of fan club.					
7. I am going to keep in contact with other fans of fan club after the task ends.					
8. We (fans of fan club) stick together outside of task.					
Task aspects of cohesion					
9. We (fans of fan club) all share the same commitment to our fan club's goals.					

10. As a team, we (fans of fan club) are all on the same page.					
11. I like the way we work together as a team.					
12. We (fans of fan club) like the way we work together as a team.					
13. As a team, we (fans of fan club) are united.					
14. This fan club gives me enough opportunities to improve my own performance.					
15. For me, the fan club's success is more important than my own success.					
16. I am happy with fan club's level of desire to win.					
17. My approach is the same as other fans.					

Part V Fan worship behavior

This part of the survey involves the idol worship behavior of the fan audiences. Please describe how you perceived fan worship behavior of Wang Yibo's Fan Club by choosing the scale, arranging from strongly disagree (1) disagree (2), neutral (3), agree (4), and strongly agree (5) by placing a check mark next to the statement.

	1	2	3	4	5
Identification of the idol					
1. I want to become the kind of person as Wang Yibo.					
2. I regard Wang Yibo as the model for striving.					
3. I feel a force of stimulation from Wang Yibo.					
Romanticization of the idol					

4. I wish Wang Yibo to be my lover.				
5. I regard Wang Yibo as the lover in the dream.				
6. I fantasize Wang Yibo to like me.				
Idealization of the idol				
7. I regard Wang Yibo as the most perfect person.				
8. I regard Wang Yibo as unsubstitutable.				
9. I regard Wang Yibo as the most capable person.				
Intimatization of the idol				
10. I wish to be Wang Yibo's friend.				
11. I wish to make friends and chat with Wang Yibo.				
12. I regard Wang Yibo as intimate as my siblings.				
Commodification of the idol				
13. I buy things related to Wang Yibo.				
14. I have no reservations about spending on Wang Yibo.				
15. I like to buy things related to Wang Yibo.				

Thank you very much for your genuine cooperation!

QUESTIONNAIRE IN CHINESE

问卷调查

尊敬的受访者：

您好，本调查是曼谷大学全球传播硕士学位课程 ICA 701 独立研究的部分成果。本研究的目的是研究偶像个性在粉丝文化中对粉丝的自我认同，粉丝俱乐部的群体凝聚力和崇拜行为的影响。研究人员敦促您如实回答以下问题。您提供的信息将被保密，仅用于教育目的。 非常感谢您的真诚合作！ 该调查分为以下五个部分：

第一部分：个人信息

第二部分：偶像个性

第三部分：粉丝的自我认同

第四部分：粉丝俱乐部的团队凝聚力

第五部分：粉丝的崇拜行为

陈丹

全球传播硕士项目研究生

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第一部分：受访者的个人信息

这一部分主要涉及您的个人信息。请选择最合适的答案并在方框内打钩（√）。

1. 您的性别：

□ 1. 女性

□ 2. 男性

□ 3. 不愿回答

4. 您的年龄：

□ 1. 15-18 岁

□ 2. 19-22 岁

□ 3. 23-25 岁

□ 4. 大于 25 岁

5. 您的最高学历：

□ 1. 高中学历或以下

□ 2. 本科学历

□ 3. 硕士学位

□ 4. 博士学位

4. 您的职业：

□ 1. 学生

□ 2. 办公室职员

□ 3. 技术工作者

□ 4. 求职者

□ 5. 自由职业者

□ 6. 企业拥有者

□ 7. 无业者

□ 8. 其他　（请说明）………………………………

5. 您每月的收入：

□ 1. 每月 2000 元以下

□ 2. 每月 2000-3500 元

□ 3. 每月 3500-5000 元

□ 4. 每月超过 5000 元

6. 您崇拜或者爱慕王一博多久了：

□ 1. 少于 1 年

□ 2. 1 - 3　年

□ 3. 3 - 5　年

□ 4. 超过 5 年

9. 在您看来，您会怎么描述您的个性 （你可以选择多个答案）：

□ 1. 值得信赖的

□ 2. 真诚的

□ 3. 冷淡的

□ 4. 充满活力的

□ 5. 迷人的

□ 6. 有趣的

□ 7. 其他 （请说明） ………………..

10. 您是通过什么渠道获取有关王一博的信息：

□ 1. 电视节目

□ 2. 杂志

□ 3. 社交媒体

□ 4. 广告

□ 5. 朋友

□ 6. 其他 （请说明）………………..

第二部分　　偶像个性

这一部分内容涉及您是如何看待王一博的个性。请在下列陈述旁边打勾来描述您对偶像个性的看法，通过选择程度，从强烈反对（1）反对（2），中立（3），同意（4）到强烈同意（5）。

您是如何看待王一博的偶像个性	1	2	3	4	5
复杂性					
1. 王一博的个性很吸引人。					
2. 王一博的个性很性感。					
3. 王一博的个性很可爱。					
真挚性					
4. 王一博有令人值得信赖的个性。					
5. 王一博是一个好的聆听者。					
6. 粉丝后援会能够认同王一博。					
才干性					
7. 王一博很有经验。					
8. 王一博很聪明。					
9. 王一博的个性很有趣。					
激动性					
10. 王一博是令人兴奋的。					
11. 王一博是充满活力的。					
12. 王一博充满了正能量。					
粗鲁性					
13. 王一博很粗鲁。					
14. 王一博很冷淡。					
15. 王一博很刻薄。					

第三部分　　粉丝受众的自我认同

这部分涉及粉丝受众的自我认同程度。请在下列陈述旁边打勾来描述您是如何看待自己的身份认同，通过选择程度，从强烈反对（1）反对（2），中立（3），同意（4）和强烈同意（5）。

	1	2	3	4	5
热情					
5. 我真的很爱慕王一博的个性。					
6. 我对王一博充满热情。					
7. 我一直是王一博的忠实粉丝。					
欣赏					
8. 王一博的个性与我的生活息息相关。					
5. 王一博的个性有助于我的成长。					
6. 王一博的个性帮助我思考了我所珍视的事物。					
社交联系					
7. 我经常谈论王一博。					
8. 我经常通过电子邮件/短信/私人消息与另一					

位粉丝谈论王一博的个性。					
9.我有一些朋友，他们也是王一博的个性粉。					

第四部分　　粉丝俱乐部的群体凝聚力

这部分询问粉丝俱乐部的团队凝聚力。请通过选择程度来描述您对王一博粉丝俱乐部的团队凝聚力的看法并在下列陈述旁标记，范围从强烈反对（1）反对（2），中立（3），同意（4）到强烈同意（5）。

	1	2	3	4	5
凝聚力的社会方面					
1. 我邀请其他粉丝俱乐部的粉丝与我一起做任务。					
2. 我的一些最好的朋友也来自这个粉丝俱乐部。					
3. 我会尽可能与粉丝俱乐部的其他粉丝一起出去玩。					
4. 我经常联系粉丝俱乐部的其他粉丝（电话，短信，网络）。					
5. 我们（粉丝俱乐部的粉丝）经常互相联系（电					

话，短信，网络）。					
6. 我和粉丝俱乐部的其他粉丝一起度过时间。					
7. 任务结束后，我将与粉丝俱乐部的其他粉丝保持联系。					
8. 我们（粉丝俱乐部的粉丝）在任务之外团结一致。					
凝聚力的任务方面					
9. 我们（粉丝俱乐部的粉丝）对我们的粉丝俱乐部的目标有着共同的承诺。					
10. 作为一个团队，我们（粉丝俱乐部的粉丝）想法一致。					
11. 我喜欢我们团队合作的方式。					
12. 我们（粉丝俱乐部的粉丝）喜欢我们团队合作的方式。					
13. 作为一个团队，我们（粉丝俱乐部的粉丝）团结一致。					
14. 这个粉丝俱乐部给了我足够的机会来提高自己的表现。					

15. 对于我来说，粉丝俱乐部的成功比我自己的成功更重要。				
16. 我对粉丝俱乐部的获胜欲望感到满意。				
17. 我（做任务）的方法与其他粉丝相同。				

第五部分 粉丝崇拜行为

这一部分调查涉及粉丝受众的偶像崇拜行为。请通过选择程度，从强烈反对（1）反对（2），中立（3），同意（4）到强烈同意（5）进行排列，以描述您对王一博粉丝俱乐部的粉丝崇拜行为的看法并在陈述旁边标记。

	1	2	3	4	5
偶像的认同					
1. 我想成为向王一博一样的人。					
2. 我将王一博视为奋斗的榜样。					
3. 我从王一博那里受到鼓舞。					
偶像的浪漫化					
4. 我希望王一博成为我的爱人。					
5. 我视王一博为我的梦中情人。					

6. 我幻想王一博喜欢我。					

偶像的理想化

7. 我视王一博是最完美的人。					
8. 我视王一博是无可替代的。					
9. 我视王一博是最有能力的人。					

偶像的亲密化

10. 我希望成为王一博的朋友。					
11. 我希望能和王一博交朋友并聊天。					
12. 我视王一博如我的兄弟姐妹一样亲密。					

偶像的商品化

13. 我买与王一博有关的东西。					
14. 我对在王一博身上花钱毫不吝啬。					
15. 我喜欢买与王一博有关的东西.					

非常感谢您的真诚合作！

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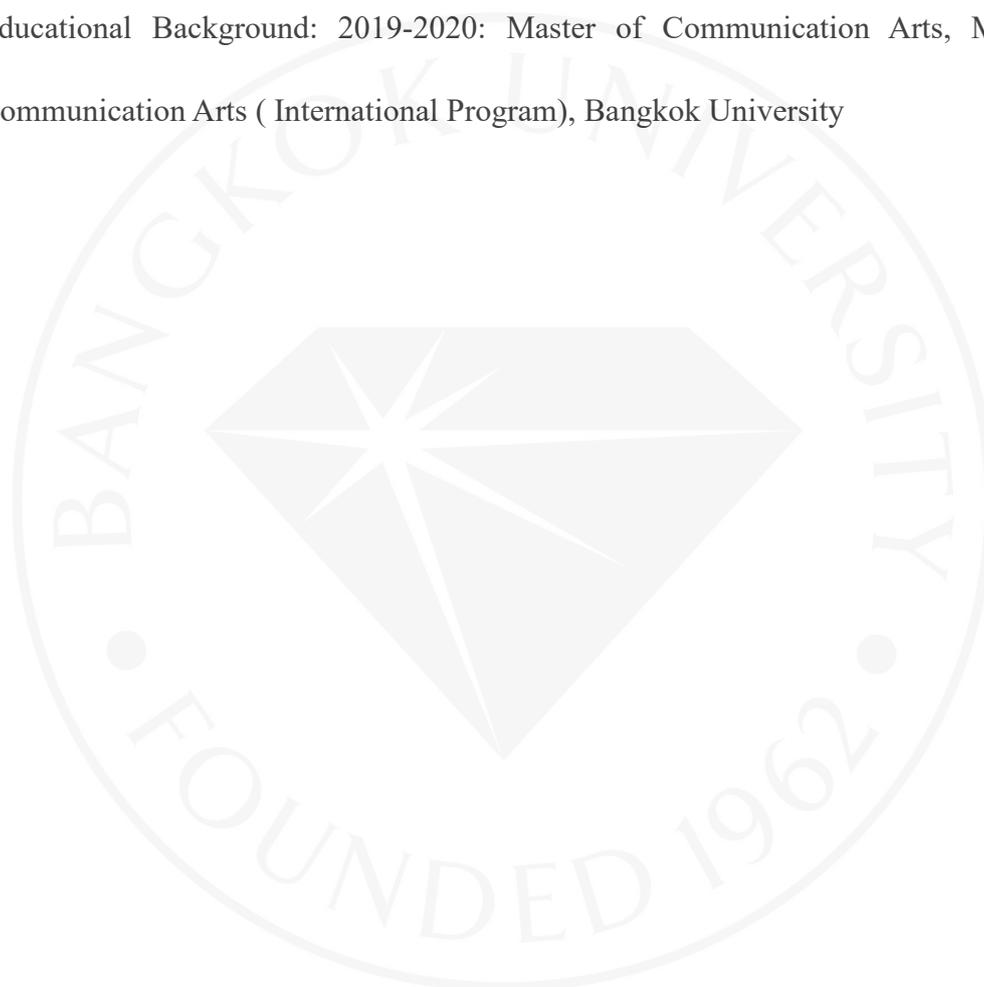
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