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3 **CELEBRITY SELF-DISCLOSURE AND SOCIAL COHESION: PERSPECTIVES FROM GHANAIAN**
4 **INSTAGRAM USERS**

5
6
7 Abstract

8 The phenomenon of social cohesion has gained much traction in the extant literature. However, research
9 that assesses how celebrity self-disclosure can be leveraged to engender social cohesion remains very
10 scanty in the existing literature. The current study aims at empirically testing the effect of celebrity self-
11 disclosure on social cohesion while accounting for the roles of fans' behavior, social presence and
12 attachment to celebrities. To realize this aim, data is collected from 306 Instagram users who follow at
13 least one celebrity. The hypothesis intended to realize these aims are tested by adopting structural
14 equation modeling technique. The results show that celebrities' descriptive self-disclosure (but not
15 emotional self-disclosure) influences fans' archiving and commenting behavior. Additionally, celebrities'
16 emotional self-disclosure (but not descriptive self-disclosure) as well as fans' commenting, and archiving
17 behaviors are instrumental in predicting fans' social presence. The study further finds that fans' social
18 presence is essential in predicting their attachment to celebrities, while their (fans') attachment to
19 celebrities and social presence are significant antecedents of social cohesion. Furthermore, attachment to
20 celebrities is found to significantly mediate the relationship between social presence and social cohesion.
21 The study provides practical and theoretical insights into understanding social cohesion, celebrity self-
22 disclosure, fans' behavior, social presence and attachment to celebrities.
23

24 *Keywords:* Social cohesion, celebrity self-disclosure, social presence, attachment to celebrities,
25 attachment theory and social capital theory.
26
27

28 1.0 Introduction

29
30 The increasing role of social media and celebrities in shaping lifestyles has gained much interest in the
31 current literature (Shareef et al., 2019; Dahl, 2018; Kowalczyk & Pounders, 2016; Kim & Song, 2016;
32 Bennett, 2015; Redmond, 2015; Stever & Lawson, 2013; Click et al, 2013). Evidence suggests that
33 celebrity self-disclosure and lifestyles have major influences on the audiences (fans) who emulate them
34 (Abidin, 2018). Social media has gradually become a sine qua non to political socialization-shaping the
35 beliefs, actions, and values of citizens in any society. However, despite the growing state of social media
36 research, little attention has been dedicated to assessing how celebrity self-disclosure engenders social
37 cohesion among citizens.
38

39 In an era where social media has gained so much pervasiveness to the extent of becoming a status symbol,
40 most Ghanaians are virtually hooked up to social media platforms like Instagram any day, anytime and
41 anywhere. Accordingly, most celebrities have used Instagram as a platform for connecting with their fans
42 and for purposes of self-disclosure. As a consequence, some fans, especially young adults, have recently
43 become addicted to and influenced by celebrities, based on their self-disclosure, as well as other new
44 social media trends. Through these social media activities, people have unconsciously been united and
45 there appears to be a form of attitudinal and behavioral convergence due to the almost similar approach
46 and nature of behavior on social media. These forms and nature of behavior mostly appear to have been
47 emulated from celebrities and social media trends. Social media has made it possible that irrespective of

48 physical location, people portray a unique form of social cohesion underpinned by influences from
49 celebrity self-disclosure.

50
51 Drawing on the evidence of celebrity self-disclosure on social media platforms such as Instagram, we set
52 out to empirically investigate the role of celebrity self-disclosure in engendering social cohesion among
53 young adults in Ghana while accounting for the roles of social presence and celebrity attachment.
54 Specifically, we argue that because young adults imitate and emulate celebrities through their self-
55 disclosures, there seems to be an apparent similarity in their social media lifestyles and online activities, a
56 phenomenon that builds social cohesion. We contribute from an emerging economy context to the
57 ongoing debate on social media, social presence, celebrity influence, and social cohesion. Though some
58 research has been conducted on social media and celebrities, they have mostly centered on either the
59 content of the celebrities' social media (Stever & Lawson, 2013; Frederick et al., 2012; Kassing &
60 Sanderson, 2010) or on the reasons and motivation of fans to follow celebrities (Sanderson, 2011;
61 Hargittai & Litt, 2011) as well as the celebrity's parasocial relationships (Kim & Song, 2016). However,
62 research that assesses how celebrity self-disclosure, social presence, and celebrity attachment influence
63 social cohesion is novel. Specifically, the current study assesses how celebrities' self-disclosure,
64 particularly on Instagram influences fans' attachment to the celebrity and how that leads to enhancing
65 social cohesion. Also, given that one of the major features of Instagram is the function of commenting
66 and archiving, we further explore how fans' act of commenting and archiving creates a consciousness of
67 social cohesion, both with the celebrity and among themselves. Last but not least, a considerable amount
68 of research highlight the fact that social presence is a key underlying condition that facilitates people's
69 experiences in a technologically mediated-communication environment (Song, Kim & Lee, 2014; Jin,
70 2009; Kim & Song, 2016; Jin & Park, 2009). Consequently, we examine how social presence plays the
71 role of linking celebrities' self-disclosure and followers' act of commenting and archiving with social
72 cohesion.

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74

75 2.0 Theoretical Background

76 We adopt the social capital and attachment theories as the theoretical lenses for this research.

77

78 2.1 Social Capital Theory

79 Social capital has been conceptualized in the literature as a term referring to social connections (Arregle,
80 Hitt & Sirmon, 2007; Krishna, 2012; Adler & Kwon, 2002; Tamaschke, 2003). A major early theorist
81 (Bourdieu, 1985) focused his analysis on the network structure that enables connections. Arguably, the
82 most influential analysis of connections within a network is that of Putnam (2001) who proposed the
83 ideas of bonding (family and friends) and bridging (acquaintances) social capital. Extant research on
84 social capital reveals the benefits people obtain through their social networks; strong ties give them
85 emotional support, and weak ties provide them with non-redundant information and different perspectives
86 (Granovetter, 1973; Putnam, 2000). The OECD operationalizes social capital as "networks together with
87 shared norms, values, and understandings that facilitate co-operation within or among groups" (OECD,
88 2005). Many perspectives have evolved from this theory, but most of them have social relations as a core
89 aspect of the theory (Bourdieu, 1986; Tsai & Ghoshal, 1998; Coleman, 1988). Social capital theory (Lin,
90 1986, 1999) emanates from classical capital theory (Lin, 1999), in which theory, capital is seen as the
91 investment of resources into the marketplace with expected returns. The theory avers that the social
92 structure generates value through access to resources such as knowledge and authority that are embedded
93 within the web of social ties (Bolander et al., 2015). These resources can be diffused to a person, who can
94 consequently apply the resources to a complex problem (Burt, 1997). According to Hughes, Le Bon, and
95 Rapp (2013), the structure of the network predicts the opportunities and restrictions in accessing
96 embedded knowledge. Additionally, Lin (1999) surmises that these opportunities and constraints drive
97 individual action in any social setting (of which social media is part). This theory provides categories for
98 analysis in this study and is duly adopted.

100 2.2 Attachment Theory

101 The joint work of Ainsworth and Bowlby (1991) produced the attachment theory, which they
102 operationalized as a psychological connectedness which occurs between humans and lingers for a long
103 period. Symbolizing it through a mother and child scenario, scholars have suggested that early in life,
104 strong attachment exists between a mother and child, given that a child's need could only be satisfied by
105 the mother. Later in the lifespan, attachment occurs between adults and can gravitate towards some other
106 targets. Previous research has sought to throw more light on the foregoing. For instance, evidence from
107 Raikes and Thompson (2006) sheds more illumination on why consumers form strong attachments
108 towards human brands. Drawing on Rindova et al. (2006), celebrities are considered as human brands
109 because they represent a subject of marketing efforts. Human brands thrive on brand image which needs
110 to be congruent with customers' actual and desired self-image and which are consistent with their self-
111 concept. This enhances its influence power and the idea that personality is at the center of human brands
112 becomes relevant as it facilitates consumers' ability to identify, differentiate and develop confidence in
113 the brand. Moreover, human brands require some form of visual and psychological identification to give
114 credence to and reinforce successful brand communication (Aaker, 2010). In the spirit of the attachment
115 theory, it can be argued that when human brands enhance people's feelings of relatedness and autonomy
116 and do not subdue their feelings of competence, they are predisposed towards becoming more loyal and
117 strongly attached to such a brand. To this end, Escalas and Bettman (2017) underscore that consumers
118 having a high need of belonging are more predisposed towards looking to celebrities for cues about which
119 brands may assist consumers' attempts to meet their needs of affiliation. Besides, Vaiciukynaite et al.
120 (2018) posit that within the context of social media posts by brands, hedonic content (entertainment &
121 social types) enhances consumers' sociability behaviors concerning liking, while utilitarian content
122 (informational and promotional) triggers consumers' commenting and liking behavior.

123
124 Fans' attachment towards celebrities takes several degrees and levels of intensity. For instance, Maltby
125 and Day (2017) in a recent study revealed that people who worship celebrities (celebrity worship) for
126 intense-personal reasons are inclined to being unaware that in any given context, there are available
127 options and alternatives; are unwilling to be flexible; demonstrate low self-efficacy in being flexible and
128 have low cognitive flexibility. Based on the preceding discussions, it can be argued that attachment theory
129 is very relevant as far as the relationship and interaction between celebrities and fans on social media is
130 concerned. Consequently, we adopt the attachment theory as the second theoretical field.

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132

133 2.3 Theoretical Framework

134

135 2.3.1 Social Cohesion

136 Scholarly evidence suggests that social cohesion is a complex construct to measure and define. This may
137 be premised on its social and perception-based nature, generally emanating from norms and values.
138 Further, social cohesion can be described in terms of social bonds that keep society in unison. Recently,
139 social cohesion has been receiving some attention across a myriad of research and theoretical disciplines
140 due to its welfare-content and context. Even though there seem to be varying positions on an accepted
141 definition of social cohesion, numerous approaches have been used in explaining the same. For instance,
142 social cohesion has been conceptualized as a characteristic of society, concerning the social connections
143 and relations between individuals or groups (McCracken, 1998). Similarly, Durkheim (1964)
144 operationalizes social cohesion as the interdependence between individuals of society with collective
145 loyalty and integration. Besides, social cohesion can be viewed as the tendency of individuals to work
146 together at all the levels of society to realize the common goals of well-being and welfare (Jeannotte,
147 2003). Consequently, social cohesion is deemed to be more related to a sense of common identity and
148 belongingness. Social cohesion again brings to the fore, elements that bind and hold people together in
149 society and seeks to reduce any form of disunity.

150

151 From a social media perspective, the social enhancement literature holds that people behave online in
152 consistently similar ways compared to how they behave offline (face-to-face) (Valkenburg, Schouten, &
153 Peter, 2005). Hence, people with strong and sociable connections offline are predisposed to leverage on
154 this sociability to keep highly social online pages characterized by networks, connections and mostly,
155 self-disclosure. Thus, empirically exploring how celebrity self-disclosure enhances social presence and
156 social cohesion is profound and opportune. The concept of social cohesion has been of critical interest to
157 the social enhancement paradigm and discussing it within the context of self-disclosure accentuates its
158 relevance. Yamamoto (2011) reckons that social cohesion is the degree of connection a person feels
159 towards a larger group, with social bonds as the undercurrents. Accordingly, a central characteristic of
160 members of any socially cohesive group is the feeling of a sense of engagement through these groups
161 (Hollenbaugh & Ferris, 2013).

162

163 2.3.2 Celebrities' Social Media Use

164 Evidence from Sanderson (2011) suggests that social media was inherently designed to catalyze human
165 connection. Due to the fact that linking and communicating with fans on social media does not
166 necessarily require any form of permission to access, social media have increasingly become a preferred
167 option for celebrities who wish to directly communicate with their fans (Stever & Lawson, 2013; Click,
168 Lee, & Holladay, 2013; Kim & Song, 2016). Hitherto, celebrities delivered messages to their fans through
169 conventional media (i.e. television, newspapers, etc.), and indirectly through reporters who might end up
170 filtering the original messages. Nonetheless, social media platforms, as opposed to the traditional means,
171 provide an unfiltered and personalized means of communication. Accordingly, these platforms have
172 succeeded in significantly influencing communication patterns between fans and their celebrities. In
173 effect, most celebrities have ended up creating their own blogs and news channels through their individual
174 social media such as Instagram (Brau, 2013). Most of these celebrities adopt such social media platforms
175 to express dissent or for self-presentation (Sanderson, 2008, 2009). A social media platform like
176 Instagram has been adopted by celebrities to communicate with their fans. To this end, Frederick et al.
177 (2012) emphasize that this grants celebrities and fans the opportunity to communicate more
178 interpersonally. This assertion is consistent with Kassing and Sanderson (2010) who hold a similar
179 position. Following from the foregoing, it can be argued that social media (Instagram in this case)
180 provides celebrities and fans with an opportunity to share comments and opinions about their lives and
181 daily events, and to provoke interactive communication with their fans.

182

183 2.3.3 Celebrities' Self-Disclosure

184 The social penetration theory (SPT) argues that human relationships develop through an exposé of the self
185 (a process which occurs through self-disclosure). In the spirits of Altman and Taylor (1973) as well as
186 Kim and Song (2016), self-disclosure is operationalized as the voluntary sharing of personally expedient
187 information such as thoughts, values, feelings, and beliefs with a significant other. The theory holds that a
188 self consists of different layers; from peripheral layers (i.e. basic demographic information) to central
189 layers (personal values, self-concept). Therefore, revealing each layer of the self to others (self-disclosure)
190 is a sine qua non to developing a relationship (Kim & Song, 2016; Altman & Taylor, 1973). Some
191 attention has been given in the extant literature towards self-disclosure due to its complex and
192 multidimensional nature-underpinned by a variety of characteristics and features of individuals. Scholars
193 (see for instance Derlega et al., 1993; Lee & Nass, 2005; Lee, 2004; Kim & Song, 2016; Altman & Taylor,
194 1973) have highlighted two main dimensions of self-disclosure: breadth and depth. Breadth has been
195 conceptualized as referring to the variety of topics of self-disclosure, implying that a wide or narrow
196 range of topics may be disclosed. For instance, topics bordering on work or profession may be seen as
197 professional self-disclosure, while those that border on family, friends or personal beliefs may be
198 regarded as personal self-disclosure. Similarly, depth implies the degree to which disclosure in a specific
199 individual's life is made. This implies that depending on how deep someone discloses certain topics about

200 him/herself, the depth of the self-disclosure may vary from a superficial level to an intimate one (Derlega
201 et al., 1993; Altman & Taylor, 1973; Kim & Song, 2016).

202
203 According to Marshall (2010) as well as Kim and Song (2016), many contemporary celebrities share
204 stories about their lives with fans and the subjects of these stories may appear in different forms. Some
205 celebrities are inclined towards disclosing more of their professional life than other aspects of their life,
206 especially in a situation where their motive is to promote say, a new movie or song. Stever and Lawson
207 (2013) suggest that celebrities like Katy Perry, an American singer and songwriter mostly focuses on
208 sharing her work-related information on social media. Consistently, Hambrick et al. (2010) disclose that
209 one major theme found in sports celebrities' self-disclosure is related to their work (i.e. providing
210 information and insights about their game or team). Yet, others may be more inclined towards revealing
211 personal life stories on social media (see Marshall, 2010; Stever & Lawson, 2013; Click et al., 2013;
212 Hambrick et al., 2010). For instance, Kristen Chenoweth (an American singer and actress) is found to
213 disclose more significant aspects of her personal life on social media. Some politicians and sport
214 celebrities have also been seen to disclose life stories that are not related to politics or sports (like favorite
215 restaurants, favorite hotels, dinner menu as well as movies they want to watch) (Jackson & Lilleker, 2011;
216 Park, 2010; Hambrick et al., 2010; Small, 2010; Kim & Song, 2016). In Ghana, celebrities like Jackie
217 Appiah, John Dumelo, Nana Aba Anamoah, Asamoah Gyan, Sam Okudjeto Ablakwa, Salma Mumin,
218 Yvonne Nelson, Michael Essien, Andre Dede Ayew, Moesha Budoung, Okyeame Kwame, just to
219 mention a few, fall within the types described in the preceding discussion.

220 221 2.3.4 Social Presence

222 One major benefit of social media is the provision of a feel of togetherness and connectedness with
223 celebrities (Stever & Lawson, 2013). The implication is that through this mediated form of
224 communication, fans/followers can meet celebrities, monitor and learn about their routine life through
225 either a one-way or two-way communication. This kind of interaction creates a form of virtual reality
226 where the fans practically have a perception or feeling as if the celebrities are physically and socially
227 present in their lives (Kim & Song, 2016). Short, Williams and Christie (1976) operationalize social
228 presence as a state of being aware of the other person in an online environment. Accordingly, social
229 presence is regarded as one of the most important concepts of understanding mediated communication
230 experiences (Short et al., 1976; Biocca et al., 2003). Consequently, social presence has been
231 operationalized by many scholars as a perceptual experience of psychological involvement in an
232 interaction with another individual within a mediated environment (Lee, 2013; Edwards, Edwards &
233 Spence, 2014; Edwards et al., 2015; Durlach & Slater, 2000; Schroeder, 2006).

234 235 3.0 Hypothesis Development

236 3.1 Celebrity Self-Disclosure and Fans' Behavior

237 The social penetration theory describes the bonding process that elevates a relationship from a superficial
238 state to a more intimate one (Altman & Taylor, 1973). The extant literature suggests that social
239 penetration is achieved through self-disclosure- a purposeful and voluntary process of revealing
240 information about oneself (Derlega, Metts, Petronio, & Margulis, 1993). This includes, but not limited to,
241 thoughts, values, feelings, and beliefs (Altman & Taylor, 1973). It has been argued that self-disclosure
242 enhances intimacy to a certain degree, in any form of relationship. Social penetration can occur in various
243 settings, including, but not limited to, romantic relationships, social groups, friendships, work relationship,
244 as well as computer-mediated environments. In keeping with the foregoing, Carpenter and Greene (2016)
245 utilized the "Onion model" to operationalize how the social penetration theory operates. The model states
246 that one needs to peel others' layers of personal information through interpersonal interaction to reach the
247 core-the intimate details of a person, a process which requires time and commitment. The outer layer
248 represents the public image of the person which can be seen by others, while the private self is the
249 innermost layers that can only be revealed to selected individuals through disclosure.

250

251 Most celebrities leverage on social media to express themselves and share information with their fans on
252 numerous topics. For example, a celebrity like Britney Spears has created a YouTube channel on which
253 they present themselves as a subscriber-structured identity (Marshall, 2010). While some celebrities are
254 predisposed to disclosing personal information, others are inclined towards disclosing information
255 regarding their work (Ward, 2016; Marshall, 2010). For instance, Taylor Swift and Selena Gomez's posts
256 on Instagram were mainly focused on their career; in the form of promoting their new album, and then
257 followed by personal posts that include travel, fun interaction, or hanging out with friends. On the other
258 hand, Ariana Grande's posts are primarily based on her personal life, and then later followed by posts
259 about her career (Ward, 2016). This accentuates the fact that different individuals and celebrities vary in
260 their motives and approaches of self-disclosure. Prior research suggests that Gomez, Swift, and Grande's
261 posts on Instagram about their personal lives garnered more number of likes as opposed to posts about
262 their professional lives (Ward, 2016). This does not, however, discount the fact that both celebrities'
263 personal and professional self-disclosures engender feelings of social presence and commenting behaviors
264 among their fans (Kim & Song, 2016).

265
266 Personal and professional self-disclosure notwithstanding, scholars have also distinguished between
267 factual (descriptive) and emotional (evaluative) self-disclosure when evaluating the effect of disclosing
268 the self on intimate relationships (Reis & Shaver, 1988; Morton, 1978). Descriptive self-disclosures refers
269 to those that reveal personal facts and information (e.g. he broke up with me); while emotional self-
270 disclosures take the nature of revealing personal feelings and emotions (e.g. my last breakup hurts me so
271 much). Though both types of disclosures reveal information about one's personal and private life, Reis
272 and Patrick (1996) intimate that disclosures involving emotions and feelings lay at the core of one's self-
273 definition. In recent times, people find it easy sharing their emotions on different social networks sites
274 with a wide audience (Boyd & Ellison, 2007). Extant research reveals that emotional disclosure can
275 engineer interpersonal connectedness. Hence, individuals are motivated to express their emotions to
276 maintain their relatedness to others (Sheldon, Abad, & Hinsch, 2011). The theory of social sharing of
277 emotions suggests that emotional disclosure can stimulate social interaction and improve interpersonal
278 connection (Laurenceau, Pietromonaco, & Barret, 1998).

279
280 Some types of self-disclosure, particularly those that reveal the core self are more closely linked to the
281 experience of intimacy than others (Reis & Patrick, 1996; Morton, 1978). To this end, Laurenceau,
282 Pietromonaco & Barret (1998) find support for Reis and Shaver's (1998) model of intimacy by positing
283 that self-disclosure is associated with a feeling of intimacy, specifically, that, emotional disclosures are
284 more predictive of intimacy than factual self-disclosures. Additionally, followers have the option of
285 commenting under posts, (such as writing their opinions, complementing, criticizing, etc.) or archiving
286 (such as saving a certain post by only tapping an "archive" option). Subsequently, these archived posts
287 can be accessed; saving the time that would have been spent on searching through an entire newsfeed for
288 a specific post. Also, while some fans follow their favorite celebrities on Instagram by only viewing their
289 photos and reading their posts, others go a step further to engage in interacting with these celebrities
290 through commenting. Nonetheless, other segments prefer to archive some of the favorite photos or posts
291 made by favorite celebrities. The more devoted fans may combine both commenting and archiving. We
292 argue based on the foregoing that the self-disclosure of celebrities (emotional or descriptive) engenders
293 fans' commenting and archiving behavior. Consequently, we proffer the following hypotheses:

294
295 H1a. Celebrities' emotional self-disclosure has a positive and significant effect on fans' commenting
296 behavior.

297 H1b. Celebrities descriptive self-disclosure has a positive and significant effect on fans' commenting
298 behavior.

299 H2a. Celebrities' emotional self-disclosure has a positive and significant effect on fans' archiving
300 behavior.

301 H2b. Celebrities' descriptive self-disclosure has a positive and significant effect on fans' archiving
302 behavior.

303

304 3.2 Celebrity Self-Disclosure and Social Presence

305 From the perspective of Short, William, and Christie (1976), social presence is operationalized as a state
306 of being aware of other people in an online environment. The concept of social presence has drawn some
307 issue in the extant literature. For instance, Rourke et al. (2001) have identified perceived self-disclosure as
308 an important social factor that induces a strong social presence in an online learning environment. Using
309 Cristiano Ronaldo, Selena Gomez and Ariana Grande's posts on Instagram as cases in point, we can argue
310 based on facts, that Selena Gomez writes long captions under her photos and mentions her feelings and
311 emotions, while sometimes addressing her fans as "fam" and sending love to them, or sharing happy
312 moments of her life by noting that her life is not always that filtered and that she is not a perfect being. It
313 is evident that in all cases, fans engage actively in interacting with celebrities through commenting or
314 archiving, a situation which makes them feel socially present. In Ronaldo and Grande's case, there are
315 fewer comments, while Gomez's results in thousands of more comments. This is somewhat interesting
316 given the fact that all these celebrities have similar numbers of followers. Based on the foregoing
317 discussions, it can be argued that celebrities' self-disclosure (either emotional or descriptive) engenders
318 feelings of social presence among their teaming fans. Hence we set the following hypothesis:

319

320 H3a: Celebrities' emotional self-disclosure on Instagram has a positive and significant effect on fans'
321 feeling of social presence.

322 H3b: Celebrities' descriptive self-disclosure on Instagram has a positive and significant effect on fans'
323 feeling of social presence.

324

325

326

327 3.3 Fans' Behavior on Instagram and Social Presence

328 Ward (2016) describes Instagram as an image-driven platform with the capacity to provide a visually-
329 oriented storytelling opportunity. We maintain that if Twitter thrives on status updates, then Instagram's
330 scope is even more diverse, as it allows users to share photos and memories as well as add captions to
331 them. Additionally, followers have the option of commenting under posts, (such as writing their opinions,
332 complementing, criticizing, etc.) or archiving (such as saving a certain post by only tapping a "save"
333 option). Subsequently, these archived posts can be accessed; saving the time that would have been spent
334 on searching through an entire newsfeed for a specific post. More so, while some fans follow their
335 favorite celebrities on Instagram by only viewing their photos and reading their posts, others go further
336 beyond this by actually engaging and interacting with these celebrities through commenting. Nonetheless,
337 other segments prefer to archive some of the favorite photos or posts made by favorite celebrities. The
338 fans who are more devoted may combine both commenting and archiving. The commenting behavior of
339 fans demonstrates their emotional involvement and commitment to the celebrities' Instagram content. The
340 act of engaging and commenting on celebrities' posts increases fans emotional and psychological feeling
341 of social presence (Kim & Song, 2016). Accordingly, users tend to experience a strong social presence
342 when they are deeply involved in the activities on Instagram. Based on the foregoing discussions, the
343 following set of hypotheses is proffered;

344

345 H4a: The act of commenting on celebrities' posts on Instagram has a positive and significant effect on
346 fans' feeling of social presence.

347 H4b: The act of archiving celebrities' posts on Instagram has a positive and significant effect on fans'
348 feeling of social presence.

349

350 3.4 Social Presence and Social Cohesion

351 It has been observed in the extant literature that individuals with stronger real-life ties use social media
352 (especially, Instagram) to solidify these ties (Papacharissi & Mendelson, 2011). Some social media users
353 use it for several social capital reasons, including, but not limited to, companionship, social interaction,
354 sharing expressive information, relaxation and entertainment as well as for professional advancement.
355 Similarly, those who are socially active in real life are more predisposed to leveraging on Instagram to
356 connect with and learn from others (Hollenbaugh & Ferris, 2014; Papacharissi & Mendelson, 2011). In
357 tandem with the foregoing, Hampton et al. (2011) note that social media users (on both Instagram and
358 Facebook) have a lot more friends and close ties compared to offline network; a phenomenon that
359 supports the social enhancement perspective. Based on these, we argue that the nature of Instagram makes
360 it easy for users (especially celebrities) to self-disclose. These celebrities have fans and followers who see,
361 watch and engage them based on specific disclosures (these vary from emotional to descriptive self-
362 disclosures). As they keep engaging them (through commenting and archiving), they achieve their social
363 presence motives and consequently, build social cohesion. The theoretical relevance of this assertion is
364 premised on the fact that there seems to be a convergence of behavior (i.e. liking, commenting, sharing,
365 archiving) about the same or similar things disclosed. This gets to the extent that the fans begin to copy
366 and behave similarly as the celebrities and this commonness and similarity of action is what we argue,
367 creates social cohesion. This is consistent with Yamamoto (2011) and Rosell et al. (1995) who surmise
368 that social cohesion is the feeling one feels to a larger group, based on social bonds, behavior and a sense
369 of engagement. Consequently, we argue that the social presence of fans or followers of celebrities can
370 have a significant impact on social cohesion. Hence the following hypothesis is theorized:

371
372 H5: There is a positive and significant effect of social presence on social cohesion.
373

374 3.5 Social Presence and Celebrity Attachment

375 The Social Presence Theory was originally propounded by Short, Williams, and Christie (1976) as the
376 degree of salience of the other person in an interaction and the subsequent salience of the interpersonal
377 relationships. Gunawardena (1995) offers a more modern definition by describing it as the degree to
378 which people are perceived as real people in mediated communication. Within this mediated environment,
379 fans meet their celebrities and learn about their daily lives through a one-way or two-way interaction.
380 This interaction grants fans the opportunity to feel as if those celebrities are socially present in their lives
381 (Kim & Song, 2016). Equally, Stever and Hughes (2013) note that fans feel a greater sense of intimacy
382 from having the opportunity to speak and hear the voice of the celebrity on a routine basis. The feeling of
383 social presence enhances fans' parasocial interaction and experiences with celebrities (Kim & Song,
384 2016). Social presence fosters a feeling of imagined intimacy, which is also part of parasocial interaction
385 experience (Rubin et al., 1985). In the past celebrities could only interact with their fans through
386 traditional media outlets like TV, radio, newspaper, among a few others. However today, the same
387 interaction can be fostered on different social network sites anytime, and anywhere possible. Given the
388 pervasive and limitless capabilities of the internet, exposure to celebrities is constant, and fans can
389 monitor and observe the lives of their favorite idols. To this end, the literature underscores that during
390 life's hardships, celebrities can assuage any form of sadness through their disclosure and interaction,
391 creating solid emotional bonds and attachment towards the celebrity (Norman, 2015).

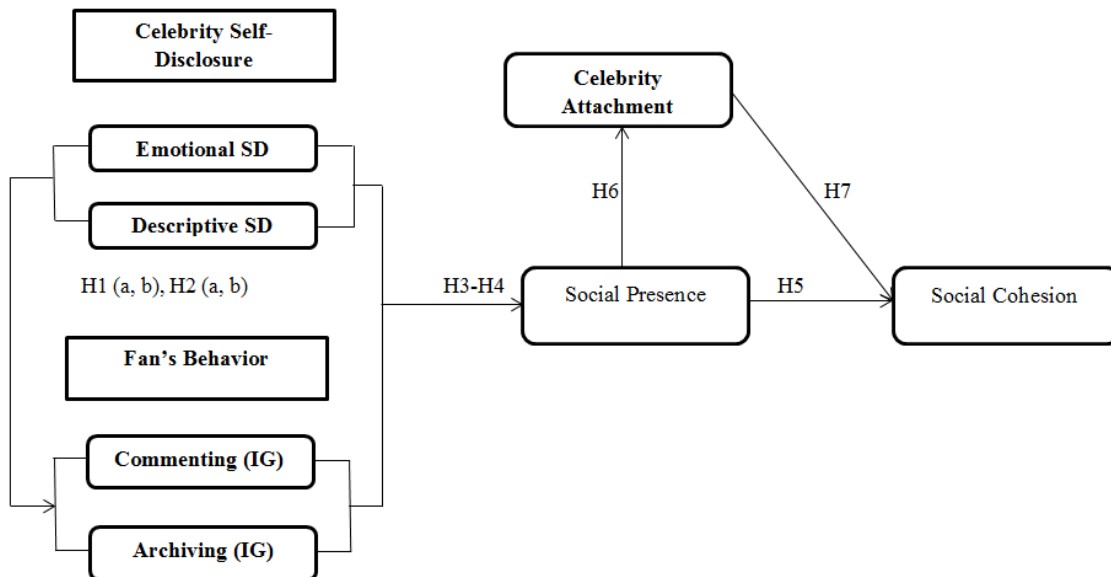
392
393 Thanks to technology, these feelings of an attachment may grow even stronger due to the numerous
394 options available on Instagram; one of which is "going" or "recording live". Some celebrities may go
395 "live" to connect with fans, communicate with fans, show what they are up to at the moment, where they
396 are traveling to, or basically sharing plans for the day. In such instances, fans can personally see and
397 observe all the activities that their favorite celebrity is engaging in simultaneously, with the ability to
398 comment and ask them any questions and receive responses. These forms of interaction and experiences
399 instill and create in fans a feeling of being socially present with the celebrity; a phenomenon that arouses
400 and sustains their attachment towards celebrities. Based on the foregoing discussions, we suggest that:
401

402 H6a: Feeling of social presence enhances fans' attachment to the celebrity.
 403 H6b: Fans' attachment to the celebrity mediates the relationship between social presence and social
 404 cohesion.

405
 406 3.6 Celebrity Attachment and Social Cohesion

407 Evidence within the attachment theory highlights the fact that fans get attached to celebrities to the extent
 408 that they imitate their actions and behavior online (through some forms of disclosure, commenting, etc.).
 409 To this end, Stever (2013) acknowledges that people get attached to people with different statuses for
 410 various reasons. This attachment generates into common actions and behavior, typical of the celebrities
 411 they follow and generates a form of convergence and cohesion among these followers. Additionally,
 412 Escalas and Bettman (2017) opine that fans having a high need of belonging are more inclined to look up
 413 to celebrities for cues about which brands may assist their attempts to meet their needs of affiliation.
 414 Therefore, their attachment to celebrities breed actions that satiate those needs of affiliation and provides
 415 social gratifications as they relate to, and behave similarly on Instagram, leading to more social cohesion
 416 (Vaiciukynaite et al., 2018). Based on the above, we propose that:

417 H7: There is a positive and significant effect of celebrity attachment on social cohesion.
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419
 420 Figure 1. Conceptual Framework
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 423 4. Empirical Results

424
 425 4.1 Measurement of Variables

426 To test the hypothesis developed in this study a quantitative survey approach adopting structured
 427 questionnaires was deployed on the empirical data to allow actual measures to be calculated for the
 428 responses obtained from the respondents. Variables in the questionnaire encompassed measures on
 429 celebrity's emotional self-disclosure, descriptive self-disclosure, fans' commenting behavior, fans'
 430 archiving behavior, celebrity attachment, social presence, and social cohesion as well as demographic
 431 backgrounds of the respondents. Except for the demographic information, all other constructs were
 432 assessed via five-point Likert-type scales anchored by "1=strongly disagree" to "5=strongly agree" with
 433 "3=neutral". All directional constructs (dependent and independent variables) were conceptualized with

434 reflective measures. Concerning the operationalization of the independent variables, we depended on the
435 study of Han, William, & Lin (2014) for the measures of emotional self-disclosure and descriptive self-
436 disclosure. Measures of fans' commenting behavior and fans' archiving behavior were derived from
437 previous research (Kim & Song, 2016). Relative to social presence, we adapted the measures from prior
438 research (Kreijns, Kirschner, Jochems & van Buuren, 2011). Items for attachment to celebrities were
439 adapted from Thomson (2006) while items for social cohesion were adapted from Dijk, Cramm, and
440 Nieboer (2013). The second ambit of the questionnaire focused on the demographic data of the
441 respondents (gender, age, education, number of years on Instagram, whether following a celebrity or not).
442 The measurement items were all refined through the adoption of scale generation and purification
443 techniques and procedures recommended by scholars (King et al., 2014; DeVellis, 2003), predominantly
444 through confirmatory factor analysis. To evaluate the various hypotheses proposed in the current study,
445 we employed the structural equation modeling technique. This technique, according to Bagozzi and Yi
446 (2012) is a preferred approach since it affords researchers the latitude to control for measurement error,
447 provides information on the degree of fit of the tested model, as well as the ability to test multiple
448 relationships (Byrne, 2013).

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452 *4.2 Samples and Data Collection*

453 We accessed data from Instagram users (who followed at least one celebrity) in Ghana. The respondents
454 were purposively selected after they indicated agreements to partake in the study. A total of three hundred
455 and 350 Instagram users were sampled for the current research. Before the questionnaire administration,
456 we carried out an adequate assessment of the psychometric properties of the measurement items via
457 testing for face and content validity using academic faculty and social media consultants (Bagozzi & Yi,
458 1988). Out of the 350 questionnaires administered, 311 were returned, from which five had anomalies and
459 had to be discarded. In effect, we made use of 306 valid questionnaires that were fully filled and showed
460 enough adequacies for the anticipated analysis. Consequently, the final usable data represented an 87.4%
461 response rate.

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464 *4.3 Profile of respondents*

465 The outcomes of the distribution of the demographic characteristics of the respondents reveal that the
466 sample had representative adequacy. From the operational data, as shown in Table 1, a profiling of the
467 respondents reveals the majority (57.2%) are males while 42.8% are females. The data also reveals that
468 majority of the respondents (55.9%) are between 26-35 years, 28.8% are between 18- 25 years, 11.8% are
469 between 36-45 years, while 3.6% are at least 45 years old. Furthermore, the data shows that 48.7% of the
470 respondents have a bachelors' degree as their highest level of education, 34.3% had masters' degree, 13.4%
471 had a high school certificate, while 3.6% indicated they have doctorate degrees as their highest level of
472 education. In effect, the data shows that each of the respondents has at least a senior high education (a
473 basic form of education). Relative to the number of years they have been using Instagram, a majority
474 (43.5%) indicated they have been on Instagram for a period between 3-5 years, 34.5% indicated 5-7 years,
475 19.0% indicated 8-9 years, while 3.3 indicated 1-3 years. This implies that each respondent has been on
476 Instagram for at least one year, which qualifies them to partake in this research. Finally, the data shows
477 that all the respondents sampled follow at least one celebrity on Instagram, a condition that further
478 accentuates their qualification to take part in the current study.

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481 Table 1. Profile of respondents

Classification		Frequency	Percentage	Classification		Frequency	Percentage
Age	18-25 years	88	28.8	Number of years on Instagram	1-3 years	10	3.3
	26-35 years	171	55.9		3-5 years	133	43.5
	36-45 years	36	11.8		5-7 years	105	34.5
	Above 45 years	11	3.6		8-9 years	58	19.0
Gender	Male	175	57.2	Following a celebrity		306	100
	Female	131	42.8				
Education	High School	41	13.4				
	Bachelors	149	48.7				
	Masters	105	34.3				
	Doctorate	11	3.6				

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4.3 Reliability and Validity Analysis of Variables

Since the measurement items were adapted from prior research, we adopted a confirmatory factor analysis (CFA) in validating them. With respect to internal consistency, the Cronbach's alpha values for the seven constructs ranged from 0.720 to 0.908. The factor loadings also ranged between 0.500 and 0.973, which satisfy the threshold level requirements. This indicated that the theoretical constructs exhibited acceptable psychometric reliability in the current research (Nunnally et al., 1967). We assessed model fitness through the use of the normed chi-square index (χ^2/df), goodness of fit index (GFI) and the comparative fit index (CFI). This was subsequently, followed by the Tucker-Lewis index (TLI), root mean squared residual (RMR), and the root mean square error of approximation index (RMSEA) as underscored by Anderson and Gerbing (1988). Via the adoption of these fit indices, the CFA occasioned the following fit indices: $\chi^2/df=2.083$, RMR=.065, GFI=.909, NFI=.893, IFI=.941, TLI=.920, CFI=.940, RMSEA=.060. These results emphasize the unidimensionality of each of the constructs adopted in the current research. Table 2 presents the results of the CFA.

4.4 Table 2. Reliability and Validity Analysis of Variables

Item	Construct	β Estimate	Std.Err.	t-value	(CR)	P	Cronbach's Alpha
SP2	Social Presence	.813			0.800		0.805
SP3		.783	.083	12.106		***	
SP4		.651	.083	11.089		***	
SP1		.643	.081	10.152		***	
FCB1	Fans' Commenting Behavior	.914			0.799		0.803
FCB2		.735	.061	14.047		***	
FCB3		.639	.061	11.209		***	
FCB5		.500	.060	8.414		***	
FAB1	Fans' Archiving Behavior	.728			0.804		0.799
FAB2		.862	.092	13.382		***	
FAB3		.703	.079	11.778		***	
DS3	Descriptive Self-Disclosure	.902			0.908		0.908
DS2		.922	.061	16.581		***	
SC6	Social Cohesion	.756			0.867		0.816
SC7		.856	.101	10.903		***	
SC5		.865	.095	11.195		***	
AC6	Attachment To Celebrity	.709			0.722		0.720
AC7		.754	.100	9.776		***	
AC1		.500	.103	7.354		***	
ES2	Emotional Self-Disclosure	.590			0.805		0.729
ES3		.973	.717	3.615		***	

(Model fit: $\chi^2/df=2.083$, RMR=.065, GFI=.909, NFI=.893, IFI=.941, TLI=.920, CFI=.940, RMSEA=.060)

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In addition to the foregoing, we established discriminant validity by comparing the shared AVE values between pairs of variables with their squared phi correlations. In all instances, the values of the AVE were greater than the shared squared phi correlations connected with each pair of variables, signifying discriminant validity of the constructs (Fornell & Larcker, 1981). The correlation coefficients ranged from 0.063 to 0.581 with AVE's also ranging from 0.710 to 0.912. Table 3 presents the results of the discriminant validity (indicating that the constructs are distinct from one another) as it displays the descriptive statistics and inter-construct correlations with the share average variance extracted.

Table 3. Descriptive Statistics and Inter-Construct Correlation

	Mean	St.d.	SOPR	FCBR	FABH	DSD	SOCO	ATC	EMSD
SOPR	3.5181	.71512	0.710						
FCBR	3.2925	1.00845	0.412***	0.714					
FABH	2.9306	.68712	0.433***	0.266***	0.762				
DSD	2.8663	.99174	0.180**	0.198**	0.517***	0.912			
SOCO	3.2641	.76401	0.395***	0.269***	0.490***	0.320***	0.828		
ATC	3.2761	.60358	0.373***	0.292***	0.449***	0.295***	0.581***	0.752	
EMSD	1.9430	.60542	0.064	-0.119†	0.094	0.312**	0.112†	0.063	0.842

Average variance extracted (AVE) are on the diagonal; squared correlations are off-diagonal

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Note: FCBR=Fans' Commenting Behavior, EMSD= Emotional Self-Disclosure, FABH= Fans' Archiving Behavior, DSD= Descriptive Self-Disclosure, SOPR= Social Presence, ATC= Attachment to Celebrities, SOCO= Social Cohesion

Significance of Correlations: † p < 0.100, * p < 0.050, ** p < 0.010, *** p < 0.001

4.5 Model fit and hypothesis test

As Table 4 depicts, the parameter estimates represent the final results which effectually explains the findings of the study in tandem with the hypotheses proffered early on. The model fit indices for the structural model adduces proof of a good model fit (RMSEA=.098, GFI=.976, NFI=.965, CFI=.973, IFI=.073, TLI=.919, RMR=.031, $\chi^2/df= 3.916$). The first hypothesis states that celebrities' emotional self-disclosure has a positive and significant effect on fans' commenting behavior. The SEM results highlights that there was a negative but significant relationship between emotional self-disclosure and fans' commenting behavior ($\beta= -.263$, $t= -4.482$, $p < 0.05$). The second hypothesis states that celebrities' descriptive self-disclosure has a positive and significant effect on fans' commenting behavior. Concerning this, the SEM results indicated a positive and significant relationship between celebrities' descriptive self-disclosure and fans 'commenting behavior ($\beta= .307$, $t= 5.224$, $p < 0.05$). The third hypothesis (celebrities' emotional self-disclosure has a positive and significant effect on fans' archiving behavior) was not supported by the SEM results ($\beta= -.086$, $t= -1.698$, $p > 0.05$).

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 540 The fourth hypothesis (celebrities' descriptive self-disclosure has a positive and significant effect on fans'
 541 archiving behavior) was supported by the SEM results ($\beta = .602, t = 11.860, p < 0.05$). The fifth hypothesis
 542 (celebrities' emotional self-disclosure on Instagram has a positive and significant effect on fans' feeling
 543 of social presence) was supported ($\beta = .137, t = 3.458, p < 0.05$). Hypothesis six (celebrities' descriptive
 544 self-disclosure on Instagram has a positive and significant effect on fans' feeling of social presence) was
 545 not supported ($\beta = -.094, t = -2.048, p < 0.05$). The seventh hypothesis (the act of commenting on
 546 celebrities' posts on Instagram have a positive and significant effect on fans' feeling of social presence)
 547 was supported ($\beta = .374, t = 9.153, p < 0.05$). Hypothesis eight (the act of archiving celebrities' posts on
 548 Instagram has a positive and significant effect on fans' feeling of social presence) was also supported
 549 ($\beta = .463, t = 9.699, p < 0.05$). The ninth hypothesis (there is a positive and significant effect of social
 550 presence on social cohesion) received empirical support ($\beta = .112, t = 2.506, p < 0.05$). Hypothesis ten
 551 (feeling of social presence enhances fans' attachment to the celebrity) was supported ($\beta = .910, t = 10.318,$
 552 $p < 0.05$). Hypothesis eleven, (attachment to celebrities mediates the relationship between social presence
 553 and social cohesion received empirical support (as is evidenced by Table 5) (Estimate = .816, Lower
 554 = .616, Higher = 1.083, P-value = .001). Finally, the twelfth hypothesis (there is a positive and significant
 555 effect of celebrity attachment on social cohesion received empirical support ($\beta = .663, t = 14.860, p < 0.05$).
 556 In effect, all the hypotheses developed for the current research (except for H1, H3, and H6) were
 557 supported statistically.

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Table 4. Structural model assessment results

Structural relationships	β Estimate	Std.Err.	t-value	P	Decision
FCBR \leftarrow EMSD	-.263	.098	-4.482	***	Not Supported
FABH \leftarrow EMSD	-.086	.058	-1.698	.090	Not supported
FABH \leftarrow DSD	.602	.035	11.860	***	Supported
FCBR \leftarrow DSD	.307	.060	5.224	***	Supported
SOPR \leftarrow DSD	-.094	.033	-2.040	.041	Not supported
SOPR \leftarrow FABH	.463	.050	9.699	***	Supported
SOPR \leftarrow FCBR	.374	.029	9.153	***	Supported
SOPR \leftarrow EMSD	.137	.047	3.458	***	Supported
ATC \leftarrow SOPR	.910	.074	10.318	***	Supported
SOCO \leftarrow ATC	.663	.056	14.860	***	Supported
SOCO \leftarrow SOPR	.112	.048	2.506	.012	Supported

Model fit (RMSEA=.098, GFI=.976, NFI=.965, CFI=.973, IFI=.073, TLI=.919, RMR=.031, $\chi^2/df = 3.916$)

562
 563 Note: FCBR=Fans' Commenting Behavior, EMSD= Emotional Self-Disclosure, FABH= Fans' Archiving
 564 Behavior, DSD= Descriptive Self-Disclosure, SOPR= Social Presence, ATC= Attachment to Celebrities,
 565 SOCO= Social Cohesion

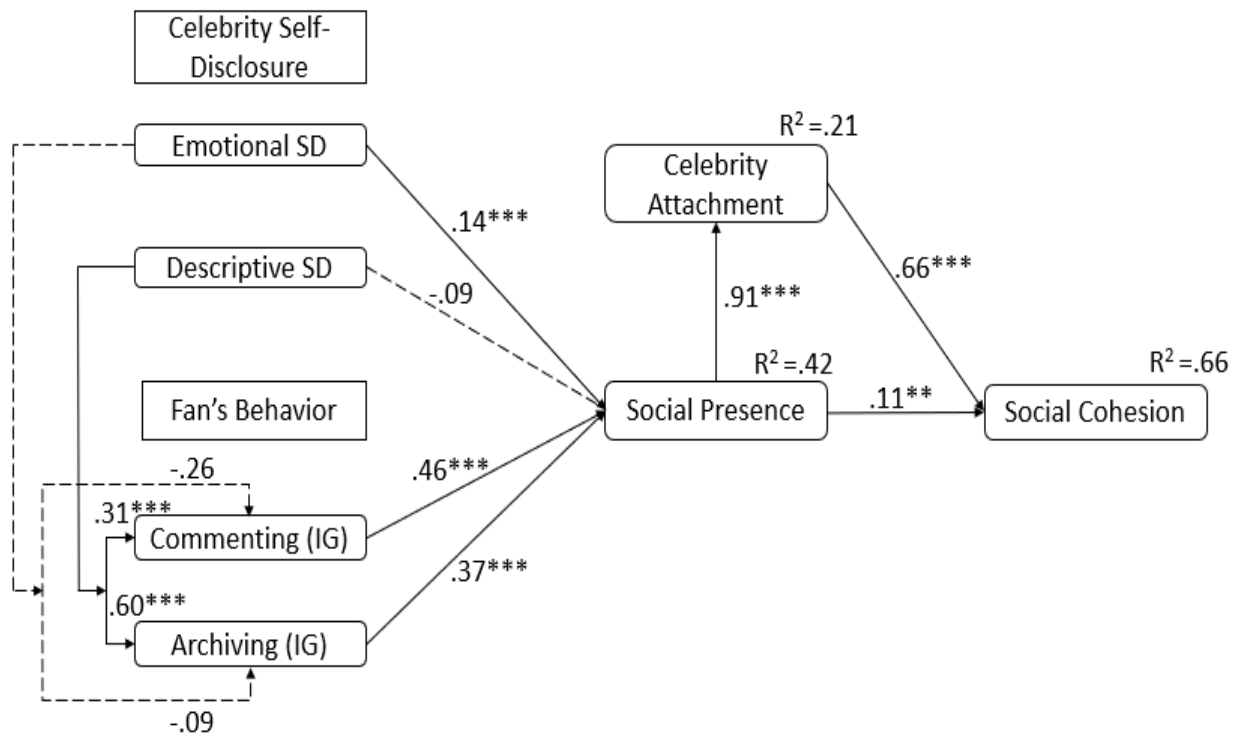
566 Significance of Correlations: † $p < 0.100$, * $p < 0.050$, ** $p < 0.010$, *** $p < 0.001$

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Table 5. Mediation analysis

Parameter	Estimate	Lower	Upper	P
SOPR \times ATC \rightarrow SOCO	.816	.616	1.083	.001

569
 570 Note: SOPR= Social Presence, ATC= Attachment to Celebrities, SOCO= Social Cohesion



572 Figure 2. Structural model

573 4. General Discussions

574 5.1 Summary of Findings and General Discussions

575 The current study commenced with the principal goal of comprehending social cohesion from a celebrity
 576 self-disclosure perspective. The study examined these relationships grounded on the social capital and
 577 attachment theories. Generally, the study found that celebrities' descriptive self-disclosure has a positive
 578 and significant effect on both fans' archiving and commenting behaviors. These results are consistent
 579 with previous research (Pietromonaco & Barret, 1998; Laurenceau et al., 2009) which found that
 580 celebrities' descriptive self-disclosure engenders interpersonal connectedness with their fans who have the
 581 option of commenting (such as writing their opinions, complementing, criticizing, etc.) and archiving
 582 (such as saving a post by just tapping and archive/save option). These results also lend support to Reis
 583 and Shaver (1998) who reckon that descriptive self-disclosure is associated with fans' commenting
 584 (actually engaging in interacting with these celebrities through commenting) and archiving behavior
 585 (these archived posts are then accessed later saving the time that would have been expended in gleaning
 586 through the entire newsfeed for a definite post). Thus in consonance with previous research, the current
 587 study reinforces the position that celebrities' descriptive self-disclosure engenders fans' behavior of
 588 commenting and archiving.

589
 590 The results additionally adduced statistical backing for a positive and significant effect of both fans'
 591 commenting and archiving behavior on social presence. These outcomes resonate with Kim & Song
 592 (2016) who aver that the commenting and archiving behavior of fans demonstrates their emotional
 593 involvement and commitment to the celebrities' Instagram content and consequently, the act of engaging,
 594 commenting on and archiving celebrities' posts increases fans emotional and psychological feeling of
 595 social presence. Accordingly, in tandem with prior research, this study validates the notion that fans'
 596 commenting, and archiving behaviors are germane to their feelings of social presence. Furthermore, the
 597 results found support for a positive and significant relationship between emotional self-disclosure and
 598 social presence. This outcome lends credence to Rourke et al. (2001) who reckon that self-disclosure is a

599 crucial social factor that induces social presence in an online environment. This is premised on the fact
600 that fans engage celebrities when they engage in self-disclosure thereby engendering feelings of social
601 presence among the fans.

602
603 Additionally, the hypothesis that social presence is positively and significantly related to fans' attachment
604 to celebrities received statistical support in the current study. This outcome corroborates the position of
605 Hughes (2013) who notes that fans feel a greater sense of intimacy from having the opportunity to speak
606 and hear the voice of the celebrity on routine basis (social presence) which fosters a feeling of imagined
607 intimacy, which is also part of parasocial interaction experience (Rubin et al., 1985) leading to the
608 creation of solid emotional bonds and attachment towards the celebrity (Norman, 2015). The current
609 study, in line with prior research, thus solidifies the notion that fans' social presence is a critical
610 antecedent to their attachment towards celebrities. The results further found support for a positive and
611 significant effect of attachment to celebrities and social cohesion. This outcome authenticates the position
612 held by Stever (2013) that people get attached to celebrities and in so doing copy their behavior leading
613 into a certain convergence of behavior. The outcome also resonates with Escalas and Bettman (2017) as
614 well as Vaiciukynaite et al. (2018) who surmise fans' attachment to celebrities provides social
615 gratification as they relate and behave by the same token (mostly on Instagram), leading to more social
616 cohesion. Accordingly, the current research in consonance with prior research reinforces the position that
617 fans' attachment to celebrities is a sine qua non to social cohesion.

618
619 More so, the results found support for a positive and significant relationship between social presence and
620 social cohesion. This outcome lends credence to Yamamoto (2011) and Rosell et al. (1995) who contend
621 that fans' feeling of social presence (which is manifested in their engagement and interactions with
622 celebrities and among other fans) is an antecedent of social cohesion which is the feeling one feels to a
623 larger group, based on social bonds, behavior and a sense of engagement which are engineered by the
624 fans' social presence. In effect, this study in line with extant research emphasizes the argument that fans'
625 social presence is germane to social cohesion. One profound outcome of this research as the results
626 demonstrate is the mediating role played by attachment to celebrities in mediating the relationship
627 between social presence and social cohesion. In effect, the current study contributes to extant knowledge
628 in that it has uncovered that the nexus between social presence and social cohesion is largely due to fans'
629 attachment to celebrities. Specifically, it is crucial to note that attachment to celebrities is found to be a
630 partial mediator since in the presence of the mediator the pathway connecting social presence and social
631 cohesion still remains significant. This outcome underscores the essential role of attachment to celebrities
632 in how fans' feeling of social presence affects social cohesion. It also highlights the fact that when
633 celebrities' self-disclosure successfully enhances fans' attachment to celebrities through feelings of being
634 socially present, it can be instrumental in enhancing social cohesion.

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637 However, the results could not find support for a positive and significant relationship between emotional
638 self-disclosure and fans' commenting behavior, a positive and significant relationship between emotional
639 self-disclosure and fans' archiving behavior, as well as a positive and significant effect of descriptive self-
640 disclosure on social presence. These outcomes are unexpected; however, our research has opened another
641 debate on these respective relationships. For now, the current research has found insignificant
642 relationships and only further empirical inquiries can validate or deny the same.

643
644 Overall, this research progresses knowledge and provides empirical and practical illuminations into the
645 question that has remained essentially unaddressed in the current social media and social cohesion
646 literature; what is the role of celebrity self-disclosure in engendering social cohesion? The current study
647 reveals that celebrities' descriptive self-disclosure (but not emotional self-disclosure) influences fans'
648 archiving and commenting behavior. The study similarly reveals that celebrities' emotional self-
649 disclosure (but not descriptive self-disclosure), as well as fans' commenting and archiving behaviors, are

650 instrumental in predicting fans' social presence. Further, the study results reveal that fans' social presence
651 is essential in predicting their attachment to celebrities, while their (fans) attachment to celebrities and
652 social presence are significant antecedents of social cohesion.

653

654 *5.2 Theoretical Implication*

655 The current study progresses theory by extending the social capital and attachment theories on two
656 flourishing and conceptually relevant phenomena-celebrity self-disclosure and social cohesion. Evidence
657 from prior research on celebrity self-disclosure and social cohesion shows a paucity of research grounded
658 on social capital and attachment theories. Accordingly, this research contributes modestly to that effect,
659 by providing empirical support from a celebrity self-disclosure and social cohesion perspectives for these
660 to essentially acknowledged theories (Bourdieu, 1985; Granovetter, 1973; Putnam, 2000; Arregle, Hitt &
661 Sirmon, 2007; Krishna, 2012; Lin, 1986, 1999; Bowlby and Ainsworth (1991) with a conceptual
662 framework that exhibits good explanatory power and robustness. Secondly, the literature on celebrity self-
663 disclosure reveals less empirical studies that integrate and examines the relationships among the
664 constructs adopted in this study, particularly, on the types of self-disclosures, fans' commenting and
665 archiving behavior, social presence, attachment to celebrities and social cohesion. Previous research
666 either studied the interconnections among these constructs in isolation or in conjunction with different
667 variables (Stever & Lawson, 2013; Frederick et al., 2012; Kassing & Sanderson, 2010) engendering the
668 need for further and more empirical assessment, validation and theory building. Moreover, this study
669 contributes to the literature by presenting outcomes that examines multiple nexuses among the constructs
670 used, as well as utilizing data from Instagram users.

671

672 *5.3 Managerial Implications*

673 Having diverse insights into how celebrity self-disclosure can be leveraged to enhance social cohesion
674 offers fresh guidelines in dealing with issues such as social cohesion. Empirically significant findings in
675 the current research could be gleaned from eleven main points of view: that celebrities' descriptive self-
676 disclosure (but not emotional self-disclosure) influences fans' archiving and commenting behavior; that
677 celebrities' emotional self-disclosure (but not descriptive self-disclosure) as well as fans' commenting and
678 archiving behaviors are instrumental in predicting fans' social presence; that fans' social presence is
679 essential in predicting their attachment to celebrities, while their (fans) attachment to celebrities and
680 social presence are significant antecedents of social cohesion.

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682 Consequently, to enhance social cohesion in Ghana, social media can be leveraged and targeted
683 strategically. As evidenced in this study, Ghanaian celebrities can be used since their self-disclosures
684 influence fans' (citizens') behavior which affects their perceptions of social presence and consequent
685 attachments to these celebrities. The fans' (citizens') perceived social presence and attachment to
686 celebrities as this research reveals affect social cohesion. Accordingly, the government of Ghana can enter
687 into agreements and partnerships with well-known celebrities to make a concerted effort in tailoring their
688 activities, behaviors, and self-disclosures in ways that can inure towards and engender unity and social
689 cohesion among the citizens, as their followers end up copying their behavior. This could be achieved
690 through appointing these celebrities as peace ambassadors, involving them in governmental programs that
691 can project them more to the citizens. Celebrities in the frontline media space should be sensitized to
692 promote actions and commentary that enhances unity and portrays oneness. Celebrities in the movie and
693 entertainment industry should also be advised to churn our movies and songs which promote peace, unity
694 and social cohesion.

695

696 *5.4 Limitations and Recommendations*

697 Akin to any empirical research, the current research brings in its trail, some limitations, providing fresh
698 avenues for further research. First, the current study is limited to Instagram users only. Therefore, the
699 findings are only within this ambit, meaning that scholars and practitioners should be cautious in trying to
700 universally generalize it with other contexts. Additionally, the various hypotheses spawned in the current

701 research were tested using Instagram users in a single country, is cross-sectional and accordingly, may not
702 signal static effects in other contexts. More so, due to context disparities, further research is needed to
703 substantiate and validate the construct relationships and results from the current study. **Future research**
704 **can also increase the sample size to see how that can influence the results.** Also, the effects tested are
705 relationships and not causalities. Further, the concepts empirically scrutinized in this research are relevant
706 across different economic contexts. Therefore, these results open up fresh debates on the concept under
707 study, principally, the incongruities that may exist between celebrities' emotional self-disclosure and fans'
708 behavior as well as the mediating role played by attachment to celebrities. Further research that adopts
709 different antecedents of social cohesion is highly welcome.

710

711

712 **Conclusion**

713 **This study set out to empirically test the effect of celebrity self-disclosure on social cohesion while**
714 **accounting for the roles of fans' behavior, social presence and attachment to celebrities. The results show**
715 **that celebrities' descriptive self-disclosure (but not emotional self-disclosure) influences fans' archiving**
716 **and commenting behavior. Additionally, celebrities' emotional self-disclosure (but not descriptive self-**
717 **disclosure) as well as fans' commenting, and archiving behaviors are instrumental in predicting fans'**
718 **social presence. The study further finds that fans' social presence is essential in predicting their**
719 **attachment to celebrities, while their (fans') attachment to celebrities and social presence are significant**
720 **antecedents of social cohesion. Furthermore, attachment to celebrities is found to significantly mediate**
721 **the relationship between social presence and social cohesion.**

722

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