

**Linköpings universitet
Institutionen för kultur och kommunikation
Socialantropologi 4**

**Everyday Life on Planet Jedward: Thinking of John and
Edward Grimes.
On Everyday Life as a Jedward fan.**

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**D-uppsats
VT 2015
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Abstract

Identical twins John and Edward Grimes (artist name "Jedward") have been active for six years and have a heterogeneous following of fans. This thesis aims to investigate how and in which situations fans think about Jedward as part of their everyday life. Each of the three informants, plus the author, kept diaries recording the above for the course of one week. The diaries were subsequently coded into the groups Traditional Fandom, Social Media, Music, Places, Family & Friends, Interests & Hobbies, Studies, Film & TV and Food & Drink respectively. Auto-ethnographic method was implemented and combined with work within the spheres of fandom and music. At a later date informants were asked if there are any products or causes that they associate with John and Edward; in lieu of comprehensive answers, the author compiled such a list. For the four fans taking part, John and Edward are experienced as being close to them in many different situations during their day-to-day lives, in much the same way as a close friend or loved one. The conclusion is that through aiming to portray my own interpretation of fandom, it has been possible to see just how creative and imaginative fans are, an enlightening reflection contrary to those which in many cases have been none too positive.

Keywords: Autoethnography, Jedward, Everyday Life, Fandom Studies, Qualitative Research Methods

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THANK YOU!!!

Obviously, the diaries didn't write themselves, so I'd like to give a big shoutout to everyone who helped me with them - you are the real stars of this piece of work!

Supporting me further are Fluffy and Professor Wiggins and my parents. You don't always get what I'm going on about, but you listen and nod in the right places.

Edwin and Jonathon Dalmation-Doggies, my babies who listen patiently to the Moomin books.

My beloved tutor Åsa, who has patiently read my thesis (which is rather longer than said Moomin books).

And very many thanks to my raison d'être, my beautiful Twinklins John and Edward Grimes - may you continue to shine and spread light everywhere like the true angels you are.

Nanan - you will always be here with me

As a wise wo/man once said: No Jedward, No Life =:) =:)

Introduction:

“J to the E to the D to the WARD - PLANET JEDWARD!”

Irish singer/songwriters/TV presenters and identical twins John and Edward Grimes (aka Jedward), 23, were born in Dublin and originally took part in The X Factor in 2009. They finished 6th and divided both the nation(s) and judges themselves but have gone on to have a successful career both in music and TV. Jedward have released three albums, Planet Jedward, Victory and Young Love and their fourth, written and produced by themselves, is awaiting release in early 2016. Jedward have also represented Ireland in the Eurovision Song Contest in both 2011 and 2012, as well as declaring that they are open to the idea of future participation in some shape or form.

Their television work includes the BBC children's series Jedward's Big Adventure and RTÉ's OMG! Jedward's Dream Factory and they took part in Celebrity Big Brother in 2011, coming in at third place. Among other various advertising campaigns in the UK and Ireland, they've promoted the Jedward mobile phone for 3 Ireland and as well as work for several charities. Jedward have toured extensively in their native country as well the UK, had tours in Europe and one in Australia as well as visiting Canada, Japan, Singapore and spending longer periods in the US.

For four seasons (2009 - 2013) Jedward starred in the Christmas pantomime* at the Olympic Theatre in Dublin, bringing in hundreds of fans from all over the world. Having previously been runners, they completed the Los Angeles Marathon in 2012 and in June the same year, they had the honour of running with the Olympic Torch through Dublin. Jedward are probably most popular in their native Ireland and the UK as well as most central and northern European countries. The fandom is solid with a lot of participation on social media platforms. It's also quite a close-knit fandom compared to those of most international artists and Jedward fans are known for taking every opportunity to promote their idols, are loyal and would defend them to the last. This summer they embarked on an “airport tour” which consisted of travelling to over 20 European airports between the 17th and 28th of June and spending a few hours with fans at each, something widely appreciated by both old and new fans alike.

As for myself, I've been interested in Jedward ever since I read an article in a UK celebrity magazine introducing the new X Factor contestants in 2009 and I even managed to see a few episodes live on TV while in the UK on holiday, although it wasn't until early 2011 that I became more attentive and started to actively pursue their career. In my Bachelor Thesis in Social Anthropology**, I looked closer into the hows, whys, whats and whens of Jedward fandom by interviewing five fans as well as including myself as an informant by the use of auto-ethnography (more information is given in the section “Method” below). Here, three major things struck me:

1. the previous work on fans had concentrated mainly on football, a predominantly male (and considered therefore a somewhat less demeaning) pastime than that which many female counterparts invest a large amount of their lives in
2. there didn't appear to be an awful lot of Anthropological research conducted on fans and
3. the research geared towards popular music fandom was primarily conducted within the frame of popular music, cultural and audience studies respectively.

Grossberg (1992, p. 57) has stated that "affect is perhaps the most difficult plane of our lives to define...because it is, in some sense, the most mundane aspect of everyday life" and something that cropped up several times during the research and documentation of my Bachelor Thesis was both the lack of insight into and the potential importance of fandom in everyday life. In order to tap into this, I decided to devote my Master's Thesis to the subject, asking three informants to keep a diary for one week, outlining in which circumstances they either thought about John and Edward, or things related to them, and in what way these were connected to the individual's fandom life. One example that I gave was that of a book I chose to "randomly" reserve from the library. I didn't have a clue what it was about but it was entitled "The Love Song of Miss Queenie Hennessy" and was written by someone called Rachel Joyce. The twins' aunt's surname is Hennessy and James Joyce was Irish so due to this connection alone, I went ahead with the reservation. Unfortunately, I never read it because it was some kind of sequel.

For non-academic readers or those simply wishing to make light work of reading the thesis, it's possible to skip the theory section and dive directly into the results section, although I cannot guarantee that certain explanations and introductions won't be missed by doing this.

*Pantomime (colloquial = panto) is a seasonal production, rather like a musical, gathering inspiration from fairy stories or fables, often including a sensmoral message (such as Cinderella, Jack and the Beanstalk, Aladdin and the Magic Lamp, Beauty and the Beast etc) and whereby a woman traditionally plays the lead boy/man and a man plays the next-lead woman (e.g. Widow Twanky). Nowadays, these have become more and more commercialised and professional productions including well-known figures from tv and the music industry. In the case of Jedward panto, the twins played roles such as the lead female's twin brothers, and music was a mixture of that which was popular at the time and Jedward's own.

** entitled "Living Life on Planet Jedward: The Genius of John & Edward Grimes. On Fandom. And Jedward", <http://bit.ly/1ltx>

Aim/Purpose:

The purpose of this thesis is to highlight the divergent ways in which fandom can be expressed in everyday life. What does the everyday life of the fan look like? Are there certain choices we make in everyday life as a direct result of fandom and how can these, if they do exist, be expressed? How varied is fandom in everyday life? Do fans think about the twins in ways that don't directly relate to what are commonly regarded as fan activities such as going to concerts, buying music and collecting posters? Do the views held by John and Edward Grimes in any way affect fans' more deeper-level decisions such as political and ethical choices?

I argue that for many Jedward fans, the twins are constantly with us no matter what situation we find ourselves in and by continuing to build upon the work of my Bachelor Thesis, I hope to undertake measures to attempt to find out if my argument has indeed any substance and if it does, to what degree.

Disposition:

In the capacity of both academic and fan (a so called aca-fan), I have chosen to investigate how being a fan can be expressed in one's daily life, and as a backdrop to this, have included an introduction to a subject central to this specific thesis, namely Jedward. While their career is shorter than many other artists, they have worked within a lot of different areas during a six year period and I feel that in order to understand what the diary entries are ultimately about, background knowledge of Jedward is important.

A revisit to historical perspectives on fandom is included and the negative labelling of fans stemming from both academia and media alike is touched upon not only in this specific section but through the text as a whole, as historically there seems to have been more academic focus on the pathological aspects of fandom, rather than concentrating on the (possibly more mundane) aspects of fandom in everyday life.

Due to the fact that my own experiences and tacit knowledge have been used throughout the entire process, auto-ethnography, diaries as part of qualitative method and even the pros and cons of using internet in research are discussed in the method section. Even the issue of how much one should reveal about oneself when being a non-anonymous informant is touched upon in the section on methodology.

In the results section, the diary entries are grouped into specific areas and I've attempted to use relevant literature to highlight these whilst interspersing this with my own experiences and knowledge of everyday fan life. The areas I identified are: Traditional Fandom, Social Media, Music, Places, Family & Friends, Interests & Hobbies, Studies, Film & TV and Food & Drink.

Some sections include both a greater number of entries from diary keepers as well as material from other researchers but I have attempted to add a certain amount of my own comments and auto-ethnographic reflections in all parts of the results section in order to give my own view of how I experience being a fan and what being a fan means to me (i.e. my own interpretation of being a Jedward fan). One thing that is quite obvious is that for the fans included in this study, the twins are treated as being close to them (omnipresent if you like) in the things they do during the course of their everyday lives and this is also true for me.

Of course there has been a great deal more research conducted on fandom since "The Adoring Audience" (Lewis) was published in 1992 and Jensen (2014), a contributor to both the original anthology and writing contemporarily, has summarised her thoughts on the progress which has been made since then. Suggestions both from myself and others as to areas in which future research would be prudent are taken up in this last section.

I conclude that the above gives a good indication to how the twins are constantly with us in lots of different areas of life and things that we do - from being reincarnated as the Twitter-loving Twin Dalmatian teddies Edwin and Jonathon, to prawn sandwiches, to how to negotiate not being able to use Twitter at a funeral. And that contrary to a common belief which has pervaded the study of fans since the beginning (or so it would seem), that those included here are creative and all extremely happy with their everyday lives as fans.

Background:

I previously looked into the how, what, where (or rather whom), when and maybe most importantly, why, in my Bachelor Thesis "Living Life of Planet Jedward: The Genius of John & Edward Grimes. On Jedward. And Fandom.". I've now chosen to look at how fandom affects everyday life, or at least in what ways it expresses itself. Is popular music fandom embodied in our identity or do we actually just use it to make our everyday life just a little less, well, boring? This is an area which hasn't been given a lot of attention (at least not within the confines of "cultural studies", to use an umbrella term), as opposed to say football. The above also gives us a pretty good indicator as to the state of current knowledge within Social Anthropology too; while there have been some ethnographic attempts to look further into the issue of the fandom in everyday life, they have often concentrated on one single aspect, or angle, as opposed to trying to gain an insight into all activity and then sort this into corresponding categories: for example, one source I use is Anderson (2012) and while her work is very much in line with my own, that is, looking into the areas of fandom and female fans, her focus is on lifelong fandom.

In the process of writing this thesis I've attempted to find inherently anthropological theory and/or examples of previous research but these seem to be rather thin on the ground. On top of this, there would appear to be something of a vacuum when it comes to anthropological research concentrating on the everyday life of fans at an individual level. Hence, this is why I've chosen this as the topic of this thesis, which in some ways can be seen as an extension of my previous writing wherein I, whilst including myself in the work using auto-ethnography as method, established the reasons as to why we informants were fans.

Here, I concentrate on how this fandom expresses itself in everyday life and in order to procure information about this, I asked three Jedward fans to keep a diary for seven days, chronicling when they thought of the twins, either directly or when something which they associated with them happened or was experienced. With a view to giving the respondents an idea of the kind of material I was looking for, I kept a diary myself, also for a seven-day period. The informants were asked to record when they thought of the twins, in what kind of situations and why and although the results weren't exactly surprising to me, my tutor exclaimed that it was almost as if we were in the throes of a new romance. One major difference between most of the literature on fan studies and the situation of the informants here is that we've all met John and Edward on multiple occasions and had conversations with each of them separately. Also, these encounters have not necessarily been in conjunction with formalised encounters such as Meet & Greets. And perhaps this is one of the things that makes it even easier as a Jedward fan to incorporate the twins into our everyday life: we've stood next to them, had some kind of physical contact, had conversations - some of us have even been underwear shopping with them! - and therefore it's even more natural to imagine them beside us in our everyday lives.

Whilst working on my previous thesis in Social Anthropology, much of the literature concentrated on two things:

1. the portrait of the fan as a deviant
2. the lack of research on fandom from an individual perspective (as opposed to, for example, audience studies), especially in regards of how fandom is expressed in everyday life.

One way of approaching the question of why we find celebrities so interesting and exciting to be around can be found by looking into the way we as humans structure such situations in relation to ourselves. Levi-Strauss, according to Fiske (1990, p. 17) claims that in an order to attempt to make sense of our basal milieu we create contradicting pairs whereby associated groupings are used to make opposing dualities. However, things not being equal, there are a certain amount of phenomena which cannot be neatly tucked away into these categories of opposition and in much the same way as some scholars have attempted to use Lacanian Psychoanalytic theory to explain why we create fantasies when experiencing things that don't fall into binary categories, not least the forbidden (see Stephen Hinerman, 1992, pp. 107-132 for an example of this pertaining to Elvis), Levi-Strauss (in Fiske, 1990, p. 17) explains that in order to try and make sense of these "inbetweeners", in much the same way as nature cannot simply be broken down into black and white, despite cultural attempts to place such things in neat categories, we consequently allocate them the role of the sacred or taboo.

Fiske (1990) gives the example of such legendary creatures as zombies which fit neither into the category of living nor dead. As a consequence of this boundary crossing, rituals are basically universal and in an attempt to make the progression from one category to another as painless as possible, this gives rise to the state of the "betwixt and between" as used by Turner (1967), something that Reijnders, Spijkers, & Roeland (2014, p. 152) also mention in conjunction with Meet & Greets. Bearing in mind that there is an abundance of these anomalous phenomena, Fiske (1990, p. 124) claims that each time a paradigmatic shift takes place, we become one step closer to making a more substantial version of the abstraction involved. This way of reasoning can be placed in relation to how we see celebrities and other people who are given an almost sacred position in modern Western society and, furthermore, how meetings with these mythical creatures can fall into the betwixt and between as mentioned above: they are indeed human beings as we are, but at the same time, there is something special about them.

Another aspect which Fiske (1990) highlights is that with industrialisation, not only did a shift in the means of production but also major shift in society take place; instead of suburban "tribes", with corresponding myth-building, this function also changed and has now been taken over by the mass media. However, the objects of these myths are not set in stone either; whereas in one instance science may rule over religion, in another, the situation may be converse, or indeed a third factor may be added to the equation, casting a shadow of doubt as to the accountability of the original two. For example, babies surviving a fall into cold water after remaining there for 5-6 minutes, has previously been hailed a miracle. However, it has now come to light that babies have an inbuilt mechanism for holding their breath so they won't choke when breast feeding and in general, more and more evidence has come to light that decreasing body temperature (in neonatal babies and cardiac arrest patients) is good science.

Duffett (2013) claims that analysing fans is a relatively new area of research, at least within popular music studies, and attempts to highlight what is *still* missing from the puzzle as well as suggesting ways of eradicating, or at least narrowing, this gap in knowledge. Due to the fact that we are so bogged down in the current directions in which our research takes us, Duffett argues, we are often deficient when it comes to broadening our horizons and steering our work into alternative areas, that which he calls "undiscovered territories" (p.300). One area where researchers have gone wrong is by assuming that fans are primarily young people, according to Duffett (2013). We've had no problem in accepting the internet as an opportunity to cast our nets further when it comes to the

number of fans we can access and see for ourselves what they actually get up to, but this, he states, has in turn lead to everyone treating fan studies as something that was invented at the same time as online activities began to become popular.

As is usual nowadays, we fans enjoy using social media to keep up to date with what the twins and other fans are up to. There are innumerable studies conducted and papers written on the subject of social media (or social networking as it is also known) but the ones I've encountered give the impression that the authors are either making too much of an effort to try and make their writings distant and analytical vis-à-vis the media (or content) at hand or aren't habitual users and therefore give the impression that they aren't exactly sure what indeed they are attempting to describe, and, just as importantly, to whom. Which makes my role in this rather complicated: I use a number of social media platforms daily and if there's something I don't know about or understand, I google it. The question is how much of this "silent knowledge" (e.g. that retweets with hashtags count towards trending on twitter) I should be explaining and more to the point, what part of this is it actually necessary to convey? In an attempt to address this quandary, for those who don't harbour this silent knowledge, I've included a brief introduction to the social media platforms mentioned during the course of this piece of work (see Appendix 1). The reason I've chosen to include it as an appendix is as not to detract too much from the flow of that being written.

In nearly all the literature I have used here, there is a cry for more research to be done on fans, not just in everyday life but also on patterns of consumption, an area which has also gone relatively untheorised. I'm not entirely at ease with using the word consumption as to me it is rather imprecise as well as giving those doing the "feeding" more agency than the fans themselves. It also points to the economic gains that can be made by selling (in this case) music and brings to mind the stigma still attached to being a popular music fan. However, I can't actually think of another word to replace it. So, it will be used throughout, at least when I can't find another suitable phrase to replace it with, but I would like the reader to try and bear these reservations in mind when "consuming" this thesis.

Given the above, it would appear prudent to delve into the question at hand but before doing so, it is important to stake out some parameters: who we are talking about and what has happened so far.

A Brief Introduction to Jedward (Update):

So who ARE Jedward? John and Edward Grimes are 24-year old Irish identical twins who originally shot to fame in The UK X Factor in 2009. They have done a range of different things other than music, such as modelling and work within TV as well as different kinds of media production and are well known for their charity work. The Jedward fandom has also developed over the years and today they have 680k followers on Twitter. During the past 18 months they've released new material which has been skilfully written, produced and marketed by themselves. They are not only appreciated for their artistry, however, but also for their personal qualities.

John and Edward have spoken out about the fact that they were bullied at school for being different, a subject they are very passionate about, both when it comes to supporting fans who are going through the same thing as well as actively taking part in campaigns against bullying and child abuse (e.g. ISPCC, ChildLine, Children in Need, Anti Bullying Pro). They also are big animal lovers, having several dogs themselves, two of which, Blaze and FijiMouse, have their own Twitter accounts; as animal cruelty and abandonment are also issues they take a strong stand on, it's not surprising that they have also been involved in campaigns for ISPCA as well as a Dublin shelter being visible at the yearly pantomimes in order to try and find homes for their dogs. Amidst much disgruntlement from certain quarters, John and Edward have begun charging for Meet and Greet packages which include gifts and concert tickets as well as a photo and a chat. However, money from these has been donated to charities (for example @JoinOurBoys). They spoke out on the matter of the marriage equality referendum earlier this year, urging people to vote yes to gay marriage, a law which was later passed. They recently took part in the ALONE Ireland Christmas 2015 campaign, a charity which wishes to break the isolation felt by many older people at this time of year.

The twins' best friend is American actress Tara Reid, who they met and connected with while they were in the Big Brother house. Ed Sheeran also "gets them" and insisted they be allowed into the Green Room with him at the 2014 Much Music Awards in Canada. On 15th May this year John and Edward took part in the annual Life Ball, an AIDS charity run by Jean Paul Gaultier, where they modelled on the catwalk. They performed at Blackpool Pride at the beginning of June as well as embarking on a European airport tour, meeting fans and spending a few hours with them at each location (they visited Arlanda Airport in Stockholm on 25th June). It was announced on 8th December that they will be embarking on the "Jedward World Peace Tour" visiting 19 cities in 12 different countries during a seven-day period in January 2016.

The first three of their self-written songs are Free Spirit (April 2014), Ferocious (October 2014) and Make Your Own Luck (January 2015). In July of this year, they released the fourth track from their own collection of songs, named "Oh Hell No" from the movie "Sharknado 3" in which the twins have a cameo and Tara Reid reprises her role as April Wexler. The video for "Leave a Mark" became available in July with the track itself released on 14th August 2015. Since then, Jedward have played several festivals in the UK as well as guest appearances on a number of TV shows and were be back in Blackpool once again to switch on the Illuminations in September and at the beginning of October for another performance.

One area which is not in itself the main focus of this thesis (but is to many, including myself, at the very heart of fandom communication and interaction) is social media and the internet as a whole. John and Edward became actively involved with social media at a very early stage in their careers; Jedward (@PlanetJedward) have been active on Twitter since November 2009 and also have a popular You Tube channel named JedwardTV. Live Twitcams (Tweetcams as the twins refer to them, even called Twincams by fans) have now been replaced by the occasional hangout on Google+. These three formats have formed the basis of social media interactions between fans and Jedward from the beginning of their career in 2009. The twins previously followed fans on Twitter until "The Unfollowing" on 6th July 2012 which John and Edward explained was to make the fandom more equal but fans who received direct messages from the twins this summer have found that it's now possible to send direct messages back to them.

The twins' Twitter interaction did decrease at one point in time, but is now quite regular and there have been a number of trending campaigns which were launched over the summer. There are also Twitter groups where the twins interact directly with fans. I'm part of the Swedish one, which has around 30 members, including my social media savvy teddies Edwin and Jonathon Dalmation-Doggies (more about them later). Jedward are also active on a large number of social platforms around the world as well as two of their dogs, Blaze and FijiMouse, who have their own Twitter accounts.

See Appendix 2 for a full list of Social Media platforms that Jedward are active on as well as a brief explanation of what these are and how they work.

The History of Fandom Revisited:

Looking Back:

Vermoral (2014) reflects over the factors that have influenced his own fandom research, beginning in the 1970's with looking into celebrities and power, although by the end of the decade, he'd started his research which formed into the book "Starlust", published in 1985. By this stage, he'd turned to ambivalence as the explanation for fan behaviour vis-à-vis the relationship fans had with their idols, seeing it as "integral to fan subjectivity" (p. 87). Previous to the late 1980's, Weber's Theory of Charisma was used to explain the pull of celebrities (p. 88) but this underestimated another force on the side of the fans, that of agency. Vermoral (2014) states that it was at this point that he began to look into fandom from the perspective of the fans themselves and theorised that projection onto the "tabula rasa" (own phrase) of a celebrity as well as belief were the driving forces which make fans tick. He also went about seriously stalking Kate Bush in order to try and get inside the head of a fan, or at least in the same mindset.

It was around this time that Morley (1990, cited by Vermoral, 2014, p. 90) published a book in which he used the same theoretical perspective as Vermoral had when researching "Starlust" but here applied it to TV audiences instead. This caused an argument between the two as Vermoral wondered at what he saw to be the "lack of analysis" (p. 90) in Morley's work, to which Morley replied that when it came to researching fans, it wasn't possible to use the fans per se, other than one was forced to study them as subjects rather than seeing them as informants. Here, Vermoral (2014) takes up the issue of what he calls "literary sociology" which I suppose could be likened to "armchair anthropology" in some respects, except there are different reasons behind the two, the former due to not wanting to get down and dirty with the locals, so to speak and the latter more a question of time and money. However, Vermoral (2014) claims that since the appearance of the Romantics, two major shifts in society have taken place, namely the creation of the cult of celebrity and an interest in psychoanalysis. According to the author, popular culture and psychoanalysis found each other right from the start in 1915 and this came into its own in the 1990's whereby, by probing in the traumas of the past, people were offered a chance to discover who they really were, deep down, and to publicly sell their story to anyone prepared to listen to, or rather pay for, it.

1992: An Important Year:

Busse & Grey (2011) state that things have indeed come a long way forward since fan studies made its debut: they don't actually pinpoint an actual time, other than start where my own previously visited history of fandom began in earnest which is roughly around the same time as the work presented in Lewis' anthology "The Adoring Audience" (first published in 1992) which included work by Jenkins and Fiske respectively. Jenkins (1992, in Busse & Grey, 2011, p. 425) paved the way for fan studies conducted by aca-fans or fan-scholars, depending on which semantics one prefers).

Here, Busse & Grey (2011) wish to trace how the study of fan communities has changed over time, both methodically and theoretically investigate what happens when the psychology of fandom and increased attention by the music industry respectively result in fandom as a collective pursuit being placed backstage. Two, not entirely independent, aspects of fandom that the authors pay particular attention to are investment and involvement. An underlying current here is the "political and social implications for audience studies" (Busse & Grey, 2011, p. 426). They also point out that results from fan studies are regularly taken to be applicable to audiences at large. An advantage to this is

said to be that fans tend to welcome anyone interested in allowing them to speak about their favourite subject with open arms. Upon saying that, they note that related topics, such as anti-fans and so called "high culture fandom" (p. 426) as well as international fan groupings and the demographics of these are well worth paying more attention to.

Three major works within the area, which coincidentally all came in the same year, that is, 1992 (Jenkins, *Textual Poachers*, Bacon-Smith, *Enterprising Women* and Penley, *Feminism, Psychoanalysis and the Study of Popular Culture*, all Busse & Grey, p. 428) formed a general consensus that fans were not only active members of the communities to which they belonged (though if they weren't, there wouldn't really be any communities to be active in, would there?), but were at the same time fully able to question their own way of behaving i.e. were self-reflexive. Up until this point, one of the main things that had been established was that fans take texts and adapt them to their own means (rather than passively taking whatever is thrown at them) as well as studying fandom on a more personal, individual level, that is, they are more than just a mass of people with a common interest to bind them together.

Hall's Incorporation-Resistance Model (1973 {1991}, Busse & Grey, 2011, p. 427) states that there is more to consumption than the passive acceptance of material. Seen as being the *crème de la crème* of discerners, fans became the standard subject in this type of research. However, Abercrombie & Longhurst (1998, Busse & Grey, 2011, p. 428) have hit back at the Incorporation-Resistance Model accusing it of clumping all receivers into the group of reactives and as an extension to this, they introduced the "Spectacle Performance" paradigm, viewing audiences as having agency as well as the act of partaking in one affecting the construction of identity.

Moving Toward the 21st Century:

Fast forward almost 15 years and the discipline had gained enough momentum to see Jenkins (2006a, Busse & Grey, 2011, p. 425) looking into Convergence Culture (the name of both his theory and works), in which he places the behaviour of fans into mainframe culture. In his 2006a work, Jenkins scrutinised the media industry and the way what he calls "affective economics" (Busse & Grey, 2011, p. 425) are more often employed as an effort to ensure that fans become and stay even more attached to a host of fan objects: no longer is going to a concert and buying a t-shirt suffice, other than fans are encouraged to go the whole ten yards, with wallpaper, ringtones, following artists on social media platforms etc. In "Convergence Culture" (2006, Busse & Grey, 2011) Jenkins also draws parallels between mainstream and subculture and plots how the latter tend to follow the former in terms of development of marketing strategies, albeit initially in a somewhat downscaled version. He notes that one major difference between the two, however, is to be found in the distinct lack of shared past, perpetuation and semblance of character in subcultures.

Jenkins (2006a, Busse & Grey, 2011, p. 430) maintains that studying fans in the traditional arena benefits the understanding of both groups involved in convergency culture and notes that there has indeed been somewhat of a developmental shift of focus in his own research; while no longer feeling compelled to justify the existence of fan studies per se, and overturning the stereotype of the pathological fan, he now wishes to broaden the boundaries of what the discipline deems "researchable" (own quotation marks). Maybe this is where the anthropological aspect is needed to a greater degree? Anderson (2012) too explains that there has been somewhat of a paradigmatic shift within ethnography towards the subjective and exemplifies this by stating that Jenkins was in fact influenced

by "new directions in anthropology" (p. 19) whereby the relationship between subject and scholar became to be seen as an opportunity rather than a liability. This is noticeable in other cases, for example, Hellekson & Busse (2006, p. 25, in Anderson, 2012, p. 20) who note that their ability to portray fandom is given an added dimension by embracing subjectivity and by subsequently allowing it to illuminate things rather than it leading them to tread in muddy waters as was previously deemed to be the case.

One important area where present work falters, according to Busse & Grey (2011), is the area of geography: on the one hand, fans studies have been an Anglo-Saxon undertaking, as Reijnders, Spijkers, & Roeland (2014, p. 151) also point out, with Japanese and KPop fandoms now gaining some recognition. On the other hand, this has brought to the fore the fact that fandom is expressed in different ways, not only between fandoms but also different countries and possibly different demographical sectors. After reading books about the Japanese music industry (Lundqvist, 2004) and KPop (Mellerstedt & Stillman, 2013) respectively, I find many of the ideas a mixture of rather mind-boggling and regimented practices. For example, who introduced the idea of customising fans (the waving kind) to show one's allegiance to different artists and how do these fans (the screaming kind) stand in line for so long without toilet breaks?

During the 21st century, Hills (2002) and then Sandvoss (2005) (both in Busse & Grey, 2011, p. 428/9) having looked into how fans are as individuals, included psychological and motivational factors in their fan theorisation. Sandvoss looked further into the ability of fans to use texts upon which to project an extension of themselves, together with the ideas and values they hold to be important. So, a major focus of interest in all the three abovementioned works was to trace how individual fans relate to fan objects.

The irony of the whole mainstream (industry-run) vs subcultural (fan-run) situation, according to Busse & Grey (2011), is that without the organisation and (ultimately) the economics of the former, the latter risks falling by the wayside even if there are a number of dedicated fans doing their hardest to keep things afloat. This is something which has been seen with Jedward insofar as after parting with Louis Walsh as manager and Universal as record company, many commercial radio stations simply won't play their music. I've spent some time looking into this myself and found out that even in Sweden, 13 of the commercial radio stations are owned by the same multi-national media concern, that is, SBS Discovery and I've even contacted some of these with the request that they play Jedward's new music, only to be told that they aren't on their current playlist, this being the reason I contacted them in the first place! Without vast amounts of money to buy airtime, no-one gets to hear the music and so no-one can show that there is a demand for it either. The stuff that the twins have written themselves is extremely good. I'll admit, I was a bit worried that I might not like it. For example, I generally hate rap which I presumed was due to the fact that I belong to a pre-rap generation, as well as what I consider the misogynic and sexist aspects which appear to be inherent to being a successful rap artist. However, I have to admit, "Oh Hell No" is different because it's musical, has a message which I can more easily relate to and moreover, in my opinion, it's tons better than a lot of the songs that are played several times an hour on basically all the commercial stations. But hardly anyone gets to hear it because Jedward aren't owned by the same conglomerate that in turn own the biggest part of the entertainment industry globally.

Busse & Grey (2011) claim that fans "humorously distinguish between Fandom-Is-A-Way-Of-Life and Fandom-Is-Just-A-Goddamn-Hobby" (p. 431), neither of which I've actually

heard before. A (thankfully smaller) faction of the Jedward fandom are more busy arguing about fans who think they are friends with the twins or whether or not grannies fancy them (now an official term, if one is to believe one of the current "we're-Jedward-fans-so-let's-hate-on-them" accounts on Twitter, which went on "private" after they were asked to refrain. Like Twitter can't see what they write now...). However, there is somewhat of a paradox here: when the industry has control of things, they may be more well-organised and of a higher quality, for example, but at the same time, this can for many see the end of less "outside the box" or creative exploits as well as a certain amount of censorship (some chat rooms are moderated for example) as well as less dedicated individuals coming in and being negative or even downright abusive.

As to date, there is no consensus as to which group fan studies should concentrate on: the die-hards or others (Hills, 2002, pp. ix/xx in Busse & Grey, 2011, p. 433) or in Jedward fandom terms, randoms or regulars (which are explained on p. 41). The authors themselves are of the opinion that the fan as a member of a community should be the focus of study, not least because media convergence theory has overseen this group as an important source of information about how contemporary fan culture has the ability to "employ and create social publics, and manipulate and alter social network engines to their needs" (p. 433), the latter not necessarily being a conscious decision. Busse & Grey (2011) therefore conclude that one cannot simply regard community and affect as being continuous and state that by incorporating both factors in researching fans, it's possible to catch nuances which are indiscernible when treating them as one and the same.

Duffett (2014) claims that the idea of audiences as culturally separated, alienated masses stems from a backlash against commodity culture which took place during the mid 20th century (e.g. Adorno, 1938 {2002}; Horton & Wohl, 1956; MacDonald, 1957; Marcuse, 1964, all in Duffett, 2014, p. 1). The eagerness shown by audiences could only be down to three things, it was said, these being, in no particular order, obsession, (sexual) repression or a failed attempt to achieve serenity. A few decades later saw a number of major societal shifts which led to the re-examination of these assumptions as the age of consumerism dawned in the late 20th century, parallel to and in conjunction with the spread of internet for the people. Napster, according to Duffett (2014), was one of the most well-known forums used for the spreading of illegal music (in much the same way as The Pirate Bay became the film equivalent, own note). Neither of these practices were exactly new, they just hadn't taken place online and as swiftly previously. Duffett (2014) points out that a result of this is that the distinction between musical laymen and specialists is now more difficult to ascertain. This may have, at least in part, facilitated the twins' transition from a regimented record label act to the singer/songwriters they are today.

There are several more things that, according to Duffett (2014), haven't changed in the years since the internet became a household thing, such as the "fascination with music, various romantic and folk ideologies (curious as to what he means here), an emphasis on the star system, a tendency of fans to form social communities, to pursue shared concerns, and to follow characteristic practices" (p. 4). He adds that most of those researching media fandom have failed to address music in general and popular music especially, and claims that this is due to two specific things, namely that the majority have a background in television studies whilst those who do have popular music as their speciality have generally fallen into one of two subject categories, these being musicology (looking at texts) or sociology (looking into production and distribution) (p. 6). Thompson

(1990, p. 1-2, cited by Vermehren in Grenfell & Kelly, 1999, p. 190) however claims that media studies has been ignored within the sphere of sociology, the discipline itself in turn regarded as less important than say, political science or economics.

According to Hesmondhalgh & Desmond (2002, p. 5/6, cited by Hassan, 2014, p. 55), popular music and cultural studies respectively have worked together to produce a “new form of cultural sociology”. Ruddock claims that in the wake of the Chicago School, a more anthropology-based interpretation of culture has been endorsed and subsequently pursued, with Hall (1980, here p. 56) looking into how culture can be expressed in everyday practices. For example, when it comes to older females, fandom is often more a subtle thing, at least to outsiders, compared to the usual younger fans who are often the focus of fan studies (Vroomen, 2004, p. 243, cited by Hassan, 2014, p. 58).

Fandom: Internalisation & Projection:

Sandvoss (2008) is yet another scholar who questions the negative label given to fandom. He suggests that it may be a way in which the media can demonstrate its control and what it is capable of as well as creating an “other” on which to offload fears of modern society, in much the same way as Jensen noted in “Fandom as Pathology: The Consequences of Characterization” (1992, pp. 9-29). Sandvoss (2008) also brings up the fact that fandom is often blamed for man-made, so to speak, atrocities such as school shootings and other criminal activity rather than looking to the person(s) who are responsible or society as a whole. He notes further that structure was initially what scholars of the then popular audience studies were most focused on but claims that this obsession with structure needs to be balanced with agency in order to give a better picture of fandom, something which has been shown in “increasingly ethnographic and autoethnographic studies” (Sandvoss, 2008, p. 2). He points out that fandom and fan theory are presently deemed to go hand in glove with consumption at the same time as fandom itself is now regarded as an innate part of all areas of daily life. Sandvoss also places value on the ability of scholars to be well-versed in what they are actually studying as well as realising “the profound theoretical and methodological implications” (Sandvoss, 2008, p. 5) of being an aca-fan.

Sandvoss has a problem with Fiske’s “normative definition” (1992, p. 30, in Sandvoss, 2008, p. 7) which would see those without power using fandom as a means of resistance, a self-fulfilling prophecy as far as Sandvoss is concerned, and while he concedes that Fiske has taken into account that class, gender and ethnicity don’t necessarily come into the equation, Fiske only said this to be true of football and not other popular cultural arenas. Sandvoss claims that taking a step beyond this normative definition doesn’t have to be a particularly arduous procedure and suggests that consumption is the key, both from an analytical viewpoint and as a marker from the fans themselves. Thus, Sandvoss (2008) wants to concentrate on defining fandom by focusing on the observable, “a definition of fan practices that precedes normative evaluation” (p. 7) and states that consumption on a frequent basis fits the bill, not least because fans themselves point to consumption as an indicator of their fandom.

He goes further to explain that identifying oneself as a fan in no way guarantees that the person in question has a certain level of affect, as Grossberg, (1992, in Sandvoss, 2008, p. 6) has theorised (mentioned on p.1 of this thesis). My own reflection here is that while it may be difficult to gauge affect, at least without the use of a visual analogue scale, this is one of the most overt things about being a fan that I know, at least based on my own observations, even if it may be expressed differently in different parts of the world.

The likeness of practices between fans of different things is a relatively untouched area and Sandvoss, when writing in 2008, goes as far as to say that this has in fact been celebrated by some scholars, citing Rodman (1996, in Sandvoss, 2008, p. 8) as an example and further, claims that there are universal aspects of fandom irrespective of fan object and it is upon these that we should concentrate.

Moving onto how fandom can be internalised by fans, Sandvoss (2008) points out that it can be difficult to see the fan and their object as two independent entities, this being, yet again, something which is echoed by fans. However, this poses a conceptual dilemma: while being outside the body, an affinity with the fan object causes it to be experienced as an inherent part of the self. Sandvoss (2008) attempts to explain how this can be handled on a theoretical level by introducing us to the idea that fandom is self-reflective and, like others before him, he uses the concept of narcissism.

Sandvoss (2008) introduces us to yet another way of conceptualising self-reflection and points out that this is at once conscious and unconscious. According to this way of thinking, the fan and fan object are congruent with each other (2008, p. 102). Going back to Narcissus' misrecognition, Sandvoss (2008) states that the fan instead projects themselves onto the fan object and that when this has taken place to a certain degree, then the object is no longer distinguishable from the fan. This projection is aided by the fact that the fan finds parts of themselves mirrored in the text in much the same way as Reijnders, Spijkers, & Roeland (2014) talk of the fans of Borsato absorbing his texts (p. 161, for example). Sandvoss notes that what is interesting here (though perhaps not that strange, own note) is how many different interpretations and variations of the fan object can be created stemming from the above.

Basically, what Sandvoss (2008) means (taking extra care to note that Narcissus himself was unaware that what he was falling in love with was his own mirror image) is that there are two ways in which this is apparent. Firstly, there is the idea that consumerism fosters narcissism and that, in the words of Abercrombie & Longhurst "narcissism involves an imagined performance in front of others who constitute an audience which is focused on the narcissistic self" (1998, p. 93 cited in Sandvoss, 2008, p. 97). Here, Sandvoss points out that fans use different objects to convey their fandom and I presume that my "JE" tattoo and the necklace I always wear with these initials on it could be construed to be an example of this.

An alternative view to this, however, states that because not all fans *have* an audience to perform in front of, they themselves are the audience. Sandvoss says that this view is "neither in the psychoanalytical nor the sociological interpretations of narcissism" other than based on McLuhan's work (who, incidentally, noted that the words narcosis and narcissistic have the same etymology) (1964, in Sandvoss, 2008, pp. 98/9). Basically, because of the communication mediated between fan and fan object, the boundaries between the two cease to exist and thus the object can even come to play a lead role in the fan's identity. Anderson (2012) states that Sandvoss' fan texts contain parallels between the way fan idols and fandom objects are seen as a broader boundary of the self, which is pretty much in line with my argument that we don't necessarily separate direct and indirect contact with the twins as part of them is constantly with us.

Sandvoss (2008) states that this would fit in with the instances where the fan object receives priority over other activities (which is not unusual among fans and this is borne witness to in the results section here) and is often viewed as being like a member of the

family, whether live or dead. Doss (1999, in Sandvoss, 2008, p. 100) notes that Elvis is regarded by many fans as a relative or at least a dear friend to them (similar to Hinerman, 1992). Wise, for example, speaks of "overwhelming memories of warmth and affection for a very dear friend" upon the death of Elvis (1990, p. 395, cited in Anderson, 2012, p. 98).

The Role of Edwin & Jonathon Dalmation-Doggies:

This brings me round to the question that hit me only days before my tutor actually posed it: are my Twin Dalmatian teddies, suitably named Edwin and Jonathan, actually substitutes for John and Edward? To be honest, I'm not entirely sure. I'm a confirmed bachelorette and can get really annoyed after only a short time of being visited by friends at home because I can't go about my business as usual and cherish my independence to the point that I'm not even sure if I'd relish having to spend time on a real dog, let alone two twenty-somethings on a regular basis. I don't talk to the dogs as if they were the twins, other than as if they were the personalities that I've created for them and communicate via their social media accounts (Twitter, Facebook, Instagram & Vine, Google+, Ask.fm and You Tube, to date). Jonathon is a thinker, has a dry sense of humour and a squirrel phobia. He also likes trains and technology. Edwin, on the other hand, is very spontaneous, takes drawbacks with a shake of his tail (although he's very good at sulking if he doesn't get his own way), is extremely mischievous (which leads to either both of them being in bother or Jonathon stopping him from doing dangerous things like running off into the bakery at the supermarket) and is more of a Mummy's boy. He is rather fascinated by electricity and tends to play with lamps.

However, their sleeping patterns differ and here's where the twins do come into it. There's a twitcam from when John and Edward were in Singapore in where John is singing and dancing with loud music on the laptop at the same time as Edward is asleep and only stirs every now and again. In the end, Edward wakes up and says "oh you're joking me, oh my god" (<https://youtu.be/LH4Exqxxj5A>). Whether Edward was annoyed at being woken up or annoyed at missing the twitcam has never been established but this gave me the idea that Edwin could sleep on a clothesline while Jonathon is light-sensitive and puts his ears over his eyes when he goes to sleep. Upon saying that, he does like his naps, does our Jonathon and on the dalmatians' bio on Twitter it says "if Jonathon was a rapper, he'd be called Sleepy Rascal" (which has actually led to a lot of rap & other music accounts following them). Basically, Jonathon is the academic Bethany, Edwin the fangirl version, something which **doesn't** reflect John and Edward. I just have to be careful sometimes because there are certain turns of phrase that the doggies use that I find myself using in real life; Pah! and hehe being just two examples.

The Future of Fandom?:

In the foreword of "The Adoring Audience" (Lewis, 1992), Jensen hit out at the view of fans as lonely, obsessive and hysterical and pointed out that there were several parallels between those with an emotional investment in the work they do i.e. scholars, and those who are instead fans. Upon writing a follow-up to this, some 22 years later (2014) she speaks of the numerous comments still made by incredulous colleagues and non-academics alike when they discover her area of expertise and how they tend to treat it as if it were not quite, well, something to research.

Jensen (2014) goes further to state that since the use of internet has become more or less an everyday thing, at least for a lot of fans, her insight into the comparison as outlined above has become even more apparent: one can now more easily survey the work done

by fans who are as knowledgeable about and as precise as academics. By drawing these parallels of the fan doing research online and being graded by fellow fans, Jensen rhetorically wonders if academics are then too "social misfits" (p. 216) as well? Maybe we try to cover up our insecurities and emotional problems by burying ourselves in the university lifestyle instead of the fandom ditto? She hastens to add that until the hyphen is taken out of phrases such as "aca-fan" there are going to be continued schisms between the two: instead of viewing one's stance as performance vs. theory orientated (p. 217) Jensen encourages us to continue interpreting and theorising and see the whole picture before one's eyes and not be afraid to express this in our analyses rather than getting bound up in the more pretentious (and often prestigious) subject, we vs. them attitude to studying fans, à la Vermoral vs. Morley (see p. 11). This means we must integrate both the expressive and the instrumental, blending the social, cultural, political as well as the forming of meaning, identity and boundaries, according to Jensen (in Duffett, 2014, p. 218). She warns that by concentrating solely on expression we risk seeing fans and what they practice as something foreign to us but on the other hand, too much emphasis on the instrumental side of things leads us into missing the wood for the trees i.e. ignoring what fans tell and show us and deciding we know more about the real reason behind their actions than they do. She sums this up in a kind of worst-case-scenario whereby we use fans and fandom to facilitate an academically appropriate version instead of using what fandom is to fans.

Duffett (2013) wishes to look further into the role of researchers on the subject of popular music studies as well as pointing out areas which they, at least at the time of writing this book, had remained under-investigated. He states quite simply that "researching fandom---is therefore an opportunity to pursue an empathetic *and in some ways autoethnographic form of scholarship*" p. 300, own italics) and adds "there is still so much that we do not know about popular music fandom". So, according to Duffett (2013) we now have the breadth but not the depth and seem hell-bent on conducting practically all research online, despite the fact that, believe it or not, not all fandom is enacted via computer-mediated interaction.

Also presented is the idea of "bereavement fandom" (p. 302) whereby we become more attached to an artist that a loved one enjoyed (Duffett, 2013). My grandmother loved Frank Sinatra apparently, something I didn't really comprehend until "My Way" was played at her funeral and when offered to choose which of her CD's I'd like to keep when she'd passed away, I found not only music by Sinatra but other big band singers in her collection, music which I myself totally love. I just wish I could ask her what she thinks of Jedward; she used to watch X Factor and I know she watched it that autumn before she died on 8th November 2009.

The "hard problems" issue which Duffett (2013) introduces us to is more a question of areas that are methodologically difficult to research. He brings up the so called fish-in-water effect insofar as fans are presumed to be so engulfed in their fandom that they find it difficult to express anything other than what we already know (not sure I entirely agree with this to be honest). There's also the issue of not being able to recapture when we first became fans, because to do this, some period of time must have elapsed before we know we are fans, and during this time span, we've already managed to re-write our own history, so to speak. We can never go back to that point in time and re-live what actually happened. The same goes for ending fandom; most people don't just suddenly wake up one day and say "nah, not interested anymore" completely out of the blue. But

somewhere along the way, something related to the fandom gave us enough positive feelings that we were willing to emotionally invest. What was it that changed? Ultimately, this is presumably a series of events rather than one single episode, and even if one single episode may be the thing that makes us say "no more", it's likely this was the final straw that broke the camel's back.

Theory:

What is a fan?

Sandvoss (2014) quotes himself as defining fandom as the “regular, emotionally involved consumption of a given popular narrative or “text” (Sandvoss, 2008a, p. 8, 2014, p. 128) though he’d now prefer to use the word “engagement” rather than consumption, which seems reasonable: the investment may be emotional rather than monetary.

Hills defines fan cultures as "formed around any given text when this text has functioned as a primary transitional object in the biography of a number of individuals who remain attached to this text by virtue of the fact that it continues to exist as an element of their cultural experience" (2002, p. 108, cited by Vermehren, 2011 p. 429).

“Fandom is a process of being; it is the way one *is*”

Cavicchi (1998, p. 59 quoted in Sandvoss, 2008, p. 101) who is also responsible for:

"A role born in rock music performance" (1998, p. 188, in Duffett, 2014 p. 157).

"Fandom is a cultural conviction that combines a threshold of affective engagement with, variously or in combination, musical appreciation, music practice, celebrity-following, social networking, dancing, collecting and self-expression" (Duffett, 2014, p. 7)

So, what *is* a fan? After considering the above definitions as well as following Hills' reasoning and dismissal of most of them in "Fan Cultures" (2002), I've attempted to create my own:

"An individual who singularly and/or in a group setting actively consumes a certain cultural medium because they find it pleasing (for example, but not limited to film, music, sport, literature) and which enhances their quality of life in some way in doing so. The act of being a fan is mostly universal, not necessarily connected to economic or mass medial factors and displays no hard and fast demographic patterns" (Tipping-Ball, 2015).

An explanation is in order here; in the above, I wanted to define a fan as something not necessarily exclusive to the Western idea of what fandom is. This includes the fact that fandom can be practiced either by one or several persons and that it can cover a wide range of activities, for example, some people may consume the texts of a particular shaman to the same intents and purposes as I consume the texts of Jedward and this is where the latter part of the definition comes into its own: it is something which gives them enjoyment and may lack a fiscal component. Interesting to note is that Duffett's 2014 definition is almost identical to the sentence I use when listing the fan activities that the four of us who kept diaries regularly pursue which can be found under the heading Traditional Fandom in the Results section of this thesis (see p.48).

Moving away from the issue of definition and onto a more general approach to fandom, one question which is prudent to ask here is: IS popular music fandom embodied in our identity or do we actually employ fandom to make our everyday life just a little less, well, boring? As a fan, I am in some circumstances acutely aware of how fandom shows itself

in “insignificant” ways and not only that, but in ways that are extremely difficult to convey to an outsider (at least without over-elaborating or trying to convince the person in question that it is indeed something interesting/funny/of importance). One example is when Blaze began tweeting whilst I was out at a mall together with my friend who I was staying with in Stockholm; trying to explain why Blaze has a Twitter account and why it was imperative that I answer straight back was no mean feat - and this to a person who has a collection of tens of thousands of CD’s and records. One could argue that I spend all day thinking about Jedward due to the fact that I’m in the process of writing a thesis about the subject, but I’ve attempted to keep this aspect out of my diary. I also have two teddies named Edwin and Jonathon who are twin dalmatians who I treat more like pets. Edwin & Jonathon can be found on social media (Twitter, Facebook, Instagram, Google+ and Vine) and they too take up a certain amount of my time as well as being directly related to fandom, but I’ve only included them in my diary when directly associated with my fandom activities.

Stone (2007) has looked into “how football culture affects individuals’ notions of self-identity, belonging and interpersonal relations” and as a means of exploring this, he uses the work of Bauman (2000), Butler (1990) and Maffesoti (1996) (all p. 169). In much the same way as much popular music research has been undertaken with fans who are in the zone i.e. at concerts and artist-related events, Stone argues that the same holds true for football research. What he wishes to investigate, in much the same way as myself, is how fan identity pervades life on a day-to-day basis away from events related to practising one’s fandom.

He goes on to explain that while such events as football matches do play a large role in the lives of many fans, it is the mundane, the everyday, the “enactment, internalization, embodiment and contestation of structural influences” (Stone, 2007, p. 190) that ultimately helps form and mould the identity of fans. He also takes a closer look at Robson’s (2000, in Stone, 2007, p. 171) “experiential symbolisation” whereby the self and cultural become one, the result being that the attachment to one’s football club is internalised/embodied and thus a coherent element of oneself. Stone states that there are two major things one can concentrate on when studying the everyday life of a football fan: the challenging and the perpetuation of the dominant discourse. I’ve attempted to exemplify the basic argument that Stone is making and which he discusses, backs up (and kind of refutes) by using the analogy of an iceberg, that is, that while there is a certain amount of fandom activity which takes place above the surface of the water, (football) fandom is the embodied and inherent part of everyday life which resides *under* the water. According to Garfinkel (1967, in Stone, p. 174) whilst reflexivity is generally present within us, it is often only in conjunction with the less predictable aspects of our everyday lives that we become aware that it is at work.

The Aleatory Object is the subject of Hills’ (2005) article “Patterns of Surprise” and here he introduces something he calls Integrative Psychoanalytical Ethnography. Apparently Bolla (1992, p. 21, in Hills, 2005, p. 802) is responsible for the concept of the aleatory object and it has to do with what Hills terms “cyclical fandom” whereby the fan swaps and changes fandoms frequently. The object isn’t necessarily inanimate other can be another individual that we coincidentally stumble upon, teasing forth our artistic features and thus facilitating optimal use of these faculties. The aleatory object ultimately incorporates an element of surprise and Hills (2005) claims that one’s ethnographic alter ego can suffice as such an object. He also brings up the fact that the triad psychoanalytic theory - ethnography - fandom is no new invention and is quick to add that in cultural

studies, interpretive and integrative psychoanalysis is not without criticism, the former being seen as rather too all-encompassing and the latter not encompassing enough (p. 807). However, he concludes that these are still valuable instruments in maintaining the self-reflexivity of the academic both in the field and in the office.

Here, Hills (2005) introduces us to Shaun, the subject of the semi-structured interviews, who ultimately swaps and changes fandoms rather than being true to one so called aleatory object. Basically what we are witness to is the fact that Shaun, selects objects from different fandoms at random (except his choices aren't quite as random as they would first appear to be), enjoying the excitement of discovering something new, until this becomes redundant or not as appealing any longer: Shaun is what one could term a "serial fan". One explanation Shaun gave for his behaviour was that he didn't want to get too involved with one subject of fandom, didn't wish to exhaust all the possible things associated with each of them, ever wary that the initial high of discovery and purchase of new material may well wear off after a while or that he might become too attached to one particular object. Hills (2005) connects this to the notion of self-identity being tied up in fandom and argues that this cyclical style with its low attachment level thus acts in such a way as to ensure that Shaun's individuality is never seriously threatened.

Hills (2005) argues that one restriction in cultural studies is that specific fandoms have been studied as separate entities and, by extension, as exclusionary of one another; he does however make a point of adding that there's still plenty to be learned about fandom per se. This cyclical fandom, which Hills chooses to name it, offers an alternative to previous, singular-fandom research and also gives some insight as to why Shaun feels the need to go from object to another: enjoying discovering a whole new world from scratch, unaware from the start of where his (internet) travels will take him and able to discover new fan objects to covet. Hills (2005) also makes the point that this is a solitary pursuit on Shaun's part with no affiliations or taking part in events within the fandoms that he managed to move through during the period of time that the study was underway. Interestingly, I recently took part in a fangirl evening (the actual name of the event) at Östergötland Museum and got talking to a girl who, when asked to present herself and her fandom, said she didn't stick to any particular one. Speaking to her later, she basically re-affirmed what Shaun had to say without any particular prompting on my part.

There are various examples which Sandvoss (2008) gives of activities where he places himself as more or less a fan and I can think of several myself; I actually began thinking about Hills (2005) article when deciding what face cream to use this morning. The thing is, I LOVE make-up and skin products and no matter how much I have at home, can't help trying new ones out, discovering new brands, different sorts of products etc and I'm constantly collecting new samples so that even if I didn't buy any more for the next five years, I'd probably manage with what I have. This reminds me of the way that Shaun went about his cyclical fandom, changing from one to another so that he didn't get bored and excited about what he was going to discover next. Is it possible to be a fan of skin care products I wonder?

Another thing that struck me after reading Hills' (2005) description of Shaun is how a lot of TV series' use different pieces of contemporary music in each episode which also provides an opening for viewers to hear and discover new artists: for example, there was a song featured in an episode of "Dracula" (which I was incidently watching because Jonathan Rhys Meyers was in it - need I add that he's Irish?) which I heard about 30 seconds of and felt compelled to download pronto. A further example in a similar vein is

that the artists Jedward like tend to become popular amongst fans e.g. Miley Cyrus (guilty as charged). Of course, this is a pre-existing component of fandom albeit in a different form: the possibility of googling, finding the answer and acquiring unlimited access on Spotify or iTunes within the space of a few minutes has not always existed.

Reflecting even further over both Hills' (2005) article and the above, I realised that there are several other fandoms I could become more active in if I wished to (read "had more time to") pursue them further, not least US horror/paranormal TV series' (a number of which I incidentally already follow on Twitter). In the process of writing this thesis and not least since reading this article, I've become more and more aware of how stuff "fits together" when it comes to things that I like; by opening the door to playing with my teddies, I also am embracing other things such as Hello Kitty products, including a blanket for my bed and scented toilet paper. I am Kawaii*!

Hassan's (2014) study is based on a long-term ethnographical research project that focused on roles of musical activity in the everyday domestic lives of a group of adults with learning disabilities. Using participant observation, Hassan (2014) posed as a support assistant at a residential home and got to know those who lived there well in their day-to-day lives. He also followed them when they performed music themselves. One particular song that brought Hassan and one of the residents together was "Brown Girl in the Ring" by Boney M. He states that not only have different sorts of music been under-researched but also certain kinds of actions and events related to performing fandom. Included in this is work into music in everyday life and Hassan (2014) even goes as far as stating that "there remains a dearth of studies that explore how music fandom is integrated with everyday domestic life" and adds further that "there are still explorations of the extent to which music fandom connects with everyday routines and social interactions" (p. 61).

Capturing these mundane events can be tricky due to the fact that they might not last very long, according to Hassan (2014) (or even happen very often, own note) which is why asking random appreciators rather than those who identify as fans to start off with is probably a more fruitful endeavour (own note). This obviously brings us back to the question of reflexivity. Hassan sets this in light of all other things that vie for our attention in the relatively high-populated areas of the industrialised world and states that we have to be aware of such issues before attempting to research music and everyday life. Kirschner (1998, pp. 248/9, cited by Hassan, 2014, p. 65) speaks of "textual mobility" insofar as popular pieces of music can be interpreted in different ways by different people and Hassan adds that by a) not claiming to already know about fandom in advance and b) de-centering texts, there are greater opportunities to catch aspects of self-identity and fandom which have previously remained unseen, or at least, not deemed worthy of much particular interest.

Hassan (2014) cautions us that we not only need to question our approaches to investigating fandom, but also look more closely into the reasons as to why we exclude or cannot access certain fans. Hassan (2014) brings up multiple reasons as to why those with special needs are often excluded from cultural events: lack of wheelchair access or home help and carers not always working as late as to be able to escort the person in question to an event such as a concert or play as well as difficulties in communication can all affect to what extent participation is possible. Hassan concluded that music was interconnected and often expressed in "self presentations, social interactions, development of social bonds and connections and the facilitation of people's moods",

this much in line with DeNora's findings (2000, p. 62, cited by Hassan, 2014, both p. 60). Hassan (2014) informs us that there are at least two things that have been brought to light as a result of this piece of work; the question of discrimination and restrictions for those with disabilities, and the marginalisation of domestic fandom events i.e. those which occur in everyday life, respectively. He concludes by stating that "the ways in which fandom can become central to such (emotional and embodied) strategies are not always easily translated into words - they're felt and embodied through human action" (p. 67).

Jensen (2014) illustrates how, due to our academic background, we have learned to back up what we describe with a motive, an explanation, the consequence of which being that the amount of entirely expressive work produced is kept to a minimum. She adds that seeing a number of different schools ("musicology, sociology, history, anthropology, communication and cognate disciplines" Jensen, 2014, p. 219) pull together to produce the current anthology, leaves her hopeful for the future. She expresses gratitude for this diversity and the diversity of the field of popular music culture in general plus the fact that there is no set of hard and fast parameters which need to be abided by. Jensen (2014) concludes that both too informal and too scholarly forms of writing are equally as unenviable to her and closes with the following: "if fans and scholars are up to the same thing, why should it matter if Fan Studies scholars sometimes sound more like fans than scholars?" (p. 220).

In the same new collection of texts as Jensen (above), editor and contributor Duffett (2014) introduces a number of concepts in order to explain what (he thinks) should be the focus of future fan studies research. He states that it is important to identify so called keywords, that is, words that are used frequently in different contexts and therefore have an inherent duality. Adorno (1938{1978}, p. 285, cited by Duffett, 2014, p. 147) refers to this as the "fish-in-water" problem whereby certain words are used internally by a specific group of people who obviously know what they themselves mean at the same time as this particular meaning may be totally unknown or entirely different to those outside this shoal of fish. The word "love" is just one example of words used by fans to convey a multitude of fandom-specific expressions essential to the understanding of both fandom and thus fan studies as a discipline, according to Duffett (2014). He also claims that love "is a boundary word" (p. 160) insofar as it defines the boundary of whether psychologically a person is simply a fan or actually in love with the artist in question. He explains further that by being able to make this distinction, the fan is positioning themselves where on the fandom map they lie in terms of what the idol means to their identity, their identification with other fans, as well as how strongly they feel about their idol, and thus staking out an agency far beyond the confines of mere consumption. He concludes that we shouldn't be digging into the semantics other than the emotional meaning given to the word "love". So maybe Grossberg's (1992) take on affect wasn't so wrong after all?

Duffett suggests that Durkheim's totemism can give us insight here and explains that in "Elementary Forms of Religious Life" (1912, here 2014, p. 152), Durkheim introduced us to the symbolic economy as he noted that members of clans saw the totem as a sacred thing upon which to draw energy. The totem was also capable of spreading power to other (lesser) clan members as well. Through the process of "effervescence", members of the clan are "hit" by its force, creating a connection between the totem and themselves and thus the energy which they receive from this affirms them as part of the clan "on a primal and mysterious level" (no page given, in Duffett, 2014, p. 152). In light of this, Duffett claims that fan "love" is akin to the effervescence of totemic worship, though he

does make a point of noting that not all fans would see themselves as worshippers of what they love, and that in the case of popular music, sacred is probably not an apt adjective.

Another concept highlighted by Duffett (2014) is the "knowing field" and he defines it as "an inner space of intense emotional connection that fans collectively enter into when they notice engrossing aspects of a performance or persuasive elements in this context" (2014, p. 153). Alternatively, it can be said that the knowing field is what we enter when we experience a connection with our fandom object as a personal thing, rather than relying on group identity to help us fulfil this. Once again, this appears to be another term loaned from Psychology, this time the work of Hellinger (2001, in Duffett, 2014, p. 153), who didn't actually use the expression himself but described a situation in family therapy whereby one of the family members attempts to manifest the trauma of others and end up taking on the emotion themselves rather than merely enacting it. Translated into fandom terms, the celebrity in question has to make us fall in love with them, convince us that they have a one-to-one connection with us on some level, lure us into becoming fans and once past a certain stage, we're hooked. Duffett adds that this is often a sudden event which is described by many as being both "overwhelming and empowering" (p. 155) at the same time.

Here we come into contact with an aspect which may well explain why the people included in this study stay Jedward fans; alternatively known as pull, proximity or propinquity, Duffett (2014) states that we should use the term proximity and recognises that an initial contact with the artist may take place in order to see what the person is like in real life, but warns that if the fan oversteps the boundaries which nevertheless exist between idol and fan, this may not end well (more about this on p. 41/42). I must admit, the first few times I met the twins, I had a fear of saying something really silly or offending them, but as in the natural progression of any relationship, we've got to know each other a bit better. I'm aware of the fact that on the one hand they may have problems believing they can have that kind of effect on anybody but on the other hand, they themselves need only recall what they felt like when Britney Spears allowed them to dance onstage with her to place themselves in the role of overawed fan.

Therefore, I would say that John and Edward know we can all get a bit tongue-tied or in my case, just say the first thing that comes into my head, often with rather amusing results. At Arlanda Airport in June this year, I asked Edward if he'd be staying in the same place for the next five minutes because I needed to go to the toilet, to which he added "have fun". Me being me just had to have the last word and said "I'll think of YOU!" to which he wasn't quite sure how to answer. The point is, what I really meant was "I'll think of Jedward" like sit there and hum Free Spirit or something but it didn't quite come out like that. So god only knows what he (and the other fans who heard this) must have thought I meant. I did shout a "well, that wasn't awkward, was it?" over my shoulder while I ran off towards said toilet, but I don't know if this made any difference in light of what I'd just said. I sometimes wonder what the twins DO think of me and expect that in some ways, they don't properly know when I'm being serious or not insofar as I could be either extremely eccentric or just rather ditzy. I'd say it's a mix of the two but I do know that they regard me as being intelligent and treat me thus, and that's one of the biggest compliments anyone can pay me. I do find myself standing watching them a lot because I have problems in crowds and I'm aware that this could be misconstrued by those who are of the opinion that all over 25's are grannies and/or pedos**, but I find them so mesmerising, so graceful and positive, it warms my heart.

Another term Duffett (2014) discusses here is "collusion" (p. 156) and suggests that by using this specific word, rather than collaboration, it is possible to avoid falling into the trap of negating fans' agency, regarding group participation as mandatory and subsequently ignoring spherical differences within culture. I'm not quite sure what Duffett means by the last bit as it could cover a multitude of sins, but reading between the lines, it looks to be the cultural economy type of inequality he's seeking to address. What he does wish to lift, however, is collaboration with fans, as well as that done with other cultural forces (the media being one example). Duffett (2014) notes that fans have many roles, and don't just simply consume (texts) en masse. For example, they will gladly put up resistance against other actors who don't have their best interests at heart and anyone who has been a victim of the wrath of Jedward fans will testify to this.

Duffett (2014) also wishes to highlight that fans have the ability to extend the enjoyment and "emotional rewards" (p. 157) received from their idols and that they do this via counter-performance and interaction with them. Included in this is the idea of showing the idol support in much the same way as one would a family member, and by doing so, aligning themselves with other fans of the same artist. Those iconic events in fandom which are usually only experienced by the few but live on in the collective memory are referred to as "Imagined Memories" by Duffett (2014) and one good example here would be the first performance given by the twins on X Factor in 2009; not everyone saw it then, but thanks to You Tube, I doubt there are few fans worth their salt who haven't seen it now. I didn't see it live but I did see subsequent episodes including the one where the twins were voted off.

*Kawaii: an adjective in Japanese meaning "pretty; cute; lovely; charming; dear; darling; pet". It's stem is two kanji meaning "can love". It is commonly used by anime and manga fans (Urban Dictionary, 28/11-15)

**short for pedophiles, a phrase within fandom to denote older fans (most frequently used by younger ones).

Method:

In order to investigate how fandom can be expressed in the everyday lives of fans, I began by sending direct messages on Twitter to three Jedward fans asking if they would be prepared to keep a diary for seven days, chronicling when they thought of the twins, either directly or when something which they associated with them happened or was experienced. In order to give the respondents an idea of the kind of material I was looking for, I kept a diary myself, also for a seven-day period, and provided it as an example for them to follow.

I chose these three Jedward fans almost at random insofar as I follow approximately 300 people on Twitter (and have more than double that in followers). I wanted people who are "Jedicated", active on Twitter and have been fans for quite a while and who I've had some kind of personal contact with, more for the trust element than anything else, as it felt better to make such a request to someone who hopefully sees me as trustworthy and Jedicated as well. Twitter is of special interest here and not only because all four of us in the current study came into contact with each other on this social medium before meeting in real life; Jedward have been avid Twitter users since the beginning of their career and previously had a lot of live sessions where they interacted with fans and answered tweets sent to them, as well as posting sketches on YouTube, one of my absolute favourites being "Magician Jedward" (<https://youtu.be/9tRlwEkljPo>).

As well as having regular contact on Twitter, I've previously met two of the informants briefly when I was in Dublin, Ireland doing the research for my Bachelor Thesis (they weren't informants for that thesis) and the third person several times for a few hours: we spent Christmas Day afternoon 2013 together (Edwin and Jonathon were there too!) despite never having met or even really spoken to each other on Twitter before. Consequently, tweeting is included in all the diaries because it's something all four of us do to a lesser or greater degree. It was indeed via direct messages (DM's) that I asked informants if they would be interested in helping me with my research.

What I wrote:

"---Round to what I wanted to ask you. My Bachelor Thesis in Social Anthropology was at last graded 10 days ago and I got a Pass with Distinction! I'm planning on writing my Master's about Jedward and fandom as well so I'm looking for three or four people who would be prepared to make a diary or note of when, where, what and how they think about the twins in everyday life. As you know, there are a lot of misconceptions about fans (and lasso managed to bake all of them into one article in that review of the Olympia gig last October), so what I'm aiming to do is portray the everyday life of fans (myself included through so called autoethnography) & show all the normal but sometimes odd or amusing things that are part of it. It's confidential and what I'll do is start and share mine first to give an example of what I mean. If you like, I can email you the link to my other thesis but it's too long for a tweet. The reason I chose to approach you is because you've been a fan for a long time, {are (like myself) slightly older but also because you know how important research is}* . I don't expect you to answer straight away, just have a little think. And remember, it's supposed to be fun too! I was telling my tutor about a book I reserved from the library on the basis that it was called "The Story of (somebody) Hennessy" & it was written by a woman whose surname is Joyce (i.e. Ger & James Joyce). I know - it's so silly but this is the point I'm trying to make - fandom isn't just something that starts and ends at concerts."*

*lasso (male equivalent "laddo") is a colloquialism for someone you don't know the name of off hand but can also be used as a somewhat dismissive term for a person of lesser importance or rank, in this case referring to an article written by Lauren Murphy, freelance journalist, and published in The Irish Times on 28th October 2014 which contained just about every single cliché one can find pertaining to male pop groups and female fans (<http://www.irishtimes.com/culture/music/review-jedward-at-the-olympia-1.1979361>).

*{this I included to the diary keeper who is of a similar age to myself and fellow academic}

After they agreed to take part, I subsequently emailed them the following, sending each email separately so they couldn't see the names of the others who had received the same information:

"Instructions:

Please keep a diary for seven days. It doesn't have to be perfect - I won't be giving marks out of ten, hehe. I'm pretty sure I forgot loads of things that I thought about or that I noticed that were Jed-related but the most important thing is to TRY and remember to make a note as soon as possible; you don't have to write it all down at once and it can be easier to just make a voice reminder and write it down later (or even speech to text if you can get the pesky thing to understand your voice). Times are approximate too - I noted them more strictly because I used to have to do it at work, but morning, afternoon and evening will do just as well.

Please try to be as honest as possible. You are anonymous and the information you give me is confidential insofar as I'm not going to write:

"Sally, 36, said she'd never got off as quickly as when she imagined her boyfriend pouring melted wax on her privates and singing Ice Ice Baby"

Your approximate ages may be mentioned where appropriate but as you can see in my previous thesis, demographics have been kept to a minimum. If there's anything I don't understand when you've sent the diary to me, I'll get back to you.

*And remember - keeping the diary is supposed to be fun too - just look at some of the stuff I've come up with!
Good Luck!*

Beth xxx"

In "Using Diaries for Social Research", Alaszewski (2006) brings up two things that made me find this book particularly relevant: one, I wanted a book that would outline the pros and cons of using diaries as part of my research and two, there are specific areas of the book dedicated to diaries and ethnography. Upon saying that, there was also a lot of material included on quantitative research, which, in my opinion, in some ways defeats the object of using diaries in the first place, but obviously, others would beg to differ.

Alaszewski (2006) goes on to state that "naturalistic research underpins ethnographic designs that were initially developed from the anthropological study of other cultures" (p. 39) as well as giving an historical dimension to use of the diaries in anthropology and/or ethnography, in, including Geertz' (1988, here p. 41) analysis of Malinowski's diary work. One thing Alaszewski writes about which I found to be extremely useful when giving

instructions to my informants was the need to be precise as to what I was asking them to do and why. This is why I kept a diary myself for a week which I subsequently sent to each of the informants in order to demonstrate upon which lines I was expecting the diaries to be written. I also stressed that "you are anonymous and the information you give me is confidential insofar as I'm not going to write ---". By using this as an example, I attempted to make a point of the informants being able to be honest and open about their thoughts, as well as encouraging them to have fun rather than see the diary-writing as a chore. And just to make sure I didn't end up waiting for the material until the last minute like I did on my previous thesis (where someone even went underground), I also maintained contact with the informants rather than feeling like I was badgering them by asking how they were getting along.

Interestingly, Alaszewski mentions Hyland et al. (1992, p. 488/89, in Alaszewski, 2006, p. 71) who state that electronic time-coded diaries provide a more effective way of ensuring the quality of recorded material. This made me think that had I read this information more closely before asking my informants to complete their diaries, I could have tweeted them at regular intervals reminding them to record their thoughts. Upon saying that, they may have shared their thoughts with me along the lines of "back off!". I was planning follow-up interviews once I'd received and coded the diaries but this proved not to be needed as the diaries gave a varied and rich picture of the everyday life of these fans. The diary-interview method (Zimmerman & Wieder, 1977, in Alaszewski, 2006, p. 77) as outlined is actually very similar to my modus operandi and is said by the author to have been developed as an alternative to participant observation to be used in circumstances where one wishes to be privy to events but being there in person isn't actually an option.

After compiling the diaries into one piece of work, taking away the dates, time of day as well as informants' names, I sorted them into categories and found that virtually all the entries fell into specific categories, these being: Traditional Fandom, Social Media, Music, Places, Family & Friends, Interests & Hobbies, Studies, Film & TV and Food & Drink. The Traditional Fandom category includes more fandom-specific activities such as letter-writing, poster-hanging and things to do with 1.25, which I'll (attempt to) explain presently. At a later date, I sent out the following excerpt to the informants, in the same way as before (i.e. direct messages on Twitter) and asked if they could recall any products or causes they associate with or are interested in as a result of being a fan of the twins:

Hullo! How are you? I'm putting the finishing touches to my research & wondered if you'd do one last thing for me? As a follow up to the diaries, I wanted to know if there are any products or causes you support as a result of the twins. Two examples might be eating sushi & using shake n vac whereas others might work more conversely: I, for example, love the fact that the twins spoke out abt the referendum f gay marriages bc it's an incredibly important issue for me. Anyway have a little think & if you come up w anything let me know. My email is: ---. I'll need your address at some point too bc I've got a little present to send you as thank you for helping me. Anyway, must get back to studying!
Speak soon, Bx 😊

Unfortunately, my attempt at gaining a deeper level of understanding when it comes to possible wider implications of being a fan on everyday consumer habits and attitudes received only a tepid response. Upon saying that, I think that the example I gave maybe wasn't the best or, even more likely, the informants may have had difficulties coming up with things off-hand, that is, outside of the context of the diaries. It may be that it is easier

to access these with the help of triggers rather than simple memory recall and while it is pure speculation on my part, this would also indicate that these are then things that belong to everyday life and not something that the fans reflect too much upon. Ultimately, by using the "foot-in-the-door" approach (a term used in psychology which denotes when one asks for a smaller favour and, after getting one's "foot in the door", requests a subsequent one (albeit usually bigger, but in this case lesser, although this might not have been seen as lesser by the informants), I may have shot myself in the proverbial foot rather than asking for both diary-keeping and a list of products and causes simultaneously. In hindsight, this is probably what I should have done. However, I've compiled my own list of products and causes that I associate with John and Edward instead.

There are probably numerous books written about auto-ethnography (Hills, for example, pays attention to it in "Fan Culture", 2002), but the reason I chose "Autoethnography as Method" (Chang, 2008) is because it is anthropology-based, relatively new and easy to understand. When writing my Bachelor Thesis in Social Anthropology I actually read another book (with Chang as a co-writer) called "Collaborative Autoethnography" (Chang, Ngunjiri, & Hernandez, 2012) and used relevant parts of that. However, this wasn't done *à priori* and one thing that I was slightly worried about when working on the current thesis was that by reading about auto-ethnography before actually executing it, I may tend to concentrate too much on "doing it properly" and too little on "doing it my own (auto-ethnographic) way". But I decided that I would rather continue on the same path as previously and be advised to add more theoretical substance than overanalyse and be given the task of subtracting it, rather like trying to take an extra egg out of a cake mix. Ultimately, there is a difference between self-reflexivity and constantly second-guessing oneself but in certain situations, such as the one just mentioned, the edge between the two seems thinner than in others.

Hills (2002, p. 72, in Anderson, 2012, p. 53) explains that in using this method, the auto-ethnographer's thoughts on the matter are just as much under the microscope as those of any other subject. He implores those undertaking such studies to really try and disengage, for wants of a better word, in order to fully access one's true thoughts as well as realising how difficult it actually is to get in contact with, describe and be answerable for the innermost chambers of our fandom selves. Hills propagates both "self-reflexive questioning" as well as equating oneself with other fans, this placing the same demands and expectations upon ourselves as we would place on them (2002 p. 81 cited in Anderson, 2012, p. 53) and in order to put his money where his mouth is, he provides his own brief fandom history and an insight as to how these can guide in our own auto-ethnographic journeys. Monaco (2010, p. 133 in Anderson, 2012, p. 53) argues as to why self-reflexivity should be used generally as part of the qualitative endeavour as well as (in much the same way as Hills, above) calling for similar tools to be used for the analysis of both external subjects and the self as subject, Couldry's so called "Principle of Accountability" (in Monaco, 2010, p. 133, in Anderson, 2012, p. 54).

When it comes to reflexivity, Vermehren (1999, p. 187) claims that Bourdieu cautions us to be wary and not to fall into the trap of "prophetism", allowing ourselves to be unduly influenced by others operative outside the realm of our role as social scientists. Due to the fact that we ourselves are inherent to that which we study, Bourdieu has (previously) argued (1990a, 1997, 1990b, cited by Vermehren, 1999, p. 188) that scholars must "subsume" intellectual convention and switch to a more general procedure in order to separate and take a step back from that which is indeed also part of oneself. This is

obviously something one strives to do when conducting auto-ethnography.

In defining the concept of culture which she adopts, Chang (2008) concludes that it is positioned in the group with which the self is affiliated. She looks not only at alternative views of culture but also the historical background of the concept. Chang also highlights what she terms the “work-in-progress” concept of culture (2008, p. 21) which in turn is based upon seven assumptions connected to the concept of the self.

Describing auto-ethnography as a “balancing act”, Chang (2008) explains that fusing diverse data and further studying specific pieces of information gained falls into the analytic category. The actual searching for associations between the data and cultural references on the other hand is seen as interpretation, in much the same way as looking at an overview of the work completed would also be. Another important thing to be aware of is how much one should reveal about oneself in terms of integrity and as an extension of this, bear in mind that others may be inadvertently implicated and/or affected by that which one chooses to disclose.

As part of our auto-ethnographic endeavours, Chang urges us to especially ponder upon that which has been omitted in some way or another. She claims that there may be several reasons as to why data is absent or has been ignored, offering possibilities such as “an autoethnographer’s unfamiliarity, ignorance, dislike, disfavour, dissociation or devaluation of certain phenomena in life” (2008, p. 134). However, in my ears, there seems to be somewhat of a paradox in this statement: the auto-ethnographer in question may not realise that something important is omitted, and if that is case, then unless they suddenly have an aha moment, they simply *won’t be aware* of the fact.

Yet another aspect to consider when undertaking auto-ethnographical research is the comparison of oneself to others, the highlighting of (dis)similarities as well as the task of defining which confines are to be applied when placing the work in a cultural context. Chang (2008) states that while it is possible to employ theory which has already been established when interpreting one’s own auto-ethnographical data, the generation of new theory is not the aim per se. The thing that sets auto-ethnography apart from traditional studies (using participant observation as method, for example) is the ever-critical concentration on the “hows” and “whys” rather than “whats”.

Chang lists four different angles used in communicating auto-ethnography, one of these being the descriptive-realistic, and is quick to point out that it doesn’t necessarily follow that that which is described is at the same time realistic but that through heavily descriptive accounts, it’s possible to breathe life into what is being told and thus engage the reader. McCurdy, Spradley & Shandy (2005, p. 279, in Chang, 2008, p. 132) remind us that finding a cultural framework on which to attach the data is of utmost of importance in the auto-ethnographic process.

For any type of ethnography, Kozinets (2010, in Anderson, 2012) suggests that strategies of immersion and engagement can provide the most thorough account of a chosen culture and states that “to do an ethnography means to undertake an immersive, prolonged engagement with the members of a culture or community, followed with an attempt to understand and convey their reality through “thick”, detailed, nuanced, historically-curious and culturally-grounded interpretation and deep description of a social world that is familiar with its participants but strange to outsiders” (Kozinets, 2010, p. 60, in Anderson, 2012, p. 48).

Peter (2014, p. 47) claims that Lancaster & Mikotowicz's concept of immersion (2001) wishes to avoid the "traditional text-reader dichotomy", but states that despite the fact that they may be right in claiming that "the internal guidelines defining how each individual should interpret and enact the text may be universal" (2001, p. 4, Peter, 2014, p. 47) this still fails to give any insight into how these guidelines came to be in the first place. Campbell's Model of Myth (no year given in running text, Peter, 2014, p. 47) shows that personal subjective behaviour, when looked at on a meta-level, enables us to see both types of behaviour adjacently and thus treat them as universal concepts. Peter (2014) therefore suggests that Campbell's theory could be seen as a useful addition to the concept of immersion and thus concludes that "the fan practices that facilitate immersion are not simply forms of escape but instead forms of inclusion" (p. 48). He also claims that individual fans have been so far ignored when researching fandom and what it means to them.

Michailowsky (2014) looks into what one might reasonably expect when deciding to research one's own idol by relating his reflections and feelings on the issue in light of his own story. The reason I found this particularly interesting was in the very way that a certain number of my initial trepidations were mirrored by him. Upon saying that, I came to realise that there were indeed angles that I had simply either failed to address or wasn't particularly worried about included in this text. One of these, of course, was how much the reader may experience that what we are writing as fans, in my case, about John and Edward Grimes, is an effort to "sell them" to people. But I've never seen my thesis-writing as a campaign to win readers over. Yes, I have an emotional investment in the twins and I do write favourably about them, but if they were rude to me tomorrow*, I would have no qualms about reporting that as part of my research too. I'm attempting to place my study in the wider frame - fandom - and even though qualitative studies can never be *fully* replicated, the validity of what I'm reporting, analysing and interpreting remains the same, whether concerning Jedward or Elvis fans (although I wouldn't be able to fill in the background stuff, silent knowledge and details about my personal communications about Elvis because I'm not a fan and he's supposedly dead).

Returning to the questions that Michailowsky (2014) asked himself, these include in what capacity he would be able to keep his own opinion to himself insofar as being neutral and not preaching that his idol was the best thing since sliced bread and to "avoid being seen to express personal value judgements" (p. 72). However, there are two things that immediately spring to mind here. One is that we constantly pass judgement on a whole spectrum of things and even if Michailowsky weren't a fan of Marcos Valle, he would presumably still have an opinion of him, even if it wasn't as positive. Another is that I began to realise that all the squabbling between academics as to which aca-fan (or fan-scholar) has best been able to juggle both identities without shooting themselves in the theoretical feet is a real issue that carries with it an inherent need to justify not only why one is a fan to outsiders, but also to those in one's professional life too. However, we are now firmly in the 21st Century and the social sciences have accepted that objectivity is somewhat of a contradiction in terms. I'm pleased to have been able to get down to the research in hand, not spend at least half my time apologising for being a Jedward fan, for having an opinion, for openly being allowed to bring my own values into the experiences that I'm writing about. At the same time, whilst I've also been open about the negative aspects of fandom, there's enough drama around without unnecessarily stirring up even more.

So the above are the bits that I feel I don't have in common with Michailowsky. However, I

can sympathise with his endeavours to interview the artist: I haven't gone full-on in an effort to contact the twins for an interview but I did find out that they hadn't seen the personal message I sent them on Pinterest (at that point in time, the function was relatively new and that's why I chose that method because I thought they might receive fewer posts on there). I've subsequently direct messaged them a compacted link on Twitter (too many characters in the URL) as we agreed when we met in June, but still not heard anything. Upon saying that, they are rather dizzy, and also incredibly busy so I'm not exactly beating myself up about it.

Garcia, Standlee, Bechkoff & Cui's article on ethnographic approaches to the internet and computer-mediated communication (2009) is of interest here because it highlights the different components of online research, both positive and negative. Also, it gives guidelines as to how to approach the ethical aspects involved in such research. The authors state that a lack of studies within ethnography addressing how online relations can affect the everyday life of the user offline was what prompted them to write it. They also claim that there are "very few ethnographic studies of online settings in which members have no offline contact" (Garcia et al., 2009, p. 54) which was quite interesting to hear as my informants both in the present study and my Bachelor Thesis are people who I initially solely had online contact with and furthermore, where our communication and socialising are still conducted 99% online, not least due to the fact that we live in three different countries.

Basically, Garcia et al. (2009) have attempted to field all eventualities here. However, how apt their advice on online research actually is appears to depend a lot on the specific medium. For example, when it comes to the subject of people concealing or even lying about their identity, Jedward fans on Twitter tend to use at least part of their real name, often even using a display picture of themselves together with the twins as this both marks that one has met them plus John and Edward will recognise them from their photo and/or name.

According to Garcia et al. (2009, p. 52) there is an increase of areas in everyday life into which computer-mediated communication is being introduced. They point out that while there is a great deal of research into computer-mediated communication, little of this has been either qualitative nor ethnographic and claim that when reviewing previously conducted work, there are specific areas in which knowledge is lacking, these being:

- learning how to decipher both texts and "visual data" (p. 53) as well as how computer-mediated communication actually works
- how to handle the issues of identity and how to introduce oneself as a researcher using relevant parts of computer-mediated communication (email, chat and instant messaging, p. 53).
- the creation of an ethical code of conduct online which protects all parties involved taking into consideration how this differs from in real life research participation (p. 73/4).

Hine (2000) and Lyslott (2003) respectively (in Garcia et al., 2009, p. 53) have argued that it's not possible to equate virtual ethnographic research settings with non-virtual ones but the authors seem to be of the opinion that there are certain parallels and suggest using whichever of the two (or maybe both?) suits the research best or maybe waiting before ruling out one or the other. Garcia et al. (2009) give examples of cybersex, both private and commercial, as one of several phenomena which can be more easily accessed online than off (though it would hardly be "cyber" if it was offline). They do make the astute observation that it is virtually impossible to gain any insight into certain organisations

without visiting their website and checking them out and that an inability to do this is detrimental due to the fact that it (inadvertently) socially excludes the person(s) in question.

However, it may also prove more difficult to follow threads, partly because they may be too numerous but also because not all communication is done openly, some threads are deleted after only a few hours (the forum 4Chan being just one example), twitcams aren't archived and, as I've seen quite often on Twitter, people delete incriminating tweets when they've had an argument with someone. The authors point out that the outsider reading the online communication also needs to have some kind of knowledge as to what they are reading actually means - for a novice, expressions such as shipping, slash and gifs might not be something they are likely to have heard about (these are my own examples). There is also the question of how images and moving pictures are to be analysed in conjunction with sound and movement (Garcia et al., 2013, p. 57/8).

Garcia et al. (2009) go on further to discuss the similarities and differences between conducting research online as opposed to traditional channels such as participant observation: Walstrom (2009a, 2009b, in Garcia et al., 2009, p. 58) has coined the term "participant observer" to describe online participant observation. One major advantage to being a participant observer is that it's possible in many cases to anonymously "lurk" others (the term used online) without anyone being the wiser. Hills (2002, p. 175 in Anderson, 2012, p. 33) states that the fact that fans like to keep themselves abreast with the latest events vis-à-vis their fan objects and keep on logging into different social media platforms facilitates our attempts at ethnographic lurking. Kozinets & Handelman (1998, in Garcia et al., 2009, p. 58) used lurking when researching boycotting by consumers, but others don't agree with this method of investigation, with Bell (2001, p. 198, in Garcia et al., p. 58) arguing that ethnography is based on collaboration and not simply observation. Ultimately, one has to weigh up the pro's and con's of disclosing one's presence and, if doing so, how much to reveal about the true reason behind being online. Garcia et al. (2009) point out that in order to gain as fuller picture as possible, the ethnographer should attempt to experience what they are doing online in the same way as those being studied, although I find this a bit problematic because if the researcher had the insight and knowledge to take this perspective in the first place, then they could use auto-ethnography. Basically, such situations command a certain level of pre-knowledge.

For example, one area that can be a bit of a jungle for the uninitiated are emoticons (or "emoijs", "emojis") (e.g. Mann & Stewart, 2000, 2002; Huffaker & Calvert, 2005; Riva, 2002, all Garcia et al., 2009 p. 61) and my own reflection here is that they can be used as variably as facial expressions, that is, it's not sure whether they have exactly the same meaning for everyone and are also a matter of personal preference. I prefer the smileys with a line for a mouth rather than the ones showing their teeth, but some may think that this indicates that I'm not a very happy person, which isn't the case, I just find the others a lot cuter. Garcia et al. (2009) also touch upon is the importance of not drawing conclusions about a person's demographics simply by how they present themselves and what they say. For example, I've been told by several people that they presumed I was a lot younger than I am due to my style of online language plus the fact that I'm photogenic.

Participant observation obviously takes on a whole new modus operandi online: non-verbal communication disappears unless a webcam is used, which in turn may make the person in question nervous about being on camera. However, there is also a danger in believing we know things because we've seen them with our own eyes i.e. even when

broadcasting live, people tend to only present the sides or aspects of themselves that they deem interesting or desirable and from this point of view, they may actually be telling us more about what they aspire to rather than what and how they really are. Here the authors move onto the question of presentation of self (Goffman, 1954, in Garcia et al., 2009, p. 64), whereby a "simple" text is no longer "just" a message other than photos, links, moving pictures and sounds as well as the above-mentioned emoticons are used. Despite screen shots and printing etc, as a means of keeping data (which can obviously be useful for jogging informants' memories when questioning them about something which happened previously) the authors suggest that one still take field notes parallel to gathering other material (although I have problems envisaging myself saying "just hang on while I write that down" in the middle of FaceTime).

Kendall (2004, in Garcia et al., 2009, p. 65) reminds us that there is still a widespread conviction that connecting with others via computer-mediated communication is not actually a proper social encounter, although in my experience, this attitude seems to exist mainly among those who don't have any online communication with others, at least not on a regular basis. The bottom line is that I know that if I ever needed someone to speak to, there will be someone there for me, irrespective of local time. I've met some really good friends online and even though I don't get in touch as often as I'd like (does this not sound familiar?), we do get to meet up at Jedward-related events on a fairly regular basis.

There is still a tradition of relating findings in text and this can be both difficult and rather impractical bearing in mind that what is being condensed was originally multi-medial. A point made by Markham (2004, in Garcia et al. 2009, p. 65) is that we shouldn't be overzealous as regards presenting quotes and other data harvested from computer-mediated communication in an orderly fashion, as by doing this, we are actually changing what the person said and how they said it plus how they wish to present themselves. The authors do add that with the direction computer-mediated interaction is heading in, such settings are becoming more and more like those we would traditionally research, but online.

Information gathered online can be re-checked by following up with real-life interviews (Kozinets, 1998, and Turkle, 1995, both in Garcia et al. 2009, P. 66), as well as comparing the person in question how they present themselves as being online (Turtle, 1995; Taylor. 1999, in Garcia et al. 2009, p. 66). It's also possible to query anything which was unclear at the time of gathering information (Leung, 2005, in Garcia et al., 2009, p. 66). Worth noting is that interviews conducted online may not necessarily follow the same format as face-to-face communication (Jones, in Garcia et al., 2009, p. 67). Yet others warn that allowing informants to think more carefully through what they have said and/or done may affect spontaneity (Catterall, 2002, in Garcia et al., 2009, p. 67) and (I would also add) could be a retrospective reflection rather than something that actually was on their mind when online. People may be more open when allowed to be anonymous, but on the other hand, others may relish the chance to speak about themselves which can result in them replying as they believe the interviewer expects them to.

Obviously, ethics are just as important here as in any other research situation and Garcia et al. (2009) note that one thing to bear in mind is that even if pseudonyms are used, either by the person themselves in online settings or designated by the participant observer, one must ensure that these cannot be traced back to the person in question unless they give their specific permission. That's one of the reasons why I've not talked openly about my research on Twitter and not posted links to my Bachelor Thesis (which

one of my previous informants did but I asked her to take it down, at least until John and Edward have read it. I also wanted to avoid people who don't even have a clue what Social Anthropology is spreading it willy-nilly).

*this was written on 24th June, the day before Jedward visited Stockholm as part of their tour of European airports. They weren't rude to me, but unfortunately, a British fan I've never clapped eyes on before was decidedly threatening.

Results:

After going through the diaries, I found that there were basically nine different categories that entries fell into. These are: Traditional Fandom, Social Media, Music, Places, Family & Friends, Interests & Hobbies, Studies, Film & TV and Food & Drink, but before taking a closer look at these, now may be a good time for me to explain why I have chosen to group them in this fashion.

As briefly touched upon in the introduction, I claim that due to the fact that we have had direct contact with the twins that they are seen by us as being a constant in our lives and a consequence of this is that we don't divide our thoughts into direct and indirect contact other than the twins' tweets, for example, are aimed directly at all of us in much the same way as a close friend or family member might post something informally on social media. Because we have actually been physically close to them, it's not difficult to feel as though they are present with us in different situations. I'm not quite sure what to call this as, while I've come across similar descriptions of the phenomenon, I haven't actually found a name for it, at least not one which has made me go "EXACTLY!". An alternative way of presenting the information may have been chronologically and the diaries were originally written in the form of morning, afternoon and night (I actually noted the approximate time). However, I deemed this to be too unordered as it would have been difficult to concentrate on which areas of everyday life were included from one diary to another.

I have chosen to use all the diary entries as there were few of them that didn't fit into the categories mentioned above (the three that didn't have been included under the heading "Miscellaneous" which can be found last). Also, in order to concentrate on discourses rather than individuals, I present the diary entries in blocks according to subject and situations rather than who said what. I find this more egalitarian and representative of fans as a whole rather than say "Louise, 32, thought of the twins when she saw a shop selling coconut water". There is also the fact that I have promised the diary keepers anonymity too (mentioned below): in order to continue my research post-Master's Thesis, I may need their help or that of other fans and having kept my word insofar as non-revealing of their identities is therefore of utmost importance here.

Traditional Fandom:

I chose the heading "Traditional Fandom" because while there is a lot of interest for the online activity of fans, we mustn't forget that there are still traditional things that fans do outside the scope of attending concerts and the like. Consequently, traditional fandom has been further split up into letter-writing, presents, posters and idols' interests.

Letter-Writing:

"I start writing a long fan letter for John and Edward on my computer while listening to their songs - and don't stop writing for two hours. I keep editing the parts I don't like until I think it is good."

"I realize that I still don't really like the letter that I've written for the twins and plan to change a few parts before sending it away. But my papers for uni come first."

"I'm still editing the letter. Then I start writing it off on paper."

"I write off the end of my fan letter. I take a photo and after blurring my writing with Photo Shop I send it to John and Edward on Twitter as a "preview". My fan letters are a little too personal for the internet and I don't want my followers to read them. Then I go to bed."

I write to the twins every three months on average and it's a bit of a ritual with me: I can't just do it anytime, any place other than usually go over to a particular shopping mall in a nearby town. I'll then sit with a card and some extra coloured paper to write on and I often use brightly coloured pens to make them prettier. So I get a coffee and possibly a bun (and wet wipes so my hands don't get the paper dirty) and write to my heart's content. I don't exactly plan what to write beforehand, I just let it flow. I make sure to thank John and Edward and encourage and support them because I don't want them to feel I'm just writing for my own sake, though I must admit, at times it can be very therapeutic. I know they read my letters because they always thank me for them and remember details that they wouldn't know about otherwise.

While I make sure they know I adore them, I don't just write that in my letters to them. I write as if I was talking to an old friend, albeit one that I don't crack lots of dirty jokes with (which I have a tendency to do with my female friends) and think that maybe that's refreshing for them too, because a lot of the time people just tell them they love them, I'd rather explain in which way they've inspired and helped me because I think that's also important for them to know.

Presents:

Making presents for the twins is a popular fan activity, not least because they actually use a lot of them.

"Wondering if I could afford to send them a packet with the bits and bobs (= loads of things) I have for them."

"In Panduro looking for paint or pens to fix plant pots that I've got for twins with sharks on - going to paint/write their names on them to celebrate that they're in Sharknado 3."*

*Panduro is a store that sells a range of articles for making your own arts and crafts

A few years ago, I ended up on a Google Hangout as one of seven guests who were chosen beforehand by the DJ in Nigeria who arranged the whole thing. I didn't have a clue how the thing worked and after trying to connect both on my phone and desktop before a last-ditch attempt on my phone again before calling it quits, I managed to be broadcast live, although it wasn't until people started tweeting me and telling me that they could see me on their screens that I was aware of it (no, I wasn't one of the pre-arranged guests). Consequently, when I heard the DJ in question say "and here we have Bethany, where are you watching from?" and asked what my question to the twins was, I had to improvise - and fast. Thankfully, John said "this fan sends us awesome gifts!" so I went with that; I said that they must get lots of presents and wondered what they did with them all. They explained that about 90% of the ornaments in their house came from fans and the other stuff was stored in the garage. I've been sending them things ever since. Which they always thank me for profusely, Edward even called me "Laura Ashley" (a late British clothes and interior designer - there are three stores in Sweden) and when I asked John what he thought of their Xmas presents, he said they were "a bit random". I've never

found out if he meant good random or bad random, but I do know that he gave his "Cheez Hertz" that I bought them to the dog, though even here, I don't know which dog it was or if said dog liked them.

So why write so much about the above? I've included these particular anecdotes because they are a very good example of the way that communication between fans and the twins can be insofar as they might answer a question or make a comment as part of a conversation, but quite often, we never manage to have a full conversation. It would be interesting to know if they sit and wonder about things that they never get to know the whole story about from us. However, whilst on the subject of gifts, I am a big present-giver all round and cannot resist buying bits and bobs for them if I see something that I can afford and I think they'd like and this is reflected in the list of products and causes I associate with them which is mentioned on p. 70-71. Due to my extravagance when it comes to presents, they recently mentioned in an interview in a British celeb mag the time I gave them a sack of presents with a Swedish theme and at a later date they commented on one of my Instagram posts and said they hoped I'd seen it.

Posters:

Sticking up posters must be one of the most traditional fandom activities and it's interesting that the people talking about them are 23 and 46 years old respectively. Anderson notes that 97% of the fans she spoke to said they had had a poster of Duran Duran adorning their walls at some point in time (2012, p. 125). It's usual among fans to buy magazines from different countries when there are posters in them and if you can't get hold of one for some reason, there are usually people from that country who will send you one if you ask nicely, quite often without payment. Obviously, I'm in a position where I have friends in the UK who can send me those (which is often cheaper than buying them in Sweden). German magazines are also available at selected stockists over here, but I could just as well ask one of my closest JedFriends to send me one if I needed to.

"I fasten the Jedward posters on my walls with more tape because some of them keep falling down!"

"Need to laminate 10,000th tweet printout on inside of door to flat because someone has rubbed against it and it's got bent!"

"Looked at sign on door again and made mental note that I should do something about it...(finally did about four weeks later)."

Idol's Interests:

As mentioned in the Introduction to Jedward section, (p. 9), they are big dog lovers and have several themselves.

"Paul O'Grady dog programme on TV and I was thinking about the twins' dogs and being at panto when the dog shelter brought some of theirs. Start googling dogs homes in Sweden just to find out if there's any nearby. Appears there are loads of cat shelters but not many for dogs: one place lets you "adopt" them but you have to do more tests than adopting a bloody child! All in all, looks like 90% of dogs in shelters are pit bulls, rottweilers etc."

"In classroom and get dalmatians dancing and feel love for them. I don't get to dance very

often so they dance for me instead. Think of when the dalmatians were on stage with the twins and in the car. If they enjoyed themselves. Get a bit sad when I think about how much I missed them when there were away and how much I miss the twins.”

John and Edward regularly took part in different running events before becoming famous. For example, they came 7th and 13th in the Irish Schools Mountain Running Championships in March 2009 (O'Brien, 2010) and may have indeed pursued this further if their music career hadn't taken off:

“I go running as the weather is nice and think about John and Edward doing the L.A. marathon and about how much they loved running when they were younger.

When the twins ran the L.A. marathon, they had apparently seen a flyer in their hotel room and decided to take part which created a fair amount of press on both sides of the Atlantic, not least because of the Jeremy Scott US flag outfits they wore.

Specific Jedward Fandom:

“I notice the page number 125 on a sheet of paper that we got from our prof.”

“I look at my watch and notice that it's 1:25pm which is like a special time of day for the fandom.”

“Talking about paintings in group & I'm thinking about the ones in the culvert at the hospital = Smiley (1.25).”

“At the bus stop I notice the number 124 on a drain in front of me which makes me think of 125 and its special meaning in our fandom.”

So, after already mentioning it several times, it's now time to write the most difficult part of this thesis, and that is attempting to explain and convey the essence of 1.25 (pronounced "one point two five"). Previously, the twins recorded videos and posted them on social media every time they reached an even number of hundred thousands of followers on Twitter (e.g. 500k, 600k). Accordingly, they recorded a 700k followers video which shows them dancing (mostly) topless to "Sexy and I know It" (also known as "Jexy and I Know It"). John took things a step further by dancing naked behind sheets of coloured paper with smileys and the like written on them and herein lies the crux of 1.25: someone has apparently gone through the video clip for clip and observed that at one minute, 25 seconds, there is a gap between the papers covering his private area and a shadow can be seen between John's legs. I won't go into a discussion as to what exact part of his anatomy can be seen, suffice to say that smileys and tweeting at 1.25 are hitherto seen as an inherent part of being a Jedward fan. There was an attempt to popularise "Edward's 2.14" which is a clip from the second time the twins took part in the Eurovision Song Contest where Edward can candidly be seen re-arranging his genitalia after letting on that he wasn't actually wearing anything underneath his costume, but this has never quite had the same impact as John's 1.25.

General:

Here we can see how the informants note just thinking of John and Edward in different ways through the course of their daily lives:

"Had a dream that I was abroad and the twins were performing at every roundabout in the (unknown) place that I was. Before I left, Edward came up to talk to me and I wished him luck and gave him a hug and a peck on the cheek."

"I wonder if the twins are already awake and check the L.A. time on my phone."

"Every now and again, my mind just randomly makes me think of them; I'll just be daydreaming and memories of their concerts or the day I met them will come into my head, it always makes me smile!"

"I woke up thinking about the twins this morning thanks to my lovely alarm which is, in fact, their song 'Free Spirit' it makes me smile every morning!"

"I thought of the twins today when searching for my prom shoes: I know this sounds odd but it's because my prom shoes are going to be sparkly converse and the twins have always got converse on that have a little shine and so it felt awesome to be searching for shoes that are going to have a little Jedward pizzazz to go along with them! I've always loved the twins' clothes and fashion sense, especially their shoes, unfortunately I don't have patience to make them like they do haha!"

"I catch myself flirting with a guy while waiting for the tram whose smile reminds me of Edward's."

Even the act of writing which isn't associated with letters to the twins is included:

"Doodling. Tried to recreate John's new #JedHair in course notebook."

"I see a "Mein Edding ist wichtiger als Deutschland" sticker (which means "My Sharpie is more important than Germany") on a dustbin and take a picture of it because I think it is really funny as there are a few funny stories of Edward, John and my Sharpies that the sticker makes me think of." (NB! true fangirls always carry a Sharpie)

"Bit bored. Add #Jepic in front of Beth and #Jedicated in front of Edwin and Jonathon on sign I've made with our names on for person who's supposed to be telling us about social media and marketing."

And, last but not least, the use of fan merchandise, yet another traditional fandom act:

"My Planet Jedward bag that's previously been washed is looking a bit scruffy again plus it's got small holes in it. Oops."

"I'm drinking coffee out of my Jedward mug." (same entry on two separate occasions)

Here we can see a wide range of activities which aren't geographically restricted. It's also possible to ascertain that our thoughts are on the twins in a number of widely differing situations. Two categories are used within the fandom to denote how Jedicated fans are "regular" and "random". Regulars was initially used to describe the loyal fan base of mainly Dublin fans who always used turn up when the twins were in public, often missing school in order to go out to the airport and that kind of thing. Nowadays I would say that, at least to a certain extent, this also includes a wider group of people who are rich enough to be able to travel basically wherever they go. I suppose I'm one of the Swedish regulars

now insofar as I'm always there when the twins are about over here and while I didn't follow them back to the hotel or go back the next day last time they visited, I did in fact ask Edward (before things, or rather somebody, started getting nasty) if he thought there was any point in me doing so, to which he said no, so I took him at his word. Even celebrities have the right to a little privacy...

While on the subject of traditional fandom, an old wish, that to meet one's idol, is now coupled with the modern invention of paying to do so under controlled circumstances, namely the Meet & Greet. I Googled the origins of Meet & Greets but didn't find anything particularly interesting or ground-breaking insofar as who started holding them on a regular basis or when but I'm making a guess that this has to do with living in the age of social media whereby the so called para-social relationship originally conceptualised by Horton & Wohl in 1956 has supposedly introduced more direct contact between fan and idol (more about specific social media side is included in the section entitled "Social Media" below). Already in 2004 Lindquist noted that it's usual for Japanese artists to meet thousands of fans during the space of a few hours and I'm wondering if this can be where the act originates from, bearing in mind that it seems to be so regimented.

In their study of Meet & Greets with popular Dutch artist Marco Borsato, Reijnders, Spijkers, & Roeland (2014) have looked into this reasonably modern and formal phenomenon i.e. Meet & Greets, and I found the idea of gaining more insight into why we find it so appealing to meet the twins an interesting question. The authors claim that due to the rise in the influence of media in our day-to-day lives, we've created a need to have actual physical contact with the celebrities that we otherwise only get to read about and see on TV. They look into the work of Caughey (1984, in Reijnders, Spijkers, & Roeland, 2014, p. 152) and the two worlds in which modern man lives i.e. that of the real and the imaginary respectively and whilst these two usually remain separate from each other, they note that in situations such as Meet & Greets, they do come together, albeit briefly.

However, Reijnders, Spijkers, & Roeland also point out that it is more a case of Couldry's "as if"..."a representation of reality" is taking place (2000, pp. 89/90, in Reijnders, Spijkers, & Roeland, 2014, p. 156) in the Meet and Greets rather than reality per se as fans re-affirm their pre-conceived ideas of this particular artist rather than creating a totally different opinion from their brief time together. Another example they give is that of Turner's (1967) "betwixt and between" (in Reijnders, Spijkers, & Roeland, 2014, p. 152), not least due to the fact that reality is suspended in the brief meeting between celebrity and fan. It's like when I've not seen the twins in real life for a while, just videos and TV interviews and photos maybe together with other famous people and then I'm about to meet them and it's as if I can't equate that they actually exist in real life, outside my own imagination.

Dyer's (1986, in Reijnders et al, 2014, p. 158) concept of the Paradox of Celebrity states that whilst celebrities are deemed to be in a realm of their own, untouchable by regular people, they are also expected (and praised highly for) the aspects of their ordinariness that fans and other non-celebrities can easily recognise and relate to. I remember having a conversation with Edward amidst approximately 100 other fans while he was hanging out of the window of the Olympia Theatre where he thanked me for the Xmas presents and, more specifically, down socks from IKEA that I'd bought for each of them. He said they were really cosy but he'd taken them off when he went into the kitchen because he didn't want them to get dirty. I told him they were washable but I was extremely touched by the idea of a Euro millionaire not wanting a pair of €8 socks to get dirty.

Reijnders, Spijkers, & Roeland (2014) also look into the supposed healing power of Meet & Greets, both through the medium of music and also by meeting the person whose music has seen one through troubling times. Rojek (2001, p. 53, in Reijnders, Spijkers, & Roeland, 2014, p. 162) has the following to say on the subject: "magic is often associated with celebrities, and powers of healing and second sight are frequently attributed to them". I'm not sure that the magic and second sight bit are the case with John and Edward, but there are certainly many fans, who like myself, have gone through life-changing events with the twins (para-socially?) by their sides. Reijnders, Spijkers, & Roeland (2014) conclude that for the fans that they studied, Meet & Greets were a way of cementing both their emotional investment in Borsato as well as their para-social relationship with him and add that this also helps boost the healing effect which has begun prior to meeting the artist in person.

The actual setting and ritualism around the Meet & Greets is also highlighted; they usually take place backstage or in other normally "off limits" locations. In sum, Reijnders, Spijkers, & Roeland (2014) concluded that the affect found in the music was seen ("projected" p. 154) as being an inherent part of Borsato. The authors however seem to be very surprised that the fans call the artist by his first name. Personally, I would have found this a given from the point of view that these fans are interested enough in the artist (emotionally invested, if you like) to pay for a Meet & Greet, so they're not likely to casually walk up to their idol and say "alright Williams?" (if it were Robbie Williams for example).

The authors do admit that para-social relationships take on a deeper meaning when fans meet their idols and a certain level of reciprocity is established: fans have met their idol and s/he has met them! John and Edward know some of the most intimate details about my life. My (para-social) relationship with them has never been about getting a photo with a famous person, I've always been intrigued by them and felt we had a lot in common despite our age differences and such like and nowadays it feels like more of a reciprocal relationship because I know they read my letters and have even said that they're always so interesting and that I've always got lots of exciting things to tell them.

Meet & Greets are used to elevate one's status within the fandom (which is hardly a major revelation) and Reijnders, Spijkers, & Roeland (2014) state that these meetings were connected to healing and closure and further, that they "validate and enhance emotional involvement, serve as status symbols within the fan hierarchy and, in some cases, can fulfil a vital role in personal narratives of healing" (2014, p. 149). One question Reijnders, Spijkers, & Roeland (2014) pose is whether or not Meet and Greets can have the opposite effect on fans, that is, that they have built up a certain picture of their idol which threatens to be marred or changed through personal contact with them. The example of Coronation Street fans not wanting to bump into the actors going about their everyday business in central Manchester is given, but at the same time, this indicates that the authors presume that Borsato has a different persona in public, which is a bit of an insult both to the fans of Borsato as well as the actors in Coronation Street. Interestingly, I have a friend who bumps into an extremely well-known male artist Manchester occasionally and he chats away as if they were old friends, despite them only meeting fleetingly every now and again. Maybe he just likes a good natter like the rest of us?

Sandvoss (cited in Divola, 2010, in Anderson, 2012, p. 112) points out that the danger of an unsatisfactory meeting with one's idol(s) is that it is potentially a blow to one's identity as the relationship between oneself and said idol has to be re-defined and the two can be

irreparable insofar as fans may choose to leave the fandom on the basis of this experience, which is understandable in one way, but difficult to comprehend in another. I have spent the equivalent of a few hours trapped close to or behind the twins when it's been mobbed without having any contact with them or had my old phone lock itself/sleep just as either John or Edward have asked if I'd like a photo. Worth noting here is that I prefer exchanges of words to photos which may have to do with my age (it sometimes feels like younger people don't think it counts if you don't have photographic evidence, but I could be wrong), although if I do get both, I'm not complaining. But in such circumstances, I'm just happy to have been there, to have seen them, know that they've seen me and that I'm there supporting them. I also know by now that they read my letters and understand that I don't have enough money to travel to see them in other countries very often.

Anderson (2012) also brings up the question of what might potentially happen if one meets one's idols and the meeting doesn't turn out the way it was expected to - and if (shock, horror) it doesn't live up to the expectations one has? She states that this was the case for several of the fans she interviewed as part of her study. While I've not discussed this in detail with any other fan, everyone I've ever met has always said that they'd heard how good it is to meet the twins and that it was even better when it actually happened to them, a bit like losing one's (fandom) virginity, I suppose.

*with some artists, one gets to say "hello", a hug (if you're lucky), a photo and then "please move on" for say GBP 330, this price being based on Justin Bieber VIP Meet & Greet Experience, as viewed on ticketmaster.co.uk 19/4-2015. Jedward VIP Packages have so far cost €75.

Social Media:

Tweeting the twins is probably what we do most, and while this didn't appear to be a time-specific activity, tweeting them good morning and good night was a given. Not surprisingly, all informants noted using Twitter on a regular basis, and if it wasn't for Jedward being so active on the social media site, it's unsure if we would use the platform, at least to the degree that we do. I have notifications set for @PlanetJedward, @MommaJedward, @WorldofBlaze and @FijiMouse but since I've finally settled into a functional sleep pattern (as well as receiving notifications from up to ten different apps on my phone), I switch the sound off when I go to bed. That's not to say that I don't end up online when I have what I call a "sleep break" i.e. a break from sleeping during the night.

Saying Good Morning:

The twins wake us up:

"John and Edward wake me up with a tweet, I take my phone and tweet them back while being half asleep."

"I wake up to one of John and Edward's tweets, then I notice that last night Edward accepted my friend request on Facebook and sent me a message. I'm super happy about this eventful morning, feel really good and wish them happy Easter on Twitter. I reply to the Twitter messages I got from friends and get ready for the day."

We tweet them when we wake up:

"Wake up and check Twitter and other apps to see what John and Edward have been up to."

"I notice that it is getting morning in L.A. already and that John and Edward might wake up soon, so I send them a good morning tweet."

"Wake up and check Twitter."

"I always wake up thinking about the twins because I want to see if they have tweeted whilst I've been asleep."

"Woke up and checked Twitter."

And continue doing so throughout the day:

"I'm on the tram and can finally send one of my typical good morning tweets. I tweet the twins about how I feel about going to uni again."

"I slept a little longer than I usually do but as soon as I get up the twins start tweeting. I consider that as a happy coincidence."

"I get up and hope that I will find enough time to tweet the twins today as it is a busy one for me."

As stated in the above, the twins were in L.A. when the diaries were written. We do tend to adapt our schedules as much as possible in order to keep up with TV and radio interviews and due to the fact that I go to bed early, it's not unusual for me to set my alarm for times during the night in Europe that things are aired on other continents (or

even 10 pm slots on Irish/UK TV). One of the lines in the Jedward song "Young Love" is "Young love, stealing my sleep, but so what" and in light of the above, this is rather apt.

Saying Goodnight:

"I'm tired but the twins keep tweeting and I don't go to bed until (I thought) they're finished."

"I think of John and Edward and send them a good night tweet. The timezone differences are confusing!"

"I go to bed after sending them a good night tweet and hope to dream of them."

I usually tweet them good morning but quite often nod off before I get round to saying good night. Bad fan me!

General:

"I fangirl over the cute photo John and Edward posted on Twitter."

"Tweet Tara and the twins." and "Tweeted twins"

"They have met Kevin Bacon so have a Bacon number of 1! Hahaha. Tweet the twins and ask them. (Like they are gonna reply)."

The twins do occasionally post "random" tweets about something somebody has posted on Twitter, usually not directly to that person but you know that they've read what you've written. Or they might start a reply session by tweeting one of the fans back to set the ball rolling.

"I send a few tweets to John and Edward before my lecture starts. The sun is shining through the windows and I wonder what the weather is like in L.A."

"I am in bed already but the twins on Twitter keep me awake – I get more notifications and keep replying. Keeping me awake with tweets is something the twins did very often in the past and today on the phone I told my friend that I was missing it already, so I think it is quite funny that they start again on the day I mentioned it."

"Have a nosey on Twitter etc."

"Notice twins have posted Free Spirit on Twitter. Lots of people I don't recognise have replied. New fans or am I just completely out of it? Simply don't have time to be online as much as I'd like and miss it so much."

"After the funeral I don't feel like sending happy tweets but I keep supporting the twins by RTing their tweets."

"Was chatting on Twitter to some Jedfan friends this morning about a troll/Jedfan who had

re-appeared on a Jedward related message board to explain to us Europeans that she's glad the twins have finally moved to the states, because the US will get their sense of fun so much better than Europeans do. Whatever, she is a troll! Ya gods."

"Start thinking about concert on 25th January 2012 which is when I set up my Twitter account. Missed actively beginning of concert trying to get the bloody thing to work bc I was busy fiddling with my phone but that night changed my life in so many ways)."

Even here, diary entries are extremely varied bearing in mind that they are basically linked to one common denominator, that is, Twitter.

Other social media apps:

In the following examples, I've written the name of the application being used in bold lettering in order to exemplify the different Apps used:

*"Thinking about how long it is since I've spoken to the twins. Also what should I write in an email to send them the link to the thesis. I've sent a dm through **Pintrest** already but don't know if you get confirmation when they're opened."*

*"Downloaded **Periscope** and **Stellar** and checked if twins have accounts."*

"Stupid troll American psycho is off again on message board. Dear gods she is beyond pathetic."

"In a cafe and looking through social media, including Twitter backwards and forwards for an hour."

*"On the train I manage my **Facebook** account and unfriend everybody I don't know in real life. There was a time that I accepted everyone as a friend who liked the twins but I decided that I want to hold my Facebook more private now."*

*"Spent some time today on group chat with some friends on **Facebook**, that Edward is included in, but he's only replied to us all once. But my phone had died so no **Whatsapp**"*

*"Was browsing through apps on my iPad. Checked if there was any interesting Jedward stuff on **eBay**. Nah."*

*"I notice that Edward's **Facebook** page isn't there anymore and tweet the twins that I already miss him as a friend, that I have sent them a Thank You message on Facebook and that it's sad that they won't get to read it."*

*"Twins post a picture on **Instagram**. They are smiling for once. Yay! Maybe they are happy after all."*

*"I decide to get up after John and Edward tweeted a cool black and white photo of them which I really like. I check my **Instagram** and my **Facebook** and leave a few comments for John and Edward who uploaded their new picture on there, too."*

"I'm sitting outside in the sun and send a photo of the sunny campus to John and Edward. I hope that they will honour their promise of coming back to Germany soon."

(NB: because it's not stated which app was used to send this photo, I've included it under other social media apps).

I doubt if any of us would be as active on as many social media platforms as we are if it weren't for the twins, especially those fans who are older. I even have the YouKu app (the Chinese equivalent of YouTube) although it's not very reliable when it comes to getting things translated (the option is there, it's just finding it when you don't understand any of the Chinese languages to start off with). A true case of trial and error learning.

Hargittai & Litt (2011, in Kehrberg, 2015, p. 86) note that Twitter is most often used by younger people to follow their idols and/or popular artists, while Marks (2011, p. 280, in Kehrberg, 2015, p. 87) points out that social media is indeed seen as being part and parcel of modern marketing tools for celebrities. In her research, Kehrberg (2015) looks into the rhetorics of Twitter vis-à-vis the celebrity-fan relationship and notes that two aspects of the age-old 7-part speech classification that Cicero defined (Boarchers, 2006, in Kehrberg, 2015, p. 89) are to be regularly found among tweets, in this case those sent to Justin Bieber, Katy Perry, Barack Obama, Rhianna and Taylor Swift. Furthermore, based on the basis of the categorisation of 1000 tweets, she concludes that Twitter communication is no less para-social than in the pre-internet days. However, each diary-keeper in my study has met the twins on several occasions, sends fan mail and other stuff to them on a regular basis, as well as giving them presents when we see them. So, instead of asking myself the question "what is the definition of a para-social relationship?" I've been asking myself "IS the relationship we have with the twins actually para-social?".

Horton & Wohl (1956, in Kehrberg, 2015, p. 88) were the first to use the term "parasocial" and pointed out that there were in fact certain aspects in which this seemingly non-mutual dialogue was similar to other types of two-way communication. Para-social interaction to a certain degree mirrors two-way interaction and it is here that Twitter in particular has caught the interest of some scholars. Moving back to the original quest (to find if tweets were indeed made up, at least in part, by Cicero's patterns of speech), Kehrberg (2015) found that the Petition/Request and Facework/Goodwill respectively were present in varying degrees. However, this was just one snapshot of time - as a seasoned user of Twitter, I'd estimate that 1000 tweets per artist per 10 minutes (at least to those included in this particular study) wouldn't be a particularly astounding number of tweets for them to receive. I used to write several hundred a day myself when I was most active (however, only a fraction of these were actually to @planetjedward). Another thing Kehrberg (2015) looked at was if people's Twitter names alluded to or included part of the celebrity's name (this ranged from between 6 and 50%). Quite a large proportion of Jedward fans' accounts reflect their interest but this due, at least in part, to a request by the twins that fans include Jedward in their Twitter name.

Whilst Jenkins (1992, 2006a, 2006b), Turner (2006) & Boyd (2007) (all cited in Kehrberg, 2015, p. 86) have claimed that internet facilitates so called horizontal communication, Castell (2009, in Kehrberg, 2015, p. 86) errs on the cautious side by seeing both the potential of messages either meeting a vast audience - or no-one at all. I don't personally see the latter actually happening full out, at least not on Twitter, as long as one is willing to follow a certain number of people and keep active in order to be seen on other people's timelines. Celebrities, by their very nature, receive followers without much effort, and while there is the issue of those who supposedly "buy" followers, a lot of the discussions I've seen as to how and where this happens often appear to be short on solid details.

The illusion of these hierarchies no longer being in place has been named "synthetic personalisation" (Fairclough, 1989, in Kehrberg, 2015, p. 94). However, there are those who argue that no such democratisation has actually taken place, that this is just a skilful ploy on the part of the celebrities to find yet another way of creating publicity and therefore earning more money (Theberge, 2005; Chin & Hills, 2008; Page, 2012, in Kehrberg, 2015, all p. 86), it doesn't constitute real contact between the two halves, and as such is merely para-social (e.g. Kassing & Sanderson, 2010, Kehrberg, 2015, p. 86). Stever & Lawson (2013, in Kehrberg, 2013, p. 87) claim that receiving a reply every so often cannot be deemed a two-way reciprocal conversation.

Page (2012, in Kehrberg, 2015, p. 94) studied hashtags used on Twitter and concluded that there are very strict rules used which allow those in power to maintain that power at the same time as regular users stand outside this traditional tiering. This isn't something I've experienced, but at the same time, I've not been actively analysing how my own (as an everyday user) account matches up to that of those in power (although I do follow quite a few famous and/or influential people, several of which follow me back and who have favoured, retweeted and replied to my tweets).

Because the Facework/Goodwill pattern of speech is the pre-dominant component in those tweets analysed in her study, Kehrberg (2015) interprets this to be a sign that strict social levels are instead permeated on this particular social media platform rather than the opposite. I wonder however how much of this has to do with respect and etiquette? Do these no longer have a role to play in post-modern society? To round off, Kehrberg (2015) states that by using goodwill and petition so frequently in tweets to celebrities, users are (un)consciously acknowledging that there is indeed a hierarchy between themselves and their idols, even if social media has altered the perceived level of attainability. Kehrberg (2015) admits that there were certain restrictions to the work she conducted, including the small amount of tweets analysed, presumption that the celebrity whose account it was were actually the ones posting tweets and keeping it active (President Obama's account was not run by him, although maybe that's not surprising). Deeper aspects would be structurally breaking down the types of requests made as well as checking whether the display picture used (and why not header and/or bio?) correlated with the username as regards reflection of fan identity.

Bennett (2013) also writes about social media but concentrates on the Lady Gaga fandom and has chosen to look at an example of how social media can be used by celebrities to engage fans in politics and charity work. My spontaneous reflection was that this may indeed stimulate younger fans' interest in politics in general, especially those coming from families where the subject isn't deemed to be particularly important or where lack of factual knowledge is absent, something Bennett concurs with later in the text (p. 149). Bennett (2012, in Bennett, 2013, p. 139) notes that social media messages are communicated directly from celebrity to fan, meaning the filter via a third-party (which was the case in the past) is averted. Even here, there is a small discussion as to the vertical vs. horizontal structures of online communication (Thrall et al., 2008:379, here p. 150).

One argument that Bennett puts forth is that the "celebrity confessional" (Redmond, 2008 in Bennett, 2013, p. 139) has been brought to the fore by artists such as Stefani Germanotti (Gaga's birth name) making utilising social media platforms as a means of artist-fan interaction a more common occurrence. In order to find out more as to why fans were interested in being involved in the philanthropy as well as activism that Lady Gaga

encourages her "Little Monsters" (the name she's given to her fans) to become part of, Bennett (2013) conducted an online survey which 156 people took; Bennett (2013) concluded that a sense of being closer to the artist was a strong motivator for some fans. Also, by being part of these actions on her behalf, a positive image of Lady Gaga was projected, enabling fans in turn to have a positive image of themselves, this not entirely dissimilar to what Sandvoss (2008) includes in his discussion on self-reflection and narcissism (see p. 16).

Bennett also tells us of Gaga's offering of a quid pro quo: if fans volunteered to work at a homeless shelter for 8 hours, they received a free ticket to a concert on the Monster Ball Tour in 2009. Lady Gaga is also a lobbyist for LGBT emancipation and urges everyone, irrespective of sexuality, to be involved. Jedward have played numerous Pride festivals, among others Stockholm Pride in 2012 and Blackpool Pride in June this year as well as speaking out on the Irish referendum for same-sex marriage rights (which resulted in the 34th Amendment of the Constitution of Ireland). However, as a result of her cross-sexuality efforts, Lady Gaga has apparently been accused of homo-normativity whereby homosexuality is assimilated into the heterosexual norm by using the most acceptable-to-straight-people LGBT-persons as representatives of their lifestyles (Warner, 1999 in Bennett, 2013, p. 142).

Several writers have noted that it's not unusual for celebrities to be involved in philanthropic and activism causes (Duvall, 2007; West, 2007; Cooper, 2008; Wilson, 2001, all in Bennett, 2013, p. 140). Apparently, Lady Gaga predominantly uses Twitter, Facebook and You Tube to communicate with her fans, creating a "perception of proximity" (Beer, 2008, in Bennett, 2013, p. 232). One explanation of how artists maintain an aura of familiarity is by promoting a "public private self" (Marshall, 2010, in Bennett, 2013, p. 44) and this is indeed reflected in some of Bennett's findings. Approximately 30% of the informants respectively believed that the reason as to why Lady Gaga was active in this way were a) to increase knowledge about the causes and b) to assist the community. A further 25% were of the opinion that this was due to her doing her duty to society. And, as in the case of my Bachelor Thesis, when I asked my informants why they were fans of Jedward, a large percentage of the Lady Gaga fans stated that their self-image and confidence had been affected positively as Gaga preaches confidence and belief in oneself and their ability to do well in life in a similar way (at least from what is exemplified in the text) to John and Edward.

Looking at the tweets recorded in the diaries here, I would say that they don't appear to fall into the category of Facework/Goodwill. However, the twins do use Twitter to spread information about their charity activities, the latest campaign being ALONE Ireland, as mentioned previously.

Music:

The music category doesn't just include music made by Jedward specifically other than other artists as well. Interestingly, when Jedward music is named, it's usually got to do with their new releases, which have been written, recorded and produced by the twins themselves.

"I listen to their new songs on loop while walking."

"Listening to Free Spirit in taxi. Feel elated. Love the twins' voices. Gonna get every fucking radio station to play it on my birthday this year. Why didn't I think of that last year?!? Get out of taxi and the music sounds louder - pure adrenalin rush. Complete high. Why did I ever use drugs when music can make you so high?"

"Listened to free spirit and ferocious thru the good headphones again."

"My new studio quality headphone arrived today. First thing I listen to is Ferocious."

"Aaaah so much detail Other monitors didn't pick up. Loads of whispered vocals can hear much clearer."

"Free spirit has load of other vocal emphasising words that wasn't obvious before."

"I pack my bag while listening to Make Your Own Luck on loop."

"Spend extra time in the toilet so I can listen to the rest of Free Spirit before going back into the classroom. I've already listened to it twice this morning, but still..."

Based on the above, it would appear that Free Spirit is a rather popular song amongst the informants.

"Installed Tidal on iPad & wondered if it would be a good platform for Jedward"

"Listening to Jedward on my phone"

But Jedward's repertoire doesn't end there, two of the other entries about music specifically had to do with songs that Jedward have covered, one on tour and the other on You Tube.

"In the car, the song 'Feel so Close' by Calvin Harris came on and that is another song that instantly reminds me of the twins because they sang it at their 2013 UK Tour! This tour was special to me because it was in fact the first time I'd seen them perform; they were absolutely brilliant and really know how to put on a good show! Alongside McBusted, John and Edward are by far my favourite performers and so hearing that song always brings back amazing memories from the UK tour!"

"Listening to Little Big Town's 'Self Made' reminds me of the twins. Wonder if they'd like the song. Lament there is no way to ask them and get an answer!"

"Whilst we were on our way home in the car, 'Hold on we're going home' by the artist"

Drake came on, on the radio and I instantly thought of John. John covered this song about a year ago and ever since hearing it, I have been obsessed with it! John's version of the song has so much more meaning and passion than the original and he really makes it his own. John's version of the song is MUCH better than the original!"

The twins have made a number of covers and posted these on JedwardTV, their channel on You Tube. Despite the fact that there are only two of them, some would like to put Jedward into to boy band category and while I find their music and the presentation of it rather different to the usual stuff to be found in this genre, when it comes to the way in which Duffett (2012) presents his work on the phenomenon, it's possible to see that a certain amount of the other connotations associated with the "X Factor contestants Jedward" label, despite the lapse of six years between being on the show and the present day.

General:

"On toilet reading in freebee newspapers about new album releases and started wondering when twins' new album will be out and how they're getting on with finding a record label, if that's what they're still going with (said so in St Patrick's Day interview on Yahoo Music)."

"Been trying to work on songs and thinking it must be nice to have a twins to collaborate with on such stuff and wonder if they are busy in a recording studio in the US. And wish they'd let us in on their creative process sometimes."

"Advert for Way Out West on TV - wish twins were playing Bråvalla or some other place that I can afford to get to."

"I am totally won over by good headphones now. It's like discovering your music all over again."

Once again, we can see the diversity of situations in which our thoughts about the twins are expressed.

Duffett (2012) lays forth the four ways in which boy band phenomena is generally described: youth, exploitation, gender and fandom (p. 185) and explains that these have helped create a status quo in the development (or rather lack of) surrounding research into the genre, upholding the belief that as long as they are marketed in the right way, becoming a successful boy band sensation is open to virtually anyone who is young and male. He does admit that the genre has not remained completely uninvestigated per se in the 25 years since it first was conceptualised but that the way that the phenomenon is discussed by media has remained static; due note is made that academia tends to reproduce such ideas rather than actively partake in their renouncement. Duffett (2012) claims that small changes can instead be seen in the forms of media used, alternative markets and a diversity in music styles taking a step away from the all-time classic, pop.

Interestingly, Swedish TV4 are currently airing a comedy series entitled "Boy Machine" which brings up the question of the comeback of a 90's boy band. I don't know if it's due to being privy to the background stereotyping because of working on this thesis that I found it initially to be full of the usual clichés associated with the genre, but it's actually

been really entertaining. My "inside man" at Sveriges Television, Gustaf Dahlander (who even Susanna has said bears more than a fleeting resemblance to the twins' older brother, Kevin) and myself were joking on Twitter that Boy Machine should take part in the National Eurovision competition and lo and behold, that's exactly what happened later on in the series.

Another aspect Duffett (2012) discusses is the subject of sexuality and he lists a more deep-seated change in the industry whereby several boy band members are (now) openly gay. In my opinion, this gives out two messages: for anyone having problems taking the step of coming out, "gay is ok" may just help them over the last hurdle and for straight men who are afraid to step out of the boundaries of the heterosexual norm, this may signal that being around gay men doesn't mean that people are going to presume you too are homosexual, other than it's a pretty awesome experience. While I don't agree with the reasoning behind the latter argument, if this could at least begin to challenge the mentality of macho culture, then it can only be a case of win-win. That these members of boy bands are out is presumably regarded by cynics as a way of widening the market but this rather ignores the fact that boy band members, irrespective of sexuality, have long been appreciated by gay men and is hence yet another example of how narrow-minded some sections of the population would still appear to be.

Gray (2003, in Duffett, 2012, p. 186) has talked about anti-fans and the energy they put into announcing the lack of talent to be found among manufactured boy bands. Unfortunately, Jedward have also been subject to this kind of abuse, which I think in a lot of cases stems from sheer jealousy; if you have (or perceive yourself as having) a pretty shit life, it's easy to go hating on those who have made a concerted effort to not have one. An interesting point that Duffett brings up here is the amount of venom pouring from the mouth of Paul Morley (not to be confused with David Morley as mentioned on p. 11), a music critic who, interestingly enough, was the promoter behind one of the most successful boy bands ever (except the phrase hadn't properly been invented at that time), namely Frankie Goes to Hollywood. Morley (2010, in Duffett, 2012, p. 189) has apparently claimed that boy band members are at the mercy of "mecenary pop swengalis", something (minus the word pop of course) that Malcolm McLaren was accused of being already in 1977 if my memory serves me correctly.

Since its arrival in the 1950's, youth culture has developed through different eras, through the Sturm und Drang of the mid 20th century to the YOLO (You Only Live Once) approach of today. A Catch 22 situation can be observed whereby if a boy band member is working hard, he is being exploited, if he's spending time with his bandmates, he shouldn't be getting paid ridiculous amounts of money for enjoying himself, or so the rhetoric goes. Sanders (2002, in Duffett, 2012, p. 189) points out that while disputes pertaining to financial issues, copyright and the like are in no way overrepresented among boy bands in comparison to other artists, such incidents are deemed to be part and parcel of the exploitation label given to the genre, what Duffett goes as far as calling a "rite of passage" (p. 190). Even writing their own material doesn't give any proper credence, it's still not rock (= "proper" music). Basically, using the exploitation stamp aids in reducing enterprising young men attempting to negotiate a frankly cut-throat branch into naive puppets.

Of course, it's not just the boy band members themselves who are viewed as puppets,

this extends to their gullible teenage fan following too (presumably all-female), substitute boyfriends until the real thing comes along in adulthood. And by the same token, gay band members are simply seen as reinforcing the fact that young girls are victims of this false sincerity. This way of seeing things allows no room for the possibility that the fans, (many of whom may be way older than their teens, as well as being intelligent and discerning), consume boy bands discriminately and with anything less than obsessiveness and deviancy, at the same time taking for granted that these "girls" would give anything to meet the idol they are in love with (Jenkins, 1992, p. 12, in Duffett, 2012, p. 194) in order to avoid facing the real world.

Lumby (2007, in Duffett, 2012, p. 194) didn't find the above to be present in the subjects she interviewed in her study. However, this only goes to show that somebody took this preposterous notion seriously enough to try and disprove it. One thing that did shock me somewhat in this article is when Duffett himself states "they are using the bands as a vehicle" (p. 194) as it would appear that those dabbling in psychoanalysis have taken the idea of pop music artists as being transient objects (in much the same way as teddies) seriously. Earlier, Duffett (2012) mirrors much of what Jensen had to say in 1992, claiming this is an area lacking in research and also adds that the research which *has* been done, has been conducted within the context of the very premises that he is discussing here.

In 2007, Pearson (Nightingale, Busse, & Grey, 2011, p. 439) stated that both "high" and "low" cultural fan objects have an amazing number of similarities but according to the authors, this would appear to have fallen on deaf ears. However, one thing they ultimately would like to see is an end to the reductionism which turns fans into mere consumers (and by extension, media puppets) as well as more attention paid to neglected genres within the subject. Whether by this they mean more obscure genres or those which aren't really taken seriously as fan objects, for example boy bands, is left unsaid. Duffett (2012) however states that he would like the "discourses" (p. 188) surrounding the phenomena to be broader than the four mentioned above.

Rentfrow & Gosling (2003) looked into the dimensions of music preferences and personality respectively: they found four types of the former and state that these categories are consistent across "time, population, method and geographic region" (p. 1244). One of the questions they attempted to answer is why people actually listen to music in the first place, adding that they felt that more attention should be paid to something which pervades large areas of our lives. Noteworthy here is that listening to music was allocated more time in everyday life compared to a range of other activities and was also used in conjunction with a broad range of activities spaced throughout the day, for example, upon waking, upon sleeping, while at work, while doing housework etc. After looking at pre-established explanations as to why music is such a popular pastime (e.g. physiological arousal, social identity and, as previously mentioned, personality), they summarised that music is largely linked to how people wish to express themselves and their respective personalities.

Interestingly, cognitive ability is said to affect choice of music: the more cognitively complex the person, the more complex they like their music to be (Baron, 1955; Frances, 1976; Kammann, 1966, in Rentfrow & Gosling, 2014 p. 1251), which basically means that intelligent people tend to like somewhat more complex ensembles. The authors were rather surprised to find that there was no connection between music preference and emotional stability but that there was music which reflected a range of emotional states.

However, the above doesn't take place in a vacuum: culture and other environmental factors play a part too. The authors suggest that personality influences may be one explanation as to which of the music dimensions we find preferable insofar as emotion is a more susceptible to fluctuation than personality is. However, what still needs to be addressed is how our choices grow and in which circumstances (if indeed there are any) that they change.

Reijnders, Spijkers, & Roeland (2003) state that affect was one of the main reasons as to why the people who took part in the Meet and Greets listened to Borsato's music: both in the capacity of how it was expressed in his lyrics as well as mirroring in what state of affect the fans were in or came to be in when listening to the music. Before important meetings, I usually listen to one or more Jedward songs, not only to elevate my mood but also to affirm that I am competent, confident and intelligent enough to ensure that the outcome is favourable. I also listen to them before and/or during medical procedures in order to dissociate as much as possible.

My informants and I have all mentioned listening to music in our diaries and judging by the groupings used in this particular study, I would say that the music made by Jedward falls into the "upbeat and conventional" and "energetic and rhythmic" categories used by Rentfrow & Gosling (2003); the other two categories are reflexive and complex and intense and rebellious respectively. North & Hargreaves found a positive correlation between high self-esteem and identifying oneself as a "prototype music fan" (1999, in Rentfrow & Gosling, 2003, p. 1237), a correlation not found to exist among those with lower self-esteem. The idea that people express themselves through music was popular among respondents in this particular study.

Areas where music tastes are likely to be open to change and are both cultural and environmental, according to Rentfrow & Gosling (2003). They are also affected by the music that one's parents, peers and partners (and siblings - own note) like, although in adult life, one's personality is likely to be the most determining factor. The authors speculate however that the specific four types of music groups that they have pinpointed may not be applicable across time or cultures. In answer to the question of whether music dictates mood or vice-versa, Rentfrow & Gosling (2003) state that maybe we just choose music with a similar BPM to our heart rate at that particular time or, alternatively, the heartbeat we'd *like* to be experiencing. Jedward's music makes me happy, but after reading the above, I may find myself questioning if I'm reaching for the ballads because I need to de-stress.

Places:

Below we have three different categories of entries wherein one of them has to do with places where John and Edward have physically been (Signal Iduna Park). Eddie Rocket's is a diner which is situated two doors down from the Olympia Theatre on Dame Street in Dublin and it's not very often you go in there without bumping into other JedFans getting a bite to eat between visits in the Lane (see below). Sandvoss (2014) in writing about Ibiza brings up the question of whether one can be a fan of a place rather than an actual text. His argument is that what both have in common are that they are "socially constructed through symbols, discourses and representations" (2014, p. 115) and thereby concludes that places generating the pleasure of affect especially, can be regarded in texts in this particular context

"I go for a walk close to the Signal Iduna Park where John and Edward once had a concert. I remember the day of the concert, how it was like to wait in the VIP area of the great building. Then I think about the day that I was here because I wanted to see that place again, just for fun, although back then I was living a few hours away from here. And I remembered the day when I was here with my best friend who is a Jedward fan, too."

"I pass the concert hall again while having a walk and think of John and Edward."

"In Circus Cafe buying a sandwich and the decor reminds me of Eddie Rocket's."

"Went by hospital and saw buses to Norrköping parked there. Thought of Anette, JedFan, who lives there."

The two places possibly most associated with the twins are "The Lane" (which is actually called Sycamore Street and runs down the side of the Olympia Theatre in Dame Street in Dublin and is both windy and starved of sunlight) and their home, commonly referred to as "The Gaff". It's usual for people to gather in the lane, not just to possibly meet the twins but also to socialise. I have several friends within the fandom but no specific person that I travel and/or share a room with so I tend to go down there to see who's around. It's usual to end the evening with a "see you down the lane tomorrow!" although it can be difficult to find each other if there are several hundred people milling about (I appear in this, taken in the Lane, courtesy of @Kjed4ever <http://youtu.be/mbVGdaQ6tdM>). We swap tales of hotel and hostel staff who remember us as (in their opinion) hard-core fans rather than by name and they know we only visit when there's something Jedward-related going on. There are obviously other venues in Ireland other than the Olympia Theatre that Jedward have held concerts at but with Christmas panto being held there so many times, it's definitely the place they have performed at most times.

The act of "going gaff" has now thankfully dissipated. At one point there were fans hanging outside the twins' house 24/7 and there are a number of different stories about what's supposedly happened there that belong to folklore, or "JedLore". I would never have been there myself if it wasn't for the fact that after loaning Twin Dalmatians to the twins' aunt and not being given them back, I went in search of them because I was returning to Sweden that day. I was uncertain as to if I had the right house, despite using GPS, and what threw me most was that in most photos I'd seen there's a white garage door to be seen, but the house has been renovated and the garage door is no more.

Other than Dublin, the airports where fans most often see the twins are also associated

with them, these obviously being different dependent on which geographic area the fan usually frequents. This is possibly even more true since they conducted the Airport Tour this summer. I don't know if it's because the twins are well known for thinking outside the box, but non-fandom people I've spoken to about this can't seem to get their heads round the idea that Jedward would just travel to airports in order to meet fans; basically every time I've said "airport tour" people have asked if they held concerts at the airports and don't get why they would want to travel around Europe simply to meet us.

In the UK I imagine Blackpool (Dublin incidently means "black pool") is a place that not only reminds fans of Jedward (they have a had concerts here, recorded an episode of "Jedward's Big Adventure" and recently played Blackpool Pride, to name just a few visits) but may have lead them to visiting the place to start off with. Other places I associate with John and Edward are Konsert & kongress, the Concert Hall in Linköping where they played on 25th January 2012 (another 1.25 association as the Swedes write the date backwards e.g. 12.01.25), Mirum Mall in Norrköping because I sit there and write letters to them sometimes and also the arrivals hall at Arlanda Airport as well as the Arlanda Express train because I usually only take that when I'm going out to Arlanda to see them (there are through trains from Linköping otherwise).

The third entry as shown above, an association hospital = bus = place = friend = twins is rather interesting and shows that there doesn't necessarily have to be a direct connection between the fan's train of thought and John and Edward. In general, I'd like add here that I often think of them when I visit the hospital as some procedures aren't particularly pleasant and it's comforting to have the feeling that they're there with me in spirit, and in some ways, this too is where the dalmatians come in. It was actually my doctor who suggested I take them along when I had my toe operated on and that, together with some oxygen, helped me overcome the intense nausea I sometimes feel (I'm rather squeamish). The doggies ended up sat on my stomach, poking their heads over the sheet to see what the doctor was doing and discussing what kind of sandwiches they wanted in the recovery room when it was over. This also makes for interesting photos for their social media posts too.

Sandvoss (2014) claims that in the past, anthropology has concentrated too much on fixed geographical spaces and, as such, has not taken into consideration patterns of movement, but concurs that research into both physical and virtual arenas (Hine, 2000, cited by Sandvoss, 2014, p. 116) has now begun to receive increased attention. Sandvoss (2014) wishes to develop this further by looking into Ibiza and calls for a different approach, the two suggested by himself being either looking at a geographically widespread set of individuals i.e. those who visit Ibiza or some type of system whereby visitors can be tracked when both entering and leaving the field.

He concluded that the best way to do this was to use a virtual arena (i.e. online forums with Ibiza as the common thread), this largely based on the assumption that those wishing to engage in such online activity must have some kind of vested interest in Ibiza. Consequently, Sandvoss collected his data in the form of semi-structured interviews as well as visiting Ibiza himself. He claims that this approach keeps true to the Chicago School tradition and "as such, understands both empath towards the research subjects" (2014, p. 121): by stating this, Sandvoss wishes to make clear that he is not about to paint a picture of deviant nymphomaniacs out to take drugs and wreak havoc other than fans of the entire scene and "vibe" of the place.

Looking further into the essence of the Ibiza community, Sandvoss (2014) notes that the concept of "vibe" was indeed brought up by several of the informants in his study. He believes that differing age groups are considered to add to this vibe. Sandvoss claims it is necessary to look closer at the ties between people in light of what they have in common rather than simply the types of music they like and what kind of people like it. He exemplifies a connection between genres and generations instead, social networks, clubbing, places and interaction being further examples that Sandvoss gives here (2014, p. 128).

Thornton (1995, in Sandvoss, 2014, p. 129) has noted how subcultural capital works parallel to cultural capital but is associated with alternative interests or values: he maintained for the case in hand, using, owning and visiting the right events was the way to indicate how "hip" one was. He also noted a certain wedge being formed in the supposed utopia of Ibiza where restrictions were being put in place due to the increasing number of VIP events at the same time as behaving in a certain way (e.g. wearing vests) was seen to be bringing down the tone of the island and, by extension, its visitors, by others.

I'm proud to let people know that I'm a Jedward fan and think it's important for people to know that the twins are good ambassadors for Ireland, not least when, like hundreds of other fans, I've been there solely for the purpose of seeing them in concert. Interestingly, you'll get the odd "fucking hate Jedward!", almost exclusively from men but only one of those who has spoken less favourably of them to me had actually met them in person and this was on an occasion when they were attempting to be incognito and he recognised them and wondered why they were being so cloak and dagger. I travel daily by taxi when in Dublin and almost all the cabbies have spoken highly of them - "I've had them in the back of here - good lads dey are!" "fair pay to dem!" "mad as a bag of frogs but you've got to love em!"

Family & Friends:

I've chosen to sort these entries into JedFriends, Non-JedFriends and Family respectively. JedFriends are often people who we have, at least initially, met online. Our civilian friends may have been around longer but they don't tend to share one's enthusiasm for Jedward or maybe don't even like them at all. Family is obviously family and there can be a certain amount of friction even here, for example, when it comes to the amount of time younger fans spend on Twitter, or for all of us I guess, the amount of money and/or time we spend on meeting the twins. We don't have to censor what we say to JedFriends at the same time as they often understand things that we find funny, our obsession with 1.25 being just one example.

JedFriends:

"I continue writing my diary for you while listening to the new Eurovision songs, using my notes and see how jepic my life is. :)"

"My best friend, who is a Jedward fan that I didn't see for months because she lives too far away, calls me. Our favourite topic is Jedward. While we're talking the twins start tweeting. We keep talking about the things they write and have much fun analyzing their new photos. When they start tweeting about a new movie, we look up the plot on the Internet, watch the trailer but keep talking all the time - for more than four hours."

"A friend from UK has iMsg:d about a British documentary on BBC iPlayer called "Tom Felton Meets the Super Fans" (or something similar) which she recommends as part of my research."

"I start writing my diary, using the notes I took so far."

"I continue reading your thesis about the fandom :)"

The latter two entries may appear to be rather banal but have been included because the author and myself would never have got to know each other if it weren't for us being Jedward fans. It was nice to be mentioned in the diary of one of the informants too.

There seems to be a general feeling among fans that it is indeed only fellow fans who "get" them, which is perhaps not as strange as it seems; occasionally a random person will post a picture on Twitter whereby they just happened to bump into the twins and then receive frantic tweets from Jedward fans asking them to pass on messages, record videos or ring them up. One poor girl had been waiting all day at Dublin Airport but was at the wrong terminal so when this guy tweeted that he was in the business class lounge with the twins, she tweeted him and demanded that he send out them to meet her because she'd missed them.

I was flying back home from Dublin once when there were rumours that the twins were leaving for LA the same day which ended up being true but it was a lot later and at the other terminal so we didn't have to bother about whether we were in the right place or not in the end. Funnily enough, there were two Finnish fans who'd taken me under their wing during my first proper crave* in August 2012 (when Jedward played Stockholm Pride and brought Tara with them) who were on the same flight back to Stockholm from Dublin with

me that day. We missed the twins when they left Stockholm because they went fast track but made the most of it and sat drinking coffee until we could wave goodbye to their plane. We recorded it taking off and tried to post our efforts on You Tube, but for some reason, the airport wifi wasn't having any.

I imagine, given the number of diary excerpts about Twitter and other social media platforms, that there was a lot of interaction with other JedFriends during the time that we were keeping the diaries but we failed to see this in connection with the twins because it's so obvious that we are friends with and have regular contact with other Jedward fans in much the same way as we would have contact with non-Jedward friends: bearing in mind that the fan life is just as embodied in them as ourselves, we may be rather blind to this connection.

Non-JedFriends:

"Talking to a new (academic) friend and telling her about being a fan, my Bachelor Thesis etc. We were discussing having contact with people online: the dalmatians are friends with her on Facebook now so she'll get to hear more about Jedward. She's blind and we were talking about films and she said she watches them quite often. Told her how silly Sharknado 2 is with the pesky shark that nibbles Tara's hand off."

"I'm texting with some friends about going to a funfair soon and instantly think of John and Edward's "What's Your Number" music video with the roller-coaster in it and also of the roller-coaster scene in Sharknado 3 that I saw pictures of."

"My friend phones. We're talking about the twins and she keeps trying to convince me to take her with me next time I go over to Ireland but I explain that I don't have any money. But if she pays for me, I'll go. Yeah. Don't see that happening somehow."

"My friend asks me if he can come over and I wonder if my flat looks tidy enough or like John and Edward's hotel room in 2011... I decide that compared to their chaos that I saw on tv back then it is tidy enough. ;)"

Here, the level of untidiness is compared with that of the twins' hotel room. Thinking about it, my flat often looks like that...Interestingly, both Jedward fans and non-fans alike marvel at the calm with which we meet other celebrities and don't bat an eyelid. A concrete example of this is when approximately 20 of us were waiting for the twins outside Stadshotellet in Karlstad in March 2013: having been given less than 48 hours notice, not many fans could make it but we still sat there in minus degrees, ignoring the other contestants in the Swedish Melodifestivalen "Second Chance" competition which the twins were performing as guest artists on.

Family:

"Skype with Mum and Dad. Telling them about planning for my new thesis."

"I'm attending a funeral and the way my aunt is taking photos all the time reminds me of the articles about John and Edward attending a funeral which I thought were really disrespectful because in my opinion mourning is something private."

"Skype Mum and twins come up (as usual) in conversation."

"I was playing with my dog today and I thought of the twins because I remembered that every time I say 'Jedward' to him, he starts howling! When I posted a video of this, the twins saw it and thought it was cool so now every time my dog howls, it reminds me of the twins!"

"Me and my family are having lunch together and celebrate Easter. I wonder if John and Edward miss their family. I also wonder whether they celebrate Easter at all. I would love to send John and Edward more Easter wishes and old pictures of my Planet Jedward Easter eggs but these pictures are not on my phone, so I have to wait until I'm back home on my computer."

"After tea I show my mother and my sister a few photos from the holidays I spent with my father last month. I'm able to access my Twitter on my phone and show them the pictures I shared with John and Edward as I don't have more holiday pictures on my phone. A few pictures were JedRelated."

"Home help arrive and ask me what John and Edward are up to at the moment. I tell them that they're still in the US."

Generally speaking, a lot of people tell of the troubles they've had with family members regarding their fan life, and this is something that Anderson (2012) reported too, in this case usually spouses who frowned upon their wives spending time/money/effort on something they were no longer expected to enjoy as grown women. So by not mentioning a lot about them in our diaries, one can ask the question of whether this has to do with the lack of communication with our families or at least, lack of communication *as far as the twins are concerned*. Maybe we've simply learned not to talk about them in front of our families. One of the responses I've received are (upon showing my mother photos of me together with John and Edward at a Meet & Greet, which my father refused to even look at) was "they must be fed up to the back teeth with you hanging around after them". So now I don't say anything.

*a crave is when you go somewhere with the intention of meeting the twins e.g. a hotel or the airport, for as many hours as it takes.

Interests & Hobbies:

Several of these entries are about Eurovision:

"I listen to the David Horton Show (Eurovision related radio show who plays a few Jedward songs every Wednesday night) and sing along to my favourite Eurovision tracks – especially to the Jedward ones!"

"I look up this year's Eurovision acts on Facebook and think about how cool 2011 was with Jedward in Duesseldorf!"

"I go home again and listen to Jedward on the train and to this year's Eurovision entry from Ireland. Although I'm a big Eurovision fan I don't think I would have watched the Irish preliminary decision if it didn't remind me of John and Edward who won it in 2011 and 2012."

And making our own music:

"I thought about them again whilst playing the keyboard because a few months back, I told them that I was learning to play one of their songs on the keyboard and they asked me for the chord; so now playing the keyboard always makes me think of the twins."

"I am looking for a good movie on TV but there's nothing interesting on, so I work on a few songs instead, thinking about using one of them for a new fan video for the twins"

There are several other things that I'm now interested in as a result of being a Jedward fan - dogs in general being one of them. I've always been scared of them but after seeing how the twins are with theirs, I can even see the fascination in the bigger breeds and the main hobby I now have, apart from Jedding itself, is The Twin Dalmatians, Edwin and Jonathon, who have been touched upon several times already. They are becoming more popular on social media and it is my hope that I'll be able to do something more actively with them in future - children's books, webTV or the like.

"Get dalmatians up for the day."

"Go and wake doggies up. They want to go with me today so I need to sort out their bag."

"Get dalmatians up & leave them sat in front of TV/DVD with remotes."

"Get dalmatians up and leave them playing "Snout!" on the pillows in the bedroom."

After years of drug dependency, it has taken a while to gain self-confidence but John and Edward have been behind me, encouraging me all the way, telling me to believe in myself, to remember that I'd already accomplished seven years of full-time university studies so gallantly. Not only have I enjoyed writing about them but also seen my thesis work as a way of giving back some of what they've given me. And now I've written two theses about my favourite subject, I would very much like to continue my research at PhD level if the opportunity arises.

Due to the fact that the twins encourage us to explore our creative selves, there are a lot of different things that we fans enjoy doing in our spare time. One of my informants has

gotten over her shyness, so much so that she auditioned for a play and got the lead! Another of the informants writes and performs both her own and the twins' music and posts videos to YouTube. Another makes amazing sketches with her friend that they too post on YouTube and I'm going to start recording short sequences with my doggies doing different things and upload them too.

Blaze and FijiMouse never have to worry about being without clothing as there is a fan who is an ace at knitting and crocheting them things to wear, another is now a professional singer/songwriter as well as having penned two fandom-related books. Yet another is the author of a book I recently purchased but due to working on this haven't got round to reading yet. And I have several colouring books with comic strips made by another fan who is now studying this and working in a related branch.

Studies:

This category was originally going to be called Work & Studies but as it turns out, none of us who kept a diary actually work other than two are students (one undergraduate, one who was still in compulsory-level education when the diary was kept) and the fourth is, like myself, a post graduate.

“At uni our prof informs us about the dates we want to go to the theatre. I'm looking forward to them and enter the lists but at the same time I'm worried that I'll miss something important like the premiere of a new Jedward music video or song while seeing a play.”

“I start writing a paper for uni about Stanislavski and his acting techniques and think about John and Edward's acting skills, wondering if they ever tried something like the actors in my books in their music videos or in Sharknado.”

Here we have studies that are based on acting, something which the twins have actively encouraged the fan in question to pursue.

“Spent three hours talking about social media on course - thoughts constantly on twins and how I probably wouldn't be as interested if it wasn't for them. They've facilitated my inner nerd, made me realise that just because I failed a programming exam doesn't mean I can't do other things on computers and stuff. And also made me more confident in knowing that my self-esteem doesn't stand or fall with something so flimsy as a computer language.”

“None of my course mates realise how much I use social media or how much of a fan I really am. Actually, they know SFA about me. Feel like James Joyce writing this. Irish he was too, hehe.”

“Individual meeting with head of course. Talking about what contacts I have abroad & in which countries in light of starting own business. As usual, when I mention Ireland, people say “weren't you from England?” and twins get brought into convo, which is fine by me as they are my favourite subject!”

“Meeting with social media person from morning. Was telling her about being a fan, my paintings, want to do new ones with Blaze and FijiMouse. Discussed Bachelor Thesis and holding seminars on The Self-Efficacy of Fandom.”

“Discussing advantages of being your own boss. I was thinking the main one for me would be having more money for Jeddling.”

“Group were asked what social media platforms we could name. Others said Facebook and then silence. I said about fifteen more (all Jed-related for me) but she got a bit narky and said she didn't have time to write them all down. And spelled “Pinterest” and “Tumbla” wrong. FFS, she's getting paid for this!”

“Individual meeting with head of course. We end up talking about twins because of wallpaper on my iPad.”

The above entries were written whilst I was doing a Business Course parallel to writing this thesis, which is mentioned below:

“Up bright and early and sat looking reading the rest of “Autoethnography” so I feel as if I’ve got something done at least.”

“Start studying “Autoethnography” book for Master’s Thesis.”

There are also further entries naming why we associate John and Edward with our studies:

“In my music classes at school, we look at different styles of dance music and one we look at is Irish music. When we revise for it, my teacher says try and associate it with something that we love and, of course, I chose the twins and so every time I look and listen to Irish music, I think of the twins!”

“I thought about the twins once again whilst doing science revision: I hate science and my mind often drifts onto things that make me smile whilst I do it; the twins normally come onto my mind or Mcbusted.”

“Girl at school who looks like she’s Irish (“Irish girl”) was sat eating lunch.”

As can be seen, even our daytime activities are pervaded by thoughts and talk of the twins. One fan, not part of this study, claims that she temps nowadays because it means that she can more easily up and off whenever there's the possibility of meeting the twins.

Food & Drink:

The first three entries are specifically about what the twins eat and drink:

"I watch a show about sugar and healthy eating and gotta think of John when the host mentions how important it is to drink a lot of water."

"I have cereal and remember how John and Edward once told us they eat their cereal with water. I still can't imagine that that tastes good!"

"Was in supermarket and saw Pågens giffar - the cinnamon rolls that the twins like so much. Got to thinking about when they were in and Expressen TV had filmed them outside the hotel and they were munching on the stuff I'd got them - probably because the bloody hotel had no food for them when they arrived, tsk."

"Have a snack attack and wonder if I've got any chocolate at home. Remember that I do indeed have a box of Marabou With Love that I got for J&E. Get the packet out for preparatory purposes."

"Manage to walk on edge of box of chocolates that I've managed to not eat. Bugger. Oh well, if I send them by post, I'm not going to know what state they'd be in in any case. Upon further inspection, the carton is only slightly dented at one corner."

The twins promote healthy eating and drinking lots of water in general but they do seem to love their sweet stuff! They tend to be inundated with all manner of cakes, biscuits, sweets and chocolate from fans all across they world and whenever I know I'm going to see them, I make sure to have some cinnamon rolls with me (but not always just the cinnamon rolls - Edward told me he liked the blueberry ones I sent them too). And at Arlanda in June he polished off two packs of Funs, the ones filled with confectioner's custard, within a short space of time but I imagine he was hungry poor thing).

"Eat prawn sandwich from Eddie Rocket's lookalikey-place and am wondering what John and Edward are up to."

"Side of salmon I bought for Easter reminds me of Jedward's Big Adventure when Edward lost and got slapped in the face with a fish from the Thames."

"Store Manager at Willys (Swedish supermarket chain) reminds me of Susanna."*

"Shepherd's Pie for lunch reminds me of when Patrick made one in rehab in 2009. He was Irish and we got on really well. Thinking about how upset I was when he died. And how he's the only other person (other than the twins) I've got a photo of on display in my flat."

"Fixing prawn sandwiches and thinking about Sharknado again."

"Saw Susanna-lookey-likey in Willys & said hello after hesitating and wondering if I should tell her. She's probably already worked out that I'm a bit outside the box-ish..."*

Whether eating at home or doing the weekly shopping, Jedward are forever in our thoughts, with no less than their Mum turning up as the manager of the local

supermarket (*Susanna is the twin's mother and manager).

“Something that really reminds me of the twins, when I think about it, is Subway. It sounds weird but it has a really special meaning to me now because just after I had met the twins for the first time, my mum and I stopped off at Subway and now every time I see a Subway, it reminds me of that day and how happy they made me! I have breakfast and watch TV.”

“I have breakfast and watch TV. The Kerry Gold butter advert is on and makes me think of Ireland, John and Edward and the good time I had in Dublin.”

The two years I was over in Dublin for Christmas plus October 2014 I'd picked up bits and bobs for them during the year so that the large sacks I'd bought to put their presents in (which matched the wrapping paper nonetheless) ended up basically full by the time I flew over. I've also baked saffron buns, gingerbread biscuits in both human and doggy versions (there are a number of recipes for wholesome dog biscuits to be found if only one googles!) which I've given them.

Ironically, it's only usually during craves that I eat a poor diet, that is, most people splash out and maybe eat a more exotic fare whilst on their holidays but for me, it's the other way round: fast food bought at the place at on the corner of Sycamore and Dame Street, a mean €1.60 cappuccino from Centra (the Irish Co-op) which is cheaper than at the fast food place (and their toilet is on ground level), cheap, filling and can be easily consumed in the Lane. There's also the diner Eddie Rocket's which is more expensive and at an average of 75 dB's, a bit too loud for me (remember what I was saying about having a lot of apps?). I always take a kettle with me so I can have early morning and late night coffee which doubles up for eating €1 Pot Noodles from Centra for supper.

In order to eat without risking missing seeing the twins, we usually ask somebody in the Lane to ring if the twins come out and if you sit at the window in the place on the corner, you can see into part of the Lane. Upon saying that, toilet breaks have to be really quick so it's best to time them so they're in the middle of an act (as was the case with panto) or when there are Meet & Greet's or basically no chance of one of them popping their heads out of the stage door, if possible.

Unfortunately, a small group of fans seem to think that by standing and screaming "JEDWARD!!!" at the tops of their voices, they'll coax the twins into coming out. In fact, Olympia staff have been out several times when I've been present and complained that not only are they disturbing the on-going performance but also being a public nuisance and the Garda have even turned up on occasion. Which usually results in the people in question (generally the same people every single time) being quiet for a few minutes before setting off again. I've been told that this is something not just confined to the Lane other than was a usual occurrence outside the Gaff too.

Film & TV:

That the twins are friends with Tara Reid has caused a rumpus or two within the fandom, but as can be seen here, several of the diary entries have to do with Tara and/or films that she has starred in.

Film:

"Watching "The Hungover Games" with my friend. Tara is in it. Wondering what they've been up to and thinking about the DM I got from her just before Christmas & even wondering about two pix Perez Hilton liked on Instagram"

"Watching Mega Shark vs Mecha Shark and thinking of Sharknado."

"I watch a movie and see that Tara Reid is in it what makes me think of the twins who are spending much time with her in L.A. During the adverts I send a few old JedRelated pictures to John and Edward plus the one of the Easter eggs that I already wanted to send them yesterday."

"Started watching tremors on Netflix and wonder if the twins have seen it."

"Watching Contagion. Yellow material tied round urn with cremated ashes. Thinking about Social Anthropology & Jedward"

"Told twins despite movie being older than them. Tremors actually still seems pretty good."

"Watching Back to the Future Part 2 reminded me of the twins, I'm not 100% why, I think it's because I once tweeted them if they'd seen it but still I'm not sure why I thought of them!"

"I watched Bill & Ted's Bogus Journey the other night, I bought them both Bill & Ted movies, John told me he watched them. They were like their cousins or something! Hahaha."

Here we have yet another example of how John and Edward stay close to their fans: by using the stuff we buy them and telling us about it. They talked about me in a UK celeb magazine article recently (although not by name - that wasn't needed) and I later received a message from the twins saying they'd mentioned me in the interview, hoping I'd seen it.

But have Jedward changed which films we actually watch? I've always been a sucker for a bad horror film (House of Wax, anyone?) so Sharknado was right up my street, although I did find the first half of the first one a bit tedious because I couldn't get my computer to fast forward the bits where they weren't talking properly (I don't have the patience to politely sit and watch other than rely on the Swedish subtitles to let me know when something is being said). On the other hand, in much the same way as having lots of accounts and using a whole range of apps, the music I listen to has been influenced too. I enjoyed both the previous and current album by Miley Cyrus, the latter being released on SoundCloud only, an app I already have thanks to the twins having posted stuff on it plus a 30 second Death Metal version of Pop Rocket by yours truly (don't ask).

TV:

"I am happy to see John and Edward on Pointless Celebrities but wish they would stay there longer!"

"I'm watching a dancing show and think about how cool it would be if John and Edward took part in a show like this. My biggest childhood idol is among the contestants. He changed a lot since I first saw him but I'm still supporting him - for more than 13 years now. That makes me think about John and Edward again and I am sure that in 13 years (and longer) I'll still be there for them, too. I realise again that my idols are a constant in my life."

"Also there is an advert on TV that advertises Irish holidays and every time that comes on the TV, the accent just reminds me of the twins so much because obviously Ireland is their hometown." (sic)

"I watch a casting show but don't think that the acts are really entertaining. We could use someone like Jedward on German tv!"

"Masterchef Aus on TLC. Thinking of CBB when laddo did task with contestants"*

*Marco Pierre White, chef who was in charge of a cooking challenge on Celebrity Big Brother when the twins took part in 2011.

I would say that when I think of the twins and TV, the first thing that comes to mind is Jedward's Big Adventure, their BBC children's series. Upon saying that, I think they would be the perfect chat show hosts and could even have a question from Blaze every week to ask their guests.

Miscellaneous:

The following entries are shown here because they fit into several different categories at once:

"I listen to the radio while having breakfast. Katy Perry is on which makes me think of the picture John got with her and the Beast singing "Roar" at their panto two years ago."

"Arrive home with my doggies. Start studying for thesis again until I go to bed to read and take doggies with me at around 8 pm."

"Had a dream: I was abroad & twins were performing at every roundabout. Before I left, Edward came up to talk & I wished him luck & he gave me a huge hug & a peck on the cheek"

Looking at the different areas of everyday life in which the diary entries either were made or associate to, we can see that there are few areas which *aren't* in some way implicated in our thoughts and actions pertaining to Jedward. Here, one important thing to bear in mind is that, due to the human condition, a great deal of thoughts aren't apparent to us at the same time as recording them is a feat in itself - if one looks at Joyce's (Ulysses, published in 1922) attempts to make note of all thoughts during a 24-hour period and how prolific they were.

There are also things the twins say or phrases they use that weren't noted by any of the other informants but I'm wondering if these are so automatic that we don't necessarily think of the twins when using them. Not only that, but trying to explain things like 1.25 and, even worse, why it's so funny, is almost impossible to outsiders. A few classics are "don't be stressin", ducking instead of a rhyming word, "that's the way we roll", private area (used intermittently with pop rocket) and to a lesser degree "you are kidding me!" (from the twitcam in Singapore). Added to this are also certain TV programmes and music, although music is bit tricky insofar as some of them are covers that the twins have either played at concerts or done special covers of that they've uploaded to You Tube, but also for example, the song "Friday" by Rebecka Black where John was dancing round a hotel room. There are certain artists that the twins have met and they tend to promote the music they like to listen to; included here would be Katy Perry, Miley Cyrus, JedSheeran etc.

Products:

As mentioned in the Method section, I asked the informants if they could write a list of what products and/or causes they associate with Jedward. The answers to this question can be seen below:

"A little like yourself, I love how much the twins support gay marriage and the whole movement of it because it is such an important issue! I also really admire how much they support anti bullying campaigns and are always striving to make sure that bullying is put to an end! I am extremely against bullying and the fact that they are helping people stand up to them is really incredible and inspiring! And I love them for it!"

"The twins made me donate money for the LifeBall, which is an Aids solidarity event. I didn't know about that event before they were modelling there. They also made me get even more into Eurovision as I was before. The whole Tolerance and Diversity topic that the Contest represented this year, is something I really support. They also were part of a few projects against bullying. That's something I support as well. At school I made a presentation about the ISCPP Childline campaign for example, to raise awareness of bullying."

"Mostly music I would have not listened to with out them. Different genres."

After receiving these answers to the question, I decided to compile my own list as I had been noting things down when they came to me, parallel to keeping my diary. Once again, I would say that these are things known to most fans who have been around for the same time as I have. Cherry Coke is both seen and mentioned in the song and video for "A Girl Like You" and whenever I happen to see a can, I usually take a photo and post it on Twitter. Tara once claimed that the twins only order McDonalds chicken and whilst I don't know if this is true, I must admit that I find it a little less cardboard-tasting than the hamburgers. The twins are fans of sushi and it's good that they encourage their fans to try different dishes. I lived in London in the late 80's when sushi was all the rage and never really took to it but I do find that it's good to snack on a few pieces if there's going to be a big gap before mealtime. Pågens giffjar, cinnamon rolls are favourites and I am constantly plying the twins with them.

The twins' favourite fragrance is Vanille & Tobacco by Tom Ford and it smells delightful! A

fan bought them a bottle for Christmas and they sprayed themselves liberally with it before going on stage at panto, so we die-hards sat at the front had one more sense invaded by seeing the show. I was ecstatic when I found out only this week that it's recently become available in Sweden and next time I have 1795 SEK burning a hole in my pocket, I am going to get myself a bottle, though when that's likely to be, I don't really know.

On the day of their 21st birthday, the twins celebrated by having a live twitcam and, much to Edward's chagrin, John made a marshmallow beard. There is also a post on JedwardTV called "Jedward at the Oscars" where the line "I can even smell the marshmallows" was said and it's stuck. After meeting Tara Reid in Celebrity Big Brother in 2011, John and Edward became keen on coconut water though how much the two are related, I'm not entirely sure. Fig rolls were part of a joke at panto 2013 whereby John wanted to know how they got the fig into the fig roll and also shouted "potato" though I think this may have been one of the Dublin jokes that we outsiders didn't get. Early in their careers, Jedward did an advert for Shake'n'Vac and in all honesty, that's probably the most exciting thing about hoovering up for me.

One more layer to fandom which I have neither found described nor know properly what to term is that which affects a multitude of senses rather than just a simple association. Here I'm referring to the fact that I'm always "seeing" fans out and about in Linköping. Obviously, there aren't a bunch of Jedward fans milling about in Linköping but I regularly find myself seeing people that I genuinely mistake for fans, even by name, until my mind tells me that no, it is in fact someone else. I have some kind of mental tic too so that upon meeting, for example shop assistants, with a similar haircut to the classic Jedward style, a voice inside my head says "JedHair". Two things hit me at the same time whilst in the railway station the other day: the smell of cooked food which reminded me of Centra where they offer all-day breakfasts and other warm dishes and an advertisement for SAS, the airline I usually fly with and by extension, which takes me backwards and forwards to Ireland, as well as reminding me of the times I've met the twins out at Arlanda Airport.

Summary:

By writing the present thesis, I wished to shed light upon the fact that fans can be ingenious, intelligent and creative in their expressions of fandom in everyday life. Another aspect of this is indeed the breadth of activities and situations in which the Grimes twins are with us as we go about our day-to-day activities. As we have seen, the course of true love, in this case, the portrayal of fans and subsequent research, does not always run smoothly. However, its also possible to note that there have been agitators, for the wants of a better word, who became most noticeable at the beginning of the 1990's thanks to Lewis' anthology.

Here, I have shown that fandom expresses itself in virtually all aspects of everyday life, from sleeping, eating, friends, studies and what we do in our spare time. I have looked further into the areas which the informants have mentioned in their diaries and attempted to relate these to both my own experiences and relevant theoretical content and further, that fans are not the deviants as they have been portrayed to be historically. I believe the content of our diaries are representative for fans in general, that is that they on a broader level can be taken to represent common aspects of fandom. I conclude that for the fans included in this thesis, the twins are omnipotent and with us constantly as we go about our daily life, that fandom is embedded in our identity. That our thoughts and affect related to fandom are expressed in a range of heterogeneous ways. And, last but not least, that fans are creative, well-adjusted, intelligent individuals who aren't afraid to laugh at themselves.

Discussion:

I would suggest that the above work has adequately fulfilled my original aim of highlighting the divergent ways in which fandom can be expressed in everyday life insofar as, by keeping a diary for a period of seven days, thoughts of John and Edward Grimes that have pervaded both our thoughts and actions during this time have been duly noted. By writing as a aca-fan and through implementation of auto-ethnography, here used as a complement to the diaries kept by the other informants, I have subsequently coded the information gleaned in order to explore how varied these expressions are in everyday life.

Irrespective of how they were coded, worth noting is that the diary entries cover a broad range of heterogeneous activities, from listening to Jedward whilst on the toilet, wanting to tweet at funerals and making prawn sandwiches. Consequently, it has been possible to access everyday events which one normally may be unaware of or take as being natural components of fandom. Therefore, I would say that the advantages of using auto-ethnography are twofold in this particular case:

1. being more aware of what one is doing/thinking
2. reflecting over the reasons as to why one does or thinks these things.

Possibly the most important part of auto-ethnography is the ability to be self-reflexive. I am of the opinion that I would not have been able to gain neither the insight nor texture found here if I had approached the subject as an outsider as my own tacit knowledge and ability to question what I am describing, as well as taking a step back from it, are integral parts of the auto-ethnographic process. Despite this, there will invariably be parts that don't make sense to outsiders simply because not everything *is* logical, either here or in real life in general.

Historically speaking, fans have been portrayed as deviant by academia and mass media alike and while this view began to be questioned in earnest almost 25 years ago, there are still certain factions that wish to hold fast this dated view of fans and male pop artists alike (Duffett, 2012). This is an undercurrent through the whole text, with numerous other theorists naming the phenomenon e.g. Jensen (1992, 2014).

Despite the amount of attention paid to online contact and ways of performing fandom, traditional fandom activities still live on, as can be seen in the four basic categories into which I've sorted the diary entries. Twitter is where myself and the other informants "met" three plus years ago and here we see that for the fans, using social media platforms is not confined to normal waking hours, local time. There have been discussions as to whether social media has indeed made the para-social relationships between fan and idol more egalitarian or not, but as we have all met John and Edward on several occasions and have reasonably regular contact with them (I received a DM from them on Twitter last night, for instance), maybe para-social isn't the best way to describe our particular relationship with them. However, it may be that if one were to analyse the content of tweets sent by fans who haven't yet met the twins, they may in fact show a similar pattern to that which Kehrberg (2015) uncovered. Bennett (2013) illustrates how celebrities use social media to highlight causes such as gay rights and charities and Jedward too are active ambassadors of several themselves.

Jedward are unfortunately often sidelined into the boy band genre and all that this entails as described by Duffett (2012) but the actual music doesn't fit in very well with this

description as they sing together rather than different harmonising bits. As Rentfrow and his colleagues (2003) noted, listening to music is something that people do a lot of and in varied situations, and even this is reflected in the diary entries. Places that are mentioned here are both where the twins have actually been as well as associations, and I have supplemented this information with my thoughts on other locations. Sandvoss (2014) introduces us to the notion of being a fan of a place rather than a thing or person and what this may entail for researching this. There are definitely places such as the Olympia Theatre in Dublin, for example, that are strongly associated with the twins.

The section containing friends and family has been further divided: we often complain of outsiders not understanding (or even making an effort to understand) our interests and actions as fans, for example, why one would pay to fly to Dublin and stay in a perfectly good ho(s)tel only to spend the biggest part of the time outdoors in a draughty lane or a whole day at an airport in order to meet John and Edward.

My number one Jed-related interest is my Twin Dalmatian teddies, Edwin and Jonathon. Even this ties in with the twins on different levels as I have ambitions to do something creative with them in the future. As we can see, when it comes to studies, Jedward are involved in a variety of situations, from being scared that one can't be online to the subject matter itself. I started studying again after direct encouragement from the twins.

Even mealtimes or the weekly shopping aren't Jedward free! The twins stress how important it is to drink lots of water and encourage fans to eat fruit too - frozen banana is said to be quite nice. Bearing in mind the amount of sweet stuff the twins are given by fans, it's probably a good job that they have a job that's so physically demanding. Once again, even in the film and TV category, it's not just those with direct associations that make us think of the twins but even those that they themselves like. Whenever they are on TV, those fans less technically challenged than myself record and upload to You Tube so everyone else can enjoy. The three items placed in the Miscellaneous category fit into several categories at once.

As we have seen, Jedward aren't simply distant figures that the fans included in this study think about in conjunction with traditional activities such as concerts (although they do of course think of them when carrying out these activities as well). Rather, the popularity of John and Edward Grimes lies not only in their capacity as artists by also a genuine interest in and connection with their fans beyond the formalities of meeting one's favourite artist within the confines of Meet & Greet for example.

Fandom doesn't begin and end with concerts, posters and Twitter. It pervades all areas of life. And would appear to make the Jedward fans included in this particular study incredibly happy indeed.

Future Research Suggestions:

Several of those mentioned in this thesis have suggestions as to directions of future research at the same time as I have also noted several areas independently which it may be prudent to pay more attention to. As can be seen throughout, there is a call for more anthropologically-based research in general and Reijnders, Spijkers, & Roeland (2014) state that encounters between fan and fan object is an area into which there is little research conducted. Here it may be of interest to look both into the where and how of these occurrences. Reijnders, Spijkers, & Roeland (2014) also outline the need for what they term a "multi-actor" approach (p. 166) and point to places that have become popular among fans due to having been the backdrop for films and tv series', in much the same way as Sandvoss (2014) presents fans who are in love with a place, in his particular case, Ibiza.

Hills, writing in 2005, calls for the investigation of a larger collection of pop music fans, irrespective of fandom subject, to be conducted. Garcia et al. (2009, p. 53) call for a greater level of integration between online and offline aspects of research, not least when it comes to qualitative and especially ethnographic work. Albeit not a new article, Rentfrow & Gosling (2003) wish to find out more as to how one's choice of music is dictated by affect, proclaiming that "future research should examine the emotional valence of the music people listen to while in different emotional states" (p. 1250). Finally, Duffett (2012) suggests that areas of future interest could be "historical change, generic diversity and issues of cultural memory" (p. 196).

An extension of the work already undertaken here would be expanding not only of the period of time that diaries are kept but also a more conscientious enterprise wherein explanations as to the whats, whys etc of each diary entry are given. As I have already touched upon (p. 37), there are several alternative ways of coding the information gathered and one of these which would be suitable for a more comprehensive endeavour would be to create a "profile" for different fans based on certain themes and the possibility of cross-checking these for similarities and differences between fans either of the same thing or different genres.

A further example would be to do a longitudinal study following people who maybe aren't fans to start off with and chart their particular fan-like activities at baseline and subsequent interests which may wax or wane. Another suggestion would be to make a literal map of fandom i.e. a topological resource showing where fandom is "performed. Even the act of looking into how fandom is formed and expressed in societies which one doesn't traditionally associate with the Western notion of "fandom" may also broaden the knowledge we have about the subject.

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Appendix 1: A Brief Introduction to Twitter & Other Social Media Platforms:

Twitter is often referred to as a "micro blog". It was launched in 2006 and originally only allowed (what I believe to be) 70 letters*, which was later extended and is currently 140 (photos typically take up 23), although even this has now been extended in direct messages. Tweets can contain texts, photos and videos. The tweets that are shown on one's so called timeline are those that you choose to follow, in the same way as that which you write shows up on theirs. One can reply to a tweet or retweet it to share so that your followers can see it as well. You can also quote a tweet so that a picture of the original is included, leaving extra space to comment too, if you wish. You can even favourite tweets letting the author know that you like or agree with what they've written.

Hashtags are used for different topics and by pressing on them (when using a mobile device), you can see a list of tweets related to the hashtag in question. Hashtags are used to trend different topics, for example #WeLoveJedward and by sending tweets with this included (though no two identical ones can be sent and this is where emojis really come into their own), they can be trended in different countries. The reason most fans have several Twitter accounts is because if you send too many tweets within a given time range, you go to Twitter jail and can't send any tweets for a while. You are notified when someone sends you a tweet or mentions you and can also set notifications so that you are alerted whenever that person tweets, for example, @planetjedward.

My username is @bethany_alicia but I'm called ✨jedwardy❤️bethany✨. All usernames begin with @ and originally most included an underscore. On the page entitled "Me", which is a bit like one's homepage, you can choose a Display Photo (DP), Header and bio as well as seeing who you are following and who's following you.

Direct messages are private messages that no-one else can see and users generally have to be following each other in order to send and receive direct messages to each other although this appears to possibly not be the case when it comes to certified accounts.

The other social media platforms mentioned in this thesis are as follows:

ebay is used for both consumer to consumer and business to customer sales and many items can either be bid for (i.e. are auctioned) or bought for a fixed price.

Instagram can be used for posting both photos and videos and is quite often used as a marketing tool for companies who hold "competitions" for those with the best photo/video who have hashtagged them in the post. Instagram posts can be shared on other platforms such as Twitter.

Periscope is used for live streaming and I haven't actually found any major differences between this app and others that can be used for the same purpose, for example, Live Stream.

Pinterest consists of photos that are "pinned" onto one's board and consequently can be one's own or those of others that you might wish to share. Especially useful if you want to collect photos of a single object or theme.

Steller gives the impression of being a rather professional app that is used to put together a combination of different media to create stories: I receive an email showing #storyoftheday and in all honesty, hadn't looked through the "books" until writing this. Beautiful photos are mixed with poignant text and I am now planning on producing my own starting with the road trip to meet the twins this weekend!

iPhone users can iMsg and FaceTime each other without cost (while there doesn't appear to be an Android equivalent) but Whatsapp allows for free SMS' to be sent between users who have the app, free of charge and during 2015 added the feature of video calls.

(I have written the above descriptions myself but feel free to google them yourself if anything is unclear - I'm kind of blind as to what other people would like to know about apps or use them for).

*I distinctly recall reading about the number of characters being increased at some point in 2011 but I can't find the information on Google and I did tweet Twitter about it, but as on previous occasions when I've asked them about things, I received no answer.

Appendix 2: Jedward Social Media:

Bebo	jedward*
Facebook	John and Edward - Official X Factor
Google+	Jedward Edward Grimes
Instagram	Jepicpics
Keek	planetjedward
MySpace	planetjedward
Pintrest	Jedward Official
Snapchat	jedwardtv
SoundCloud	Planet Jedward
Tsū	Official Jedward
Tumblr	jepicpics
Twitter	@PlanetJedward @WorldofBlaze @FijiMouse
Vine	Jedward (authorised account) Jedward
We Heart It	Jedward
YouKu	Jedward
YouTube	JEDWARDTV