Literally Ja'Miezing

Exploring Podcast Personas and Participatory Media Culture

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Literally Ja’miezing: Exploring Podcast Personas and Participatory Media Culture

Honours thesis submitted in partial fulfilment of the requirements for the award of the degree BACHELOR OF COMMUNICATION AND MEDIA (HONOURS) from UNIVERSITY OF WOLLONGONG

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2021
I’m an influencer.

JA apostrophe MIE. Ring any bells dickface?

JA’MIEZING
Abstract

This thesis investigates the nuances of online persona, celebrity and micro-celebrity personas, shifting media paradigms, and participatory media cultures that contribute to our understanding of podcast personas. Persona infers our ability to perform an individual self in negotiation with various collectives. Podcast personas challenge this idea of the self and offer a collectivised understand of persona, where non-human digital objects are meta-collective personas, collaboratively negotiated by various individuals, technologies, audiences, and systems.

Through the lens of celebritification using presentational media technologies, I will argue that podcasts can be said to have personas that demonstrate how shifting media paradigms have blurred the distinction between producer and consumer. As a result of this changed perspective of parasocial relationships, the agency of the media, the audience and the individual to determine the value of a celebrity as a cultural commodity has shifted. Audience participation in a celebrity’s micro-publics now determines the power a celebrity has, highlighting the significance of participatory media cultures to the collective dimension of a podcast persona.

Podcast personas have received very little scholarly attention, and my thesis aims to address this gap. By grounding my analytical framework in the intersection between participatory culture theory and the emerging fields of persona studies and podcast studies, I explore Ja’miez as a podcast persona engaging in micro-celebrity practice. Therefore, this thesis uncovers strategies for analysing podcast personas as a meta-collective complex.
Declaration

I certify that this thesis is entirely my own work except where I have given full documented references to the work of others, and that the material contained in this thesis has not been submitted for formal assessment in any formal course and the word length is 17,076.

Jasmyn Connell

18/10/2021
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## Acronyms and Abbreviations

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1 Introduction

In this thesis, I consider if a podcast can be legitimately said to have a persona distinct from its textual content, producers and hosts, branding, characters, and audiences. Through an analysis that integrates podcast studies, persona studies and participatory culture theory, I address a gap in the current literature to discuss how we might consider a media production, such as a podcast, to negotiate an online presentation of its persona. Therefore, in this thesis, I endeavour to decipher what it means for a podcast to have a persona and map out how this type of persona works by exploring the connections between shifting paradigms, micro-celebrity personas and podcasting.

1.1 Introducing The Case Study: Ja’miez

Ja’miez is an Australian comedy podcast performed and produced by Chris Lilley. It was released on April 4, 2021, and concluded on May 25, 2021, with eight episodes. The fictional character, Ja’mie (pronounced ‘Ja-may’), whom Chris Lilley portrays, hosts the podcast. The podcast narrative extends Ja’mie’s storyline, where Ja’mie has graduated from high school and is studying public relations at an Australian university. As part of her course, Ja’mie must produce a podcast - which is the podcast delivered to online audiences. Branding herself as an “ex-private school girl turned influencer”, Ja’mie aims to deliver wellness, fashion, beauty, and relationship advice through the podcast, placing it within the lifestyle genre inside the narrative world (“Ja’miez - The Ja’mie King Podcast” 2021). However, the real-world podcast falls within the comedy genre because it is a parody that mocks what is often described as 'woke culture' (Kemp 2021).

To understand Ja’miez, we must consider its producer, Chris Lilley, whose cancellation provides insight into the shifting agency of the media and audiences to regulate problematic celebrity behaviour. Chris Lilley is an award-winning comedian, actor, writer, director, producer, and musician whose trademark is his portrayal of multiple fictional characters.

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1 Lilley has received eight awards including two Silver Logies for most popular actor in 2008 and 2015 (IMDb n.d.).
within a single television series. He was cancelled over his portrayal of non-white characters that perpetuated racist stereotypes, such as Jonah, S’Mouse and Ricky Wong, depicted in Figure 1.1 (Erhart 2013; Maguire 2020).

Figure 1.1 Left to right: Jonah from Tonga, S’Mouse, Ricky Wong portraying an Indigenous man (Blake Francis 2015; Doyle 2020; Wolfe 2017).

His cancellation began in 2018 when the ABC removed four of Lilley’s television series from their streaming platform following censure from audiences and the news media (Maguire 2020). The same shows were later removed by Netflix in 2020, prompted by heightened social media pressure to remove content that is considered racist. However, Erhart (2013) observed that while Lilley’s satire of non-white characters was perceived as an unacceptable form of comedy, his white female characters were positively received. This indicates that for Lilley, who aims to “[overstep] the mark” (Sarah Legg 2014) in his comedy, race is no longer satirical, but gender may be. So, it is interesting to note that Lilley’s performance of Ja’mie as a white upper-class female in Ja’miezing (2021) is among the few characters considered acceptable for Lilley to critique.

\[\text{Footnotes:}
\]

\[\text{2 If an individual is ‘cancelled’, it means that a community has attempted to dissolve their public career or limit their prominence to hold them accountable for perceived immoral or problematic behaviour (Henderson 2020, p. 37).}
\]

\[\text{3 We Can Be Heroes: Finding the Australian of the Year (2005), Summer Heights High (2007), Jonah from Tonga (2014), and Angry Boys (2011).}
\]

\[\text{4 In response to the death of George Floyd and the Black Lives Matter movement, media companies and streaming services faced social media pressure to remove any content from their libraries that is deemed to be racist (Goodall 2020).}
\]
1.2 A New Perspective of Persona

Typically, the term ‘non-human’ persona discusses robots, animals, and forms of artificial intelligence (dos Santos et al. 2014; Frawley & Dyson 2014; Giles 2020; Woods 2018). However, I argue that the term can also incorporate personas assembled through digital objects such as podcasts. Persona is a term that describes how we perform and assemble an individual public self (Marshall et al. 2020). Online, this refers to public presentations of ourselves across social media, where we might adjust the performance to suit the practices of each platform. Therefore, persona infers our agency to construct an individual self and engage with collectives (groups of individuals) through this self, in a negotiation - a going between - the two. But, how does this negotiation work for non-human podcast personas?

The Ja’miezing case involves a fictional persona constructed for entertainment through Ja’mie’s character that also exists in the tangible world through a podcast persona. Therefore, there is a complex layering of individuals who contribute to Ja’miezing’s persona, making it confusing to digest - not for audiences, who naturally intuit the various actors involved in the persona performance - but for researchers trying to analyse the podcast persona logically and procedurally.

This new persona perspective led me to explore the research question: RQ1: Can a podcast legitimately have a persona? Ja’miez ing incorporates celebrity, micro-celebrity and non-human persona elements, making it an intriguing persona assemblage that has not been considered in persona studies literature. Therefore, to address the complexities of this research problem, I examine shifting media paradigms, podcasting and celebrity.

1.3 Shifting Paradigms: From Representational to Presentational

In this thesis, I frequently refer to a ‘paradigm shift’ to describe technocultural changes to the ways we find, experience, and share media. ‘Representational media’ is a term that encompasses dominant legacy media formats like radio, television, and film. These forms of
media personify the audience through images and narratives using ‘representatives’ like celebrities, politicians, and other public figures (Marshall 2010). Intertextuality is an example of a representational media technique. It refers to correlations between texts that shape a text by providing layers of meaning (State of NSW, Department of Education 2016). While representational industries still exist, they have experienced mass disruption due to the presentational media paradigm. A presentational paradigm describes media “performed, produced, and exhibited by the individual as part of the presentation of the public self” (Moore 2019). It introduces new ways for the audience to represent themselves in the media. What we understand as social media is an online networking platform with presentational media structures that facilitates our online presentations of self. However, presentational media is not a persona or identity theory. It is an understanding of how we create, circulate, and personify media as part of our mediatised experience of daily life online.

The internet is a critical component in advancing a presentational media paradigm, making social media one of the primary forms of presentational media (Moore 2019). Social media is intriguing because of the technology’s “affordances” (Marshall 2010, p. 39) - the things they enable users to do – such as intercommunication. Intercommunication is a concept developed by P.D Marshall that describes this blending of representational and presentational media on the internet, leading to highly mediated forms of online communication (Marshall 2010). Podcasting is an example of a medium that has emerged within this media context. It carries a mixture of representational and presentational media affordances that make it a distinct medium capable of sustaining a persona performance.

Celebrity practice has also developed alongside this paradigm shift to incorporate representational and presentational elements. The management of celebrity persona is a pedagogical tool rooted in a representational paradigm (Marshall 2010; Marshall et al. 2015). However, the ‘demotic turn’ shifted the nature of celebrity, leading to the practice of

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5 Mediatised is one of the five dimensions of online persona that describes the mediatisation of online culture, i.e., the way we experience daily life through various media forms (Marshall et al. 2020, p. 234).
micro-celebrity becoming mainstream on the internet. The ‘demotic turn’ is a phrase coined by Turner (2006) that describes the shift towards a presentational paradigm that affords the increasing visibility of ‘ordinary’ individuals in popular media. Hence, celebrity status has shifted from an object of the elite to an attainable attribute at the ‘ordinary’ levels of society (Khamis et al. 2017; Turner 2006). Consequently, the presence of ordinary people in the media has never been more desired (Turner 2006), particularly on social media, where legacy media producers no longer gatekeep a celebrity’s popularity (Khamis et al. 2017).

Therefore, in analysing the Ja’miezing case study, this thesis also focuses on the research question - **RQ2: Does the Ja’miezing podcast demonstrate a negotiation between the representational and presentational paradigms in contemporary Australian entertainment media?**

### 1.4 Summary

This chapter has introduced you to shifting paradigms and changing notions of celebrity and persona. Ja’miezing is a unique case study of a podcast persona that demonstrates these shifts. In the following chapter, I review key literature pertinent to understanding the intersection between podcast studies, persona studies and participatory culture theories and argue for the research gap I intend to fill. Chapter 3 outlines the methodology employed for researching persona as a text. Chapter 4 analyses Chris Lilley’s persona to map how a presentational paradigm has shifted agencies to gatekeep celebrity personas. Chapter 5 argues that Ja’mie’s persona is an early example of how presentational media technologies like social media can engage a participatory audience in the collective intercommunication of a fictional persona. Chapter 6 examines how Ja’miezing is a podcast persona and analyses how its participatory audience demonstrates shifting paradigms in contemporary Australian entertainment media. Finally, Chapter 7 concludes my research by exploring my findings to answer my research question and suggest future research appropriate to this thesis.
2 Literature Review: Podcast Studies, Persona Studies and Participatory Culture

In this chapter, I consider the intersections between podcast studies, persona studies and participatory culture theories to form an analytical framework for examining podcast personas. I introduce the emerging field of podcast studies, discuss participatory cultures, and outline key concepts within persona studies. As such, I provide a critical understanding of these disciplines to address a research gap surrounding how they intersect.

2.1 Podcast Studies

Podcast studies are an emerging field with roots in radio studies that encompasses a new aural communication medium. Hence, there is growing momentum surrounding podcast research that places podcasts as a distinct medium with unique practices. Academics have applied podcast studies across disciplines to investigate podcast engagement (García-Marín 2020), podcasts genres (Nee & Santana 2021; Waldmann 2020), podcasts as educational tools (Turner 2020), the commercialisation of podcasts (Berg & Sørine 2021), and the participatory elements of podcasts (García-Marín & Aparici 2020; MacGregor & Cooper 2020; Yee 2019).

2.1.1 Defining Podcasts

Podcast studies scholars have yet to agree on a singular definition of podcasts. However, there is a consensus that podcasts are not a digital form of radio because they have unique production and reception cultures that disrupt representational media forms like radio (Berry 2020; Linares et al. 2018; Spinelli & Dann 2019; Yee 2019). The most detailed definition of podcasts comes from Spinelli & Dann (2019), who define the medium by a set of 11 criteria, the following seven of which are a focus in this thesis.
Spinelli & Dann (2019) argue that podcasts give users increased control over their auditory experience because listening requires them to consume the content consciously. Therefore, Spinelli & Dann define podcasts as a “push-pull” technology (2019, p. 20) that engages the user in a media selection process that vastly differs from the broadcast radio. Due to their dissemination via the internet, Spinelli & Dann (2019) argue that podcasts thrive on global yet niche audiences. These audiences are not rooted in geographic areas like broadcast radio. Instead, they are an arrangement of networks centred around each user’s consumption of the podcast. Therefore, Spinelli & Dann (2019) emphasise how social media and podcasts intertwine because listeners use their mobile devices for social networking and podcast listening. This provides an overlap in uses that enables real-time participation, giving podcasting inherently participatory properties.

Llinares et al. (2018) also signify how podcasts use a presentational distribution system that places the onus on the producer to appeal to an audience. Consequently, a producer’s relationship with their audience becomes significant to the podcast’s success because audiences have more agency in the “power differential” between producer and consumer (Marwick & boyd 2011, p. 140). This new perspective of audiences offers the potential for podcast production without gatekeepers (Spinelli & Dann 2019). Spinelli & Dann (2019) argue that this gives podcast producers greater autonomy to produce content but leaves them minimal support from broadcasters to monetise it. Therefore, they also define podcasts as a medium distributed as part of a ‘freemium’ model, where there is no cost to consume the content, so producers generate income through secondary means. Most commonly, producers employ a paid subscription business model where users gain unlimited access to a “limited set of cultural goods” associated with the podcast, like Patreon content or merchandise (Llinares et al. 2018, p. 62). Lastly, Spinelli & Dann (2019) argue that podcasts do not have the timing or scheduling constraints of broadcast media, providing freedom for producers to subvert the language, content, and structural conventions of traditional radio (Llinares et al. 2018).
Overall, Spinelli & Dann’s definition of podcasts (2019) recognises shifts in audience theory and communication models towards the engaged audiences associated with participatory cultures. However, there is a lack of research into how podcast studies intersect with participatory cultures to provide depth for the phenomena they explore. Therefore, I build on Spinelli & Dann (2019) and (Linares et al. 2018) to fill this gap by exploring podcasts as a participatory media form with representational elements in its production processes and presentational elements in its delivery and consumption methods.

2.2 Participatory Cultures

Participatory culture is a term coined by Henry Jenkins (1992) that contested audience theories of passive spectatorship. It describes audiences that go beyond decoding a text (Hall 1991) to participate in communities surrounding the text. Within these fandoms, members appropriate and remix materials from entertainment media to produce new meanings in forms of cultural production and social exchange. What Jenkins described in 1992 is currently visible in digital cultures built on sharing and remixing media through networked communications (Delwiche & Jacobs Henderson 2013; Deuze 2008; Jenkins 2006a, 2006b; Jenkins et al. 2016; van Dijck 2009). So, while participatory culture pre-dates the internet, it has broad applications to contemporary media cultures. Accordingly, communications and media scholars have explored participatory culture to consider political ramifications (Jenkins et al. 2016; Kligler-Vilenchik & Literat 2018), young people and participation (Boulianne & Theocharis 2020; Mirra & Garcia 2017), education, fandom, agency and digital literacy (Berliner 2018; Ferrés & Masanet 2017; Jenkins 2018, 2009; Vazquez-Calvo 2019) and the changing nature of the producer-consumer relationship (Beer 2009; Beer & Burrows 2010; Langlois 2012; Larabie 2011; van Dijck 2009). However, I focus on the commodification of participation and defining participatory media cultures.
2.2.1 The Commodification of Participation: A Changed Relationship Between Producer and Consumer

Participatory culture envisions a shifted relationship between producers and consumers where their relationship is no longer binary. Instead, it places individuals as agents in their participatory acts as they navigate a complex environment of economic and political considerations (Jenkins 2009, 2006a; Jenkins et al. 2016). However, Jenkins et al. (2016) argue that a consequence of this is a ‘commercial culture’ where participation is commodified. In this ‘commercial culture’, there is a hidden ‘cost’ for users to interact with seemingly free content because media consumption results in transactional data about users (Beer & Burrows 2010; Larabie 2011). Therefore, as Beer & Burrows (2010) argue, the value of private user metadata to presentational platforms complicates the producer-consumer relationship.

The freemium model of podcasts (Spinelli & Dann 2019) reveals similar tensions between producer liberation, content monetisation, and audience agency. Berg & Sørine (2021) argue that ‘commercial culture’ (Jenkins et al. 2016) has extended to the podcast medium, causing us to equate value with professional content. At the same time, paid subscription platforms have emerged as a way for producers to monetise the otherwise free content of their podcasts (Spinelli & Dann 2019). Therefore, as podcasts become readily integrated into social media and subscription platforms, we must consider how the commodification of participation affects participatory media cultures and micro-celebrity personas.

2.2.2 Participatory Culture or Participatory Media Culture?

In a presentational paradigm, participatory cultures' platforms, practices, and processes afford audiences an unprecedented ability to form networks around their media consumption, leading to the emergence of participatory media cultures. Raessens (2005) developed a set of principles for participatory media cultures relating to gaming. However, he argues that they are not limited to gaming because they build on Jenkins (1992) definition of participatory culture developed around film and television media. Therefore, a

Multimediality concerns the ability of audiences to experience media texts across multimedia platforms like social media (Raessens 2005). This property of participatory media culture is described by Jenkins (2009) as ‘circulations’, where members shape multimedia flows through blogging and podcasting. Alternatively, Yee argues that “traditional” celebrities utilise podcasts to develop “nuanced transmedia personal brands” (2019, p. 93). These brands give the celebrity’s persona a multimediality through which they can harness the participatory and commercial nature of the internet through podcasting (Yee 2019).

Virtuality is a property of participatory media culture that refers to a digital simulation of reality that has “effects which are comparable with effects of factual reality” (Raessens 2005, p. 374). Jenkins (2009) concept of affiliation describes memberships in online communities surrounding forms of media such as Twitter, TikTok, metagaming and Patreon. These affiliations contribute to the mediatisation of our daily lives through social media, where virtual worlds have real-life effects. So, social media platforms have elements of virtuality. Similarly, Llinares (2020) considers podcasts an intimate medium because they elicit emotions in audiences experienced in factual reality. Therefore, podcasts have an aspect of virtuality because of their intimate qualities (Yee 2019; Spinelli & Dann 2019; Llinares 2020).

Connectivity allows members of participatory media cultures to form self-organised, decentralised communities where they engage in joint actions to exchange knowledge and ideas (Raessens 2005). Jenkins’ (2009) concept of collaborative problem-solving similarly

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6 Transmedia is a term coined by Henry Jenkins that describes stories that are represented across multiple channels to create a unified entertainment experience (Jenkins 2017).
describes this connectivity, building on Levy’s concept of collective intelligence (1997). It describes members who cooperate in teams to cultivate knowledge and execute tasks. Likewise, Spinelli & Dann (2019) argue that a podcast’s distinctive characteristic is how they welcome a network of relations between the producer and listeners, going beyond traditional communication models of encoding/decoding (Hall 1991) to engage in participatory cultures (Jenkins 1992). Therefore, the podcast medium exhibits high connectivity levels because it is interwoven with presentational technologies like social media (Barrios-O’Neill 2018; Spinelli & Dann 2019).

However, the property of interactivity (Raessens 2005) is a contentious point in defining participatory media culture. Jenkins et al. (2016) argue that social media platforms are tools that participatory cultures utilise to coordinate social contact and exchange cultural productions rather than participatory media platforms. Hence, for Jenkins et al. (2016), the distinction between ‘participatory media culture’ and ‘participatory culture’ becomes interactivity versus participation. Similarly, Raessens (2005) criticises existing definitions of interactivity, arguing that participation is a more suitable term to describe how users engage in video games. Raessens (2005) and Jenkins et al. (2016) define interactivity as the attributes of technologies that allow users to make purposeful choices that individualise their experiences. Although, they have differing opinions on applying the concept of participation to contemporary digital cultures.

Jenkins et al. (2016) describe participation as the properties of the culture, where members make decisions that impact the community’s shared experiences. For Raessens (2005), participation has three domains of deconstruction (interpreting the media text), reconfiguration (producing media using the existing text) and construction (producing new media texts). Jenkins (2009) concept of expressions, which refers to remixing existing media into new creative content, illustrates Raessens (2005) participation domains. Accordingly, Pruulmann-Vengerfeldt & Willstedt Buchholtz express that podcasting is a “social and collaborative media” (2018, p. 253), where listening involves audience participation in
media cultures such as commenting on a podcast’s Facebook post or submitting questions to the producer. Therefore, podcasting exhibits interactive and participatory elements.

Barbour’s concept of public audiencing behaviours (2016) and Jenkins’ new literacies of participatory culture (2009) are alternate perspectives to consider when defining participatory media cultures. Barbour (2016) analyses the processes of audiences in going beyond passively watching television to participate in cultures surrounding entertainment media texts on Twitter. She introduces three public audiencing behaviours: (a) direct address to producers, inside and outside the diegetic text; (b) tagging producers about character behaviour; and (c) character bleed – where an actor’s prominent role ‘bleeds’ into subsequent performances, causing audiences to exhibit affective transfer in their interactions with the actor (Barbour 2016). Through these behaviours, audiences publicly affiliate themselves to the community surrounding a shared media event in ways we could describe using the properties of participatory media culture outlined above. Therefore, public audiencing is a valuable framework for understanding the processes of individuals for engaging in participatory media cultures (Barbour 2016).

Alternatively, Jenkins (2009, pp. 10-11) argues that individuals must have several baseline skills to participate in an online creative community. Appropriation, transmedia navigation, collective intelligence, and simulation refer to literacies involved with the properties of participatory media cultures. While performance, networking, and negotiation dictate that individuals must develop new identities, circulate information with networks and engage diverse communities where their identity adopts new norms (Jenkins 2009; Appendix 2). These three terms are coincidently the cornerstones of persona studies research, revealing a direct connection between these literacies and persona studies. Although, there is a lack of research addressing these connections. So, this thesis aims to fill that gap by constructing a framework that combines the approaches of Raessens (2005), Jenkins (2009), Jenkins et al. (2016), and Barbour (2016).

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7 Jenkins’ digital literacies for participatory culture (2009) are outlined in Appendix 2.
Table 2.1 outlines how to organise the above literature into a working lexicon to analyse participatory media cultures in social media platforms and podcasts. It describes four properties of participatory media culture and lists the relevant terms that can be used to analyse each element. However, persona reveals concepts that demonstrate the participatory elements of podcasts with more nuance than existing podcast studies and participatory culture literature (Yee 2019). Therefore, in addition to this framework, persona studies are valuable for investigating participatory media culture.
2.3 Persona Studies


2.3.1 Persona Construction - Key Terminology

Marshall et al. define persona as a “performance and assemblage of the individual public self” (2020, p. 17). They explain that persona is a negotiation between the individual and the collective, where multiple, equally authentic selves may exist and refer to one entity (whether human or non-human). Hence, persona is a spectrum of individual expressions of the self that feed into collective individualities but are not exclusively tied to celebrities or contemporary online culture and inherently incorporate mediations between the public and the private (Marshall et al. 2020, pp. 2–5). Marshall et al. (2020) also developed a working lexicon for examining online persona that is useful in developing a framework for analysing podcast personas. Building on Marshall et al. (2020), this framework includes dimensions of persona (Marshall et al. 2020; Moore et al. 2017), registers of performance (Barbour 2014), micro-celebrity (Senft 2008), intercommunication (Marshall 2010; Marshall et al. 2020; Moore & Barbour 2016), micro-publics (Marshall et al. 2020) and persona typology (Giles 2020).

The dimensions of persona help analyse online persona construction. They consist of the interrelated public, mediatised, performative, collective and value dimensions of online persona (Marshall et al. 2020; Moore et al. 2017). Marshall et al. (2020) argue that persona...
is performed in public as a presentation of self that provides exceptional potential exposure to public audiences. Moreover, they stipulate that online persona is mediatised because it blends presentational technologies and internet systems to produce a persona by accumulating paratexts\(^8\) over time. They describe persona as performative in that it involves public performances of a self (Marshall et al. 2020). For online persona, this performance occurs through the assemblage and intercommunication of a persona that exists as a public, digital version of the self. Hence, Marshall et al. (2020) highlight that persona has a collective dimension because personas generate shared behaviours, frequently observed through friending and following structures on social media platforms. The collective dimension offers a distinctive characteristic of persona that remains relatively unexplored in the literature: that persona involves negotiating a self into several collectives. By combining persona studies with podcast studies and participatory cultures, this thesis addresses this research gap. Finally, Marshall et al. argue that persona has “VARP” (2020, p. 72). These elements concern how we value online persona based on agency, reputation, and prestige. These dimensions of online persona also apply to influencers, who use presentational technologies to construct micro-celebrity personas (Marshall 2010).

The performance of self within celebrity culture is a pedagogical tool for persona formation (Marshall 2010) that expanded the “domain of presentational media”, allowing the rise of the micro-celebrity (Marshall et al. 2020, p. 34). Micro-celebrity is a term developed by Senft (2008) that describes ordinary individuals who utilise social media platforms to generate fame and achieve celebrity status. Influencers are a form of micro-celebrity who engage in self-presentation techniques to construct a public persona intended for consumption by an online audience (Marwick 2016, p. 333 cited in Morais et al. 2021). Influencers are not micro because of smaller audience size, but because they are at the centre of a micro-public, where their fans reach across multiple social media platforms and have constant access to their persona (Moore 2020; Moore & Barbour 2016).

\(^8\) Paratexts are described by Genette & Maclean (1991) as the threshold between a text’s interior (the text itself) and exterior (the discourse which surrounds it) composed of practices and conventions. For example, cosplaying a favourite anime character, or podcasting, which is considered a paratextual industry.
Traditionally, celebrity image involved “extraordinariness, perfection, glamour and distance” (Hou 2019, p. 536) and a parasocial relationship with fans (Horton & Wohl 1956). However, presentational media has displaced this idea of celebrity (Hills 2015; Marshall 2010). Instead, influencers exhibit what Usher (2020) calls the ‘ordinary/extraordinary paradox’ because they gain celebrity status by producing personas centred around performances of “ordinariness, intimacy, and equality” (Gamson, 2011; Turner, 2014 cited in Hou 2019, p. 536). Hence, the demotic turn (Turner 2006) shifted the nature of celebrity persona towards the strategic use of public intimacy and professional performance of ‘everydayness’ and ‘authenticity’ (Hou 2019; Usher 2020).

Furthermore, influencers have multisocial rather than parasocial relationships with fans (Hills 2015). Hills argues that social media has shifted parasocial interactions between celebrities and fans towards one where celebrities must “directly [perform] connectedness to their fans rather than occupying a distant cultural realm” (2015, p. 473). Therefore, multisocial relationships describe a reconfigured celebrity-fan relationship where fans identify with celebrities alongside the celebrity’s fan culture, through which they identify with other fans (Hills 2015). As a result, celebrity-fan relations are now integrated into online communities. Therefore, an engaged audience is a determinant of an influencer’s success because their ability to commodify their persona is interpreted through their audience’s level of participation, as indicated by social media metrics (Hou 2019; Marwick 2015).

Comparably, podcasting offers producer-listener relationships that transcend parasocial interactions to offer connections between podcast listeners and related communities (Llinares et al. 2018). Yee (2019) argues that traditional celebrities leverage these participatory affordances to build transmedia personas through podcasts. Therefore,

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9 Parasocial is a term that describes the relationship between celebrities and fans where fans feel a sensation of connection between themselves and the celebrity. However, the celebrity carefully constructs the relationship to achieve an affective bond with fans that allow the celebrity to better commercialise their personal brand (Marshall et al. 2020).
podcasts provide an opportunity to explore how the shift towards a presentational paradigm has blurred traditional parasocial relations between fans and celebrities, resulting in multisocial relations. However, there is a lack of research into how a fictional character might employ these micro-celebrity persona techniques to create a persona using presentational media technologies. This thesis builds on theories of celebrity persona to fill this gap.

Performance registers (Barbour 2014) can help explain how non-human personas are constructed using podcast episodes and social media. They help clarify the nuances of persona performances across representational and presentational media. The performance registers (Barbour 2014) illustrate how individuals strategically construct personas by moving between professional, personal, and intimate registers. The professional register formulates around the display of work – whether this refers to occupation, expertise, or the adoption of quality and ethical standards (Barbour 2014; Moore 2020). Moore (2020) defines the personal register as performances separate from primary professional activities (such as social activism and interactions with friends). Therefore, the personal register occurs comparatively between the professional and intimate registers, as the attributes of the persona that reveal what Goffman (1959) imagined as the ‘backstage’ of the performed self (Barbour 2014; Moore 2020). In contrast, the intimate register refers to information presented through a public self that involves deeply emotional affective expressions (Barbour 2014). Yee (2019) argues that performance registers overlap and function simultaneously. Therefore, as users engage with several networking platforms, they continually renegotiate their persona for different audiences and social settings.

An emerging rationale for performance registers is our growing comfortability with divulging personal information through social media. Marwick & boyd (2011) use Goffman’s concept of ‘front’ and ‘back’ stage (1959) to distinguish between the intimate parts of the celebrity persona that exist within the ‘backstage’ and the professional elements of their persona that exist within the ‘frontstage’. Except, they argue that both stages are equally visible to
the public. Given the pedagogical nature of celebrities (Marshall 2010), a visible intimate register is now commonplace in online persona production. Moore (2020) ascribes this as the normalisation of “public intimacy” (Lambert 2013, p. 19), where users disclose immense amounts of private information online. Therefore, online persona performances now involve public intimacy as part of the performance registers (Barbour 2014), creating what Marshall (2010) calls the ‘intercommunicative self’.

Intercommunication provides an analytical language for describing how collectives construct podcast personas, which the literature has not explored. Intercommunication consists of highly mediated interpersonal communication and individualised content aggregation (Marshall 2015), highlighting the ongoing shift from representational to presentational media (Marshall et al. 2015; Moore & Barbour 2016). Intercommunication through networking platforms (such as sharing selfies and posting memes) is a presentational media approach to creating online personas (Moore & Barbour 2016). Therefore, intercommunication acknowledges a negotiation between the individual and the collective critical to conceptualising podcast personas.

Marshall et al. (2020) argue that digital objects, such as podcasts, have intercommunicative properties that make them appropriate for persona performance. Individuals intercommunicate when they use online networking platforms to circulate media in the articulation of themself, like re-tweeting a link or sharing a YouTube video. These collective acts form part of the individual’s mediatised dimension by creating paratexts in the form of digital objects (Marshall 2010). Likewise, podcasts could have a persona that is a negotiation between the individual (the digital object) and the collective (the podcast audience, technology, and networks) where they intercommunicate a persona with various micro-publics.
Micro-publics are a component of persona’s “collective constitution” (Marshall et al. 2020, p. 87). Marshall et al. (2020) expand Habermas’ concept of the public sphere (1991) to describe how micro-publics comprise networks of intermingling audiences. They argue that these audiences are not micro in scale but because the macro has been decentralised, modifying distribution channels towards presentational media structures (Marshall et al. 2020). At the core of each network, a persona produces and broadcasts content and interacts with others (Moore et al. 2017). Therefore, micro-publics help examine persona as a collection of nodes in a distributed network, where each user links to numerous micro-publics composed of members who regularly overlap. These micro-public clusters complicate how we visualise intercommunication because they are challenging to map. However, the celebrity practice of official sites offers a concept through which micro-public networks can be understood.

For celebrities, micro-publics organise around ‘official sites’ through which the celebrity intercommunicates their official public self (Marshall 2010; Moore & Barbour 2016). Marshall argues that official social media sites for celebrities act as “quasi-official” (2010, p. 44) versions of their public persona. In place of legacy media, celebrities use these sites to maintain the value of their persona as a cultural commodity (Marshall 2010). Each official site for the celebrity’s persona is a digital object representing many locations of the celebrity’s intercommunicated online persona (Moore & Barbour 2016). Therefore, Moore & Barbour (2016) argue that each official site is a node within a network, where each site has a micro-public, with a role in the collective identity experience of the persona. However, there is a lack of research into how non-human personas of podcasts and fictional characters use official sites to intercommunicate their persona. Therefore, this thesis builds on Marshall (2010) and Moore & Barbour (2016) to explore how a podcast persona uses official sites similarly to celebrities. Moreover, this thesis considers the paratexts created by an audience’s intercommunication of a persona as ‘unofficial sites’. While these sites do not directly contribute to the performance of a public persona, they contribute to its “meta-collective complex” (Moore et al. 2017, p. 6) by intercommunicating the persona.
2.3.2 Podcast Personas

Giles (2020) proposes a typology of persona that can help define podcast personas. The typology categorises persona types based on the object to which the persona is attached - the individual, genre, fiction, or non-human entity. By Giles’ (2020) definition, a podcast can have a persona that exists within the commonality between a fictional and an attributed persona. Giles’ focus on each type of persona’s connection to an individual human, object or non-human emphasises the role of the individual in constructing a persona. However, podcast personas offer an understanding of persona as a negotiation between the individual and various collectives. Therefore, while Giles’ typology (2020) helps distinguish between various personas, it is limited in its application to podcast personas. So, this thesis builds on the persona literature outlined above to define podcast personas and address this gap.

<table>
<thead>
<tr>
<th>The individual – digital objects (podcast and official sites).</th>
<th>The collective – the micro-publics of the official sites and podcast listeners.</th>
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<tbody>
<tr>
<td>Involving:</td>
<td></td>
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<tr>
<td>Intercommunication of the podcast’s official public persona through official sites.</td>
<td>Micro-publics that form a participatory media culture around the podcast.</td>
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Table 2.2 A definition of podcast personas based on the interrelation between podcast studies, participatory culture, and persona studies.

As such, I define podcast persona as a persona performed through a podcast, where the individual digital object (the podcast text and associated official sites) is in negotiation with the collective (the podcast’s micro-publics). Table 2.2 outlines my definition of podcast personas, where the producer-consumer relationship, the collective dimension, and production technologies are critically important. This is because intercommunication
emphasises a negotiation between the individual and the collective as part of online persona performance. At the same time, participatory media culture highlights how collectives organise themselves online and engage with entertainment media texts. The podcasting medium is interrelated with these concepts, evident in the unique properties that make it a hybrid representational and presentational form of media. Therefore, the collective becomes an integral part of the podcast persona definition; particularly, the role audiences have in negotiating a podcast persona through their intercommunications of it.

2.4 Summary
This chapter developed an analytical framework for examining podcast personas using relevant literature from podcast studies, participatory cultures, and persona studies. I identified overlaps between these trajectories to address a research gap concerning the lack of studies into the possibility of a podcast having a persona. I also presented definitions of participatory media culture and podcast persona that I explore throughout my case study analysis. In the next chapter, I present a methodology appropriate for examining podcast personas.
3 Methodology

This chapter describes the methodology that I implement in my investigation of podcast personas. Researchers are yet to conduct a study that addresses this thesis' research questions. Therefore, this thesis combines a mixed methods approach drawing on Spinelli & Dann (2019), Marshall et al. (2020, 2015), Yee (2019) and various case study and textual analysis approaches, as outlined below.

3.1 Procedure

3.1.1 Research Design

The selected case study is a specific object (The Ja’miezing podcast) bounded by setting or population (produced by Australians for an Australian audience), which actively demonstrates the phenomena described within Chapter 2 (Creswell & Poth 2018; Harrison et al. 2017; Swanson & Holton 2005). To analyse the case, I use Yin’s suggested data collection methods (2018), including documentation (of relevant networked communications), participant observation (of the micro-publics surrounding the case), and textual analysis (of cultural artefacts - the various personas involved).

3.1.2 Data Collection

The social media data collection falls into broad use of contribution to public web pages. To ensure the data I collect is used ethically, I implement safeguards of anonymity and reduced risk of harm suggested by Hennell et al. (2020). Therefore, I selected examples that do not bring reputational harm to the author of the works, and I redacted the identities of audience members wherever possible. Therefore, the direct sources of redacted figures do not appear in the reference list to protect user identities.

3.1.3 Data Analysis

The data analysis process is inspired by Lundstrom & Lundstrom (2021), who outlines a three-stage method for podcast ethnography, where the researcher explores the podcast, engages with the podcast, and then examines it through an analytical framework. I combine Curtin’s methodology for textual analysis in mass communication studies (1995) with Spinelli & Dann’s close analytical listening approach (2019) to form the textual analysis of the personas involved. I use a cross-platform analysis or social media listening to analyse each persona (Marshall et al. 2015; Rogers 2018). Each persona is deconstructed and then reconstructed, using the process outlined below:

a) Identify the various persona elements evident in the text, including persona dimensions, performance registers, intercommunication, micro-celebrity practices, and micro-publics.

b) Examine the persona’s official sites to determine if properties of participatory media cultures are present in the multisocial relationship between the persona and audiences.

c) Identify symbols and metaphors within the persona to determine the underlying ideology.

2. Engage – close analytical listening of the podcast persona (Lundstrom & Lundstrom 2021, p. 7; Spinelli & Dann 2019, p. 29)

a) Analyse the persona’s language (who is talking, the content, and whom they address).

b) Determine how the persona has been constructed and performed (using what channels and tactics).

c) Identify how the production elements of the platform of delivery for the persona invite differing experiences of the podcast persona and subsequent interpretations.

3. Examine – reconstruct the text and consider its paratexts (Lundstrom & Lundstrom 2021, p. 7; Curtin 1995, pp. 18-21; Spinelli & Dann 2019)

a) Determine the dominant/preferred decoding of the persona.
b) Consider the context of the persona's production.

c) Apply the three-dimensional analytical framework to the persona.

Using the above process, I first analyse Chris Lilley’s persona and apply the same framework to Ja’mie’s and Ja’miezing’s personas. Throughout the case study, I contemplate how Lilley and Ja’mie’s personas inform the Ja’miezing persona regarding contexts and patterns to understand the phenomena outlined in Chapters 1 and 2.

3.2 Summary

This chapter has outlined a methodology to examine a unique case study of a podcast persona. It incorporates textual analysis of the various personas involved in the case, documentation of their networked communications and participant observation of their micropublics as data collection methods. In the next chapter, I analyse how Chris Lilley’s persona demonstrates negotiations between individual, collective, and institutional agency in determining the value of celebrity personas under a presentational paradigm.
4 Chris Lilley’s Persona: The Changing Nature of Celebrity

This chapter explores how Chris Lilley’s persona demonstrates a movement towards a presentational paradigm where audiences have more power to determine the value of celebrity personas. This new form of gatekeeping celebrity persona shifts the onus to regulate acceptable celebrity behaviour from the media to a collaboration between audiences, celebrities, and the media. Previously, legacy media was responsible for gatekeeping celebrities, but celebrities have increased agency to control their online personas using presentational media (Moore et al. 2017). The presentational paradigm also affords the general populace new-found avenues for representing themselves, so audiences currently have more authority to impact the value of a celebrity persona (Hou 2019). Therefore, the negotiation between the individual and the collective is significant to celebrity persona performances, highlighting the audience’s role in the collective dimension of a celebrity persona. As a celebrity, Lilley demonstrates the pedagogical function of celebrity persona in helping us understand these elements of agency and risk involved in online presentations of the self. Therefore, persona dimensions (Marshall et al. 2020; Moore et al. 2017) and performance registers (Barbour 2014) are valuable frameworks for examining how Lilley constructs his persona.

4.1 Chris Lilley as a Celebrity Persona

Lilley engages in what Marshall (2010) refers to as an ‘industrial’ model of the public self, where celebrities produce an official public version of themselves to sustain the value of their persona as a cultural commodity. Therefore, Lilley’s professional register involves the performance of an official public persona that surrounds his primary art form, and his persona exists for consumption by an audience (Marshall 2010). Lilley’s professional activities centre around his self-identification as an edgy comedian (Sarah Legg 2014) and paratextual dimensions like interviews and public appearances at awards shows such as the Logies (Cameoco 2008; ChrisLilleyFan101 2011a). He is a traditional “distant” celebrity persona because he “protects [his] commodity value” (Hou 2019, p. 549) by intentionally maintaining distance between himself and fans to create parasocial relationships with them. This way, only Lilley’s controlled public image (his professional register) is publicly visible.
Hence, there is a lack of visibility in Lilley’s personal and intimate registers, as evident in his public engagements where he primarily discusses his characters, awards he has won, and his artistic processes (Blake Francis 2015; ChrisLilleyFan101 2011b; Dowell 2014; Kyle and Jackie O 2014; Lacob 2008; Sarah Legg 2014). Lilley’s parasocial interaction with fans protects his commercial value by keeping his personal life separate from his persona. However, it comes at the cost of not having a personal or intimate register with fans, which becomes complicated in a presentational paradigm.

Many celebrities, like Lilley, have embraced intercommunication to develop an online persona that represents their official public self. Similarly, Lilley’s online persona mediatises his celebrity persona through intercommunications on official sites. Lilley has an expansive network of micro-publics consisting of 1,974,211 users across official sites. These include his Facebook page (803,000 followers), Instagram (776,000 followers), Twitter (275,700 followers), and Tik Tok (5357 followers) profiles, YouTube channel (113,000 subscribers), and website10 (Chris Lilley 2010a; ChrisLilley 2011; Chrislilley n.d.; Lilley 2013; Thechrislilley 2020). Through these official sites, Lilley connects with micro-publics, who ultimately determine the relative value of his persona through their engagement with the sites or lack thereof (Marshall 2010; Hou 2019). Therefore, Lilley’s official sites allow Lilley to engage in the multisocial interactions required of him to maintain the value of his celebrity persona.

In a presentational paradigm maintaining celebrity status involves a multisocial approach to celebrity-fan relationships. This shifted approach to parasocial connections entails “staged authenticity”, where the celebrity performs personal and intimate registers on social media that represent their intimate and private selves (Hou 2019, p. 548). The Lilley in London Tour is an example of Lilley’s mediatised persona that reveals the parasocial and multisocial dimensions involved in Lilley’s performance of a professional register. In 2012, Lilley embarked on his London bus tour (Figure 4.1), where he gave 350 fans a “chance to ask [him] about the shows –[but] nothing personal” (Jane Bristow 2012). As part of the event,

10 Follower data was collected on 13/10/2021. Note: Lilley’s website was not functioning at the time of writing this thesis, so I was unable to include it in the analysis. Therefore, it does not appear on the reference list.
fifty fans won a ticket by finding Lilley’s secret location after deciphering a set of clues published to his Twitter account. Hence, Lilley used his online persona to build relationships with his fans through a fun activity that involved multisocial interactions.

Furthermore, Figure 4.1 depicts photos from the event uploaded to Lilley’s official Facebook site. They are divided into “official” and “fan” albums. The visible separation of the albums is interesting because it represents the media paradigms at tension within Lilley’s persona. The official images represent Lilley’s traditional, distant persona, performed through a controlled public image. In contrast, the fan images demonstrate multisocial interactions by Lilley’s fans, where they identify with Lilley as a celebrity through his fan community.

Through the tour, Lilley offered fans a peek behind his performance of a professional register in an intimate setting. However, fans were not allowed to ask anything personal at
the event – so Lilley only created the illusion of intimacy and authenticity in performing his persona (Hou 2019). Instead, fans videos on YouTube intercommunicate personal and intimate registers of Lilley’s persona. The videos document moments where Lilley references personal details, such as “embarrassing” old videos of him and that he “watches Keeping up with the Kardashians” (Deniseoleary 2012; Imogen Bristow 2012; Jane Bristow 2012). These paratexts exhibit how Lilley’s persona emerged as a product of the representational paradigm and has shifted to incorporate mediatisation through social media. Consequently, his relationship with fans has shifted towards the multisocial, while his persona remained distant. Therefore, the Lilley in London tour demonstrates how Lilley maintains a strategic distance from his fans.

Likewise, the content Lilley uploads on his Facebook page is consistent with the representational function of Lilley’s persona to construct a consistent public image through advertising, branding and publicity (Marshall 2010).
Figure 4.2 features Lilley’s Facebook images that intercommunicate Lilley’s performance of a professional register. The images contain his characters, public appearances, memes from his media content, public relations activities, and fan activities (meet and greets and cosplays). These themes remain consistent with Lilley’s official public persona, continuing the development of his distant persona.

Alternatively, Figure 4.3 displays images that other Facebook users have tagged Lilley in. These images are paratexts that appear on Lilley’s official site. Therefore, they intercommunicate his persona.

The representational elements of Lilley’s persona remain consistent across both user-generated and producer-controlled content on his Facebook page. The figure contains an image of Lilley posing with fans for a photo and another, which displays Lilley during a red-
carpet interview with Xposed Media at the 2015 Logie Awards. Although these intercommunications come from the collective, they portray similar themes to his uploaded content. Therefore, Lilley’s Facebook page represents a negotiation between the individual and the collective to form his persona.

Lilley displays a minimal engagement with the changing nature of celebrity persona, despite the multisocial elements of his mediatised persona. Instead, his official sites more closely emulate the parasocial relations of a representational paradigm because of his distant persona. This approach to forming his persona affects his VARP dimension because his distant persona might prevent him from creating affective bonds with his fans to maintain his celebrity status (Marshall 2010; Hou 2019).

4.2 The Shifting Agency of Gatekeeping Celebrities

Lilley’s persona demonstrates how shifting media paradigms have displaced the gatekeeping of celebrity power. Currently, audiences have more agency to represent themselves using presentational media. Consequently, their reception of a celebrity persona impacts that celebrity’s commodity value (Hou 2019; Marshall 2010). These collective ethics may cause a community to regulate problematic celebrity personas by silencing them (Jenkins et al. 2016). Such is the case for Lilley, who was cancelled in 2020, but retained “social capital” (Erhart 2013, p. 442) despite the censure he faced. The collective (audiences and the media) had the agency to criticise and cancel Chris Lilley. However, as a celebrity, Lilley had the agency to control his online persona (Moore et al. 2017) and turn to alternative means of production when traditional media publishing outlets were no longer available to him. Therefore, Lilley’s cancellation reveals an intriguing insight into the VARP dimension of his persona that involves the agency of Lilley, his audience, and the media in determining Lilley’s reputation and, subsequently, his value as a celebrity.
Lilley rose to fame during a representational paradigm, meaning that his **prestige** relied upon the support of legacy media industries. Accordingly, his earlier approaches to constructing his persona (between 2003 and 2015) involved interviews where Lilley formed a narrative that his portrayals of people of colour were “brave” (ChrisLilleyFan101 2011b). Moreover, the media supported Lilley as an edgy comedy because members of minority communities complimented Lilley’s performance and expressed that they “like that they are being represented” (Sarah Legg 2014). The ABC also commissioned and championed Lilley’s mockumentaries that contained controversial characters like Jonah, S’Mouse and Ricky Wong (Boseley 2020). However, Lilley’s comedy has faced equal criticisms surrounding his approach to presenting sensitive cultural issues like racism, classism, and homophobia (Gannon 2012).

As representatives of the audience, legacy media had a crucial role in regulating Lilley’s comedy. Audience reception is integral in determining the appropriateness of shock comedy (Green & Linders 2016; Rossing 2019). So, comedians like Lilley must negotiate tensions between challenging societal stereotypes and their “complicity in reifying” the stereotypes by publicly portraying them (Rossing 2019, pp. 14-15). Moreover, racial comedy is more vulnerable to the impact of audience reception because the humour of jokes is entwined with their offensiveness (Green & Linders 2016). Lilley’s character Jonah Takalua 11 demonstrates both of these elements. Despite earlier positive receptions of the character (Dean 2008; Deveny 2007; Patrikios 2007), the audience interpreted Lilley’s use of brown face and the racial and homophobic aspects of Jonah’s character as offensive and racist (Godfery 2014; Gupta 2014; Orley 2014; Rosenberg 2014). As audiences progressively demanded the respectful portrayal of cultures and issues in Lilley’s comedy, the media dubbed Jonah a “mocking portrayal” and “racist and cruel” (Boseley 2020; Maddox 2020). Hence, Jonah, a character that was once acceptable to publish by the ABC, was reviewed. The ABC determined Jonah was inappropriate because he no longer reflected their editorial practices on harm and offence (Maguire 2020). Therefore, demonstrating the media’s role in Lilley’s cancellation. The media’s agency to represent the general populace, and cancel

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11 Jonah is a character portrayed by Chris Lilley who features in Summer Heights High (2007) and Jonah from Tonga (2014).
Lilley, reveals how representational media is still part of the collective, even during a presentational paradigm.

Alternatively, Lilley’s cancellation by the media is an example of how audiences have the agency to engage in collective activities that can negatively impact a celebrity’s reputation. The contentious nature of Lilley’s persona attracted audience participation in a conversation about the appropriateness of his material. This resulted in the polarisation of Lilley’s persona because his reputation shifted from a celebrated boundary pusher (ChrisLilleyFan101 2011b; Dean 2008; Deveny 2007; Patrikios 2007) to a problematic comedian (Donoughue 2020; NitPix 2019).

Figure 4.4 demonstrates tweets where users either express support for Lilley – “funniest man on earth”, “genius” – or display adverse reactions to his persona by labelling him a “racist” and “transphobe”. The tweets illustrate both the agency of Lilley’s supporters' to oppose his cancellation by the media and the agency of those against Lilley to represent their opinions freely using presentational technologies.
Additionally, Figure 4.5 demonstrates the audience’s agency to criticise Lilley and Lilley’s agency in using his social media channels as an avenue to rebut censure. In the figure, a Twitter user holds Lilley accountable for his video on social media (Cavaleri 2017). The tweet appeared in an article explaining how social media (the collective audience) was “furious” at Lilley for posting a video on Instagram called “squashed n***a” shortly after an indigenous teen was killed (Cavaleri 2017). Lilley publicly responded to the controversy via his Twitter profile, where he insisted that the post had no connection to “current news stories”, and he apologised for any hurt caused (Figure 4.5; Cavaleri 2017). Therefore, social media places audiences in a unique position, where they hold the power that representational media once had to affect a celebrity’s VARP elements (Hou 2019; Marshall 2010; Rossing 2019). However, Lilley’s apology exhibits how he can use presentational media technologies to control his reputation.

Lilley’s official Instagram site displays how Lilley has the agency to share his micro-public’s support for his comedy. Figure 4.6 depicts how Lilley invites his micro-publics to participate in reconfigurations and constructions of his comedic content. These multisocial interactions create paratexts that appear in Lilley’s Highlights section of the profile.
The participatory acts shown in the figure constitute elements of a participatory media culture. These include interactivity (tagging Lilley in Instagram stories), multimediality (intertextual references to Lilley’s characters), and affiliation (reconfigurations in the form of tattoos, merchandise, baked goods and dressing up as Lilley’s characters). By incorporating this user-generated content into his official site, Lilley harnesses his fans’ keenness to participate in a fan community centred around his public persona without having to engage in performances of the personal or intimate registers. Instead, public displays of audience support allow Lilley to continue producing content because his audience’s engagement maintains his value as a cultural commodity (Hou 2019). Therefore, Lilley’s official Instagram site exemplifies how Lilley develops parasocial yet multisocial relationships with fans.

After his cancellation, Lilley was unable to continue producing television content to maintain the value of his persona. Therefore, Lilley pursued alternative content methods, leading to Ja’miezing (2021). In this project, Lilley used the mixed medium of podcasting to produce a media text without gatekeepers (Spinelli & Dann 2019). Podcasts do not have the production constraints of broadcast media (Spinelli & Dann 2019). Therefore Lilley had complete agency over the project – from representing Ja’mie’s character to publishing
content and advertising and developing Ja’miezing’s persona. Moreover, using podcasts to deliver the content allowed Lilley to engage intimately with fans, albeit through Ja’mie’s character.

The media received Ja’miezing in a neutral light, where some articles stated that Lilley has a new project, and others discussed Lilley’s past controversies and the appropriateness of Ja’mie’s character without commenting on the podcast (Anabel 2021; Bond 2021; Condon 2021; English 2021; Ganatra 2021; Kemp 2021; Wang & Reich 2021). Nevertheless, the podcast received overwhelmingly positive responses from audiences. It debuted at the top of the Spotify charts and has over 3,000 positive user reviews, giving it a 4.9-star rating (Chrislilley 2021a; Figure 4.7). Figure 4.7 contains user reviews, Tweets and YouTube comments where the audience express their happiness that Chris has returned with a new project.

Figure 4.7 User reviews of Ja’miezing on Apple Podcast and user comments about Ja’miezing on Twitter and YouTube (2021).
One user commented that the podcast was “comforting when [they] don’t have anyone to talk with”, exhibiting how the intimacy of the podcast medium allows Lilley to make more direct, multisocial relationships with his audience. Moreover, the positive reception of Ja’miezing by broader society (represented by the media) and Lilley’s fans specifically indicates that Ja’mie is a politically correct target for Lilley’s jokes. Therefore, as permitted by the collective, Ja’mie is within Lilley’s comedic reach.

I speculatively argued that the positive media and audience reception of Ja’miezing indicated that Lilley might publish new content, and I was correct. In September 2021, Lilley released Jana’s Yard, a YouTube mini-series hosted by Lilley’s character, Jana Melhoopen-Jonks. The series encompasses the psychic readings Jana gives her clients, using videos of their pets that have been sent to her (Figure 4.8). The digital mini-series follows the same structure as the Ja’miezing podcast, using short-form content with segments, a theme song, and aural delivery of the content. Lilley creates the content using curated footage to avoid the full-scale production required of representational media typically associated with the broadcast media industries. Hence, Jana’s Yard embodies Lilley’s agency to use social media as a ‘freemium’ content publication tool in the wake of his cancellation by the media.
Jana’s narrative is delivered across social media and streaming platforms, giving it transmedia elements. However, Lilley did not create an online persona for her character. The online presence for Jana’s character is wholly delivered through Lilley’s official sites. This is a point of difference between Jana’s Yard and Ja’miezing. Ja’mie (the character) and Ja’miezing have official sites through which a persona is performed, whether for Ja’mie’s character or the podcast. Therefore, Jana’s Yard not only represents Lilley’s increased agency to control his public persona and creative projects through transmedia texts, but it helps clarify the uniqueness of Ja’miezing as a podcast persona.

Another intriguing point is that Lilley portrayed another white female in Jana’s Yard – a character he believes to be within his comedic reach. Lilley was criticised for his portrayal of Jana in Lunatics (2019) because of her afro hairstyle. However, Laura Water, the Lunatics (2019) producer, quickly amended this detail using her personal Twitter account (Figure 4.9).

Laura defended Lilley’s reputation despite negative news articles appearing in the media and audiences expressing their distaste for Lilley’s representation of Jana’s character (Clarke...)

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12 Jana appears in Lunatics (2019), which was released on Netflix, as well as Jana’s Yard (2021), which was released on Lilley’s YouTube, Facebook, and Instagram official sites.
Therefore, demonstrating the agency Lilley and his team have to control his persona using presentational media technologies.

4.3 Summary

Lilley’s persona is a negotiation between Lilley (the individual), his audience and the media (the collective), whose reception of his persona determines his value as a celebrity. In this chapter, I analysed how Chris Lilley constructed his distant celebrity persona and analysed the agency of the media, audiences, and celebrities to gatekeep celebrity personas. Hence, I demonstrated the relationship between representational and presentational media regarding the changing nature of celebrity and a shift towards multisocial relationships. Layered in this are the complex elements of comedy performance and reception demonstrated through Lilley’s audience’s agency in engaging in collective acts that impact the VARP dimensions of his persona. In the next chapter, I analyse Ja’mie as an early example of how presentational technologies can engage in the collective intercommunication of a persona.
5 Ja’mie’s persona: intercommunication between representational and presentational paradigms

In this chapter, I explore Ja’mie’s persona as an early example of how social media can engage an audience in a persona’s collective intercommunication. I explain how Ja’mie’s character is a product of the representational paradigm, where Chris Lilley represents Ja’mie using cringe comedy. In doing so, I start a conversation about a phenomenon where fictional television characters have actual online personas that operate similarly to the online personas of celebrities. Therefore, I also analyse how Ja’mie’s persona is mediated using social media and how her micro-publics interact with these social media sites. This chapter focuses on Lilley’s representation of Ja’mie’s character between 2005 and 2013 across his mockumentary series and accompanying social media channels, while Chapter 6 discusses Ja’mie’s representation in the Ja’miezing podcast (2021).

5.1 The Cringe Factor: What Makes Lilley’s Comedy?

Lilley uses cringe comedy to represent Ja’mie as a satire of contemporary persona formation practices. Cringe comedy is a subgenre of satire \(^{13}\) that subverts the traditional sitcom structure (Erhart 2013). The ‘cringe’ refers to the comedy’s emotional effect on its audiences, who experience a “mix of horror and pleasure, identification and distance, empathy and superiority” (Erhart 2013, p. 438). Cringe comedy works at two levels: the content and characters satirise prominent cultural issues and stereotypes, while the construction of the series mocks documentary conventions, particularly those aligned with narratives of individual growth (Davis 2012). Hence, the genre is often referred to as ‘mockumentary’. Generally, cringe comedy is set in mundane situations such as a workplace and features egotistic characters that are self-serving, insensitive towards others and unable to acknowledge their flaws (McFarlane 2009). Likewise, Lilley aims to “create real environments” (Kyle and Jackie O 2014) in his mockumentaries to create irony through the

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\(^{13}\) Satire is a form that aims to expose human vices and follies to elicit critical thinking from the audience (Davis 2012; McClennen & Maisel 2014).
contrast between the authenticity of the environments, actors and settings and the “ridiculousness” of the characters he portrays (Sarah Legg 2014). Therefore, the ‘cringe’ of Ja’mie’s character comes from her hubris because she engages in offensive, self-absorbed and politically incorrect behaviour despite proclaiming to be altruistic. The resulting awkwardness surrounding Ja’mie allows Lilley to push boundaries to shed light on contemporary cultural politics (Davis 2012; Erhart 2013).

5.2 Blurring the lines between fictional and actual: intertextuality, intercommunication and Ja’mie’s persona

At the first level of cringe comedy (Davis 2012), Lilley satirises the cultural stereotype of problematic affluent young women residing in Northern Sydney, NSW. Accordingly, Ja’mie is a wealthy young female residing in Kirribilli14 obsessed with her physical appearance and public image. To critique the hypocrisy within the personas these types of girls develop, Lilley creates a duality within Ja’mie’s characteristics to form the ‘cringe’ of her character:

"Yeah, she's racist and homophobic and really manipulative and nasty to her parents, but the joke's on her. She's this awful girl that the documentary's trying to point out, 'Look at this, we all know these kinds of girls.' She makes out that she's this genius person who's really worldly. I think she really has a very narrow world and is very naïve."

(Snetiker 2013)

Therefore, the satire of Ja’mie’s character addresses this variance between Ja’mie’s carefully crafted image (her professional register) and the offensive and outrageous nature of her ‘real’ self (her personal and intimate registers). As such, registers of performance (Barbour 2014) and persona dimensions (Marshall et al. 2020; Moore et al. 2017) are valuable frameworks for examining how the character represents her public self within the mockumentaries.

14 Kirribilli is a suburb in the Northern Shore, which is an upper-class region of Sydney City in New South Wales, Australia
Ja’mie’s performance of a professional register focuses on her “primary art” of philanthropic and volunteer work (Marshall 2010, p. 39). It also includes paratexts that demonstrate her occupation as a high school student and documentary star. These paratexts are represented intertextually through the mockumentary texts and intercommunicatively through the official sites for Ja’mie’s persona. Intertextually, paratexts consist of Ja’mie’s on-screen direct-address interviews, public appearances at school assemblies, and her persona’s mediation through social media. Figure 5.1 shows Ja’mie at a school assembly, boasting about her “self-devised charity program: A Boy in Need is a Boy Indeed” where she helps “the homeless, the retarded [and] the black” (Ja’mie: Private School Girl [archived] 2013).

As part of the project, Ja’mie ‘rescues’ a Ugandan boy, Kwami, from his ‘horrible’ living conditions in Western Sydney. Figure 5.2 depicts Ja’mie visiting Kwami’s “povo” area, where she takes photos with him to upload on social media in a performance of her charitability and racial tolerance.
However, when Kwami returns Ja’mie’s physical affection, Ja’mie is horrified and calls his actions “rapey”—exposing the insincerity of her public persona. The humour lies in Lilley’s ability to use the mockumentary format to create irony through the contradictions within Ja’mie’s navigation of performance registers. Therefore, revealing that the primary element of importance to her character is the role of public image in her presentation of self. This same irony is portrayed through Ja’mie’s official social media sites.

Paratexts on Ja’mie’s official sites form a “multi-platform presentation” (Hou 2019, p. 549) – or transmedia representation – of Ja’mie’s character through the intertextuality between the mockumentary texts and social media posts. Ja’mie’s official sites exist outside the diegetic mockumentary space. They include her Myspace profile (55,305 connections) and the official pages for JPSG (2013) on Facebook (514,906 likes) and Twitter (35,200 followers)\(^\text{15}\) (Ja’mie King n.d.; Jamieschoolgirl 2013a, 2013b). These sites engage Ja’mie’s character in the second level of cringe comedy (Davis 2012), where Lilley mocks documentary and social media conventions to critique how presentational media affords ordinary individuals to become micro-celebrities. Ja’mie represents an ordinary individual who strives to undergo celebrification by combining her everyday self with a publicly performed persona via television (Turner 2006). However, the irony of her character is in her delusion that she is a micro-celebrity because, within the text, she lacks online micro-publics with whom she forms multisocial bonds. So, the negotiation between Ja’mie (the individual) and her micro-publics of 605,411 users (the collective) actualises the micro-celebrity status of Ja’mie’s persona. Therefore, making Ja’mie’s persona an early example of how audiences can use presentational media technologies to contribute to the collective dimension of a public figure’s persona.

The mediatisation of Ja’mie’s persona occurs at two levels. Firstly, there is a negotiation of the individual (Ja’mie’s character within the mockumentary texts) with a collective (micro-publics on social media), where the intertextual representation of Ja’mie’s persona extends

\(^{15}\) Follower data was collected on 13/10/2021.
to the official sites. Secondly, audiences interact with the persona through these official sites, creating paratexts that intercommunicate Ja’mie’s persona and contribute to her collective dimension. This overlapping of intertextuality and intercommunication reveals intricate layers within Ja’mie’s persona performance that prompts consideration about how the collective might negotiate a non-human persona.

The MySpace official site demonstrates an early example of a fictional character using social media to construct an online persona. The choice of Myspace as the first official site for Ja’mie’s persona is vital because of the significance of Myspace at the time when SHH aired in 2007. Naturally, a character with an acute understanding of celebrity pedagogy, public image and presentational media technologies would have a Myspace account. Figure 5.3 compares a selfie taken by Ja’mie within the diegetic space of SHH (2007) with the image that Ja’mie’s persona uploaded on Myspace as a mediatised experience of the same event. While audiences watch Ja’mie’s character experience the school formal through a representational media form (television), her persona intercommunicates this fictional event on Myspace using presentational media technologies.

In this example, Ja’mie’s persona is composed representationally, yet it seeks to expose the real character behind the persona through an authentic social media presence. Interestingly, this adds to the satire and allegory because the lesser quality image (Figure 5.3)

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16 Between 2005 and 2008, Myspace was the most popular social media platform globally, accounting for almost 80% of social media traffic (Gosling 2019; Moreau 2020).
- right) is the fake, presentational depiction of the persona in the view of the media narrative. Hence, the humour is in Lilley’s ability to intercommunicate Ja’mie’s persona using intertextual references that reveal the artificiality of Ja’mie’s public image. Simultaneously, this mediatisation of her persona creates the opportunity for multisocial interactions with a fan community to occur. Although, such interactions are lacking on this official site. Nonetheless, Ja’mie’s Myspace profile is a transmedia representation of Ja’mie’s character that creates direct connections between Ja’mie’s persona and the real-world audience.

Aside from the official sites, Ja’mie’s persona is intercommunicated by Chris Lilley’s official sites (outlined in Chapter 4), who circulates and remixes content that features her character. Figure 5.4 contains images uploaded to Chris Lilley’s official Facebook page that portray him in character as Ja’mie.

![Figure 5.4 Left: images of Ja’mie in SHH (2007) uploaded to Lilley’s official Facebook site (Chris Lilley 2010b). Right: a meme featuring Ja’mie in SHH (2007) shared to Lilley’s official Instagram site (Chrislilley 2021b).](image)

The candid images (Figure 5.4 – left) depict intertextual references to SHH (2007), such as Ja’mie’s relationship with Sebastian. In this example, Lilley used social media to create a transmedia narrative in a representational way. In contrast, Figure 5.4 contains a more recent example of Lilley intercommunicating Ja’mie’s persona. The Instagram post is a meme that remixes Ja’mie’s representation on SHH (2007) to joke about influencers reacting to a social media outage in October 2021 (Lawler & Heath 2021). Through this
paratext, Lilley remixes media to reference a current news event and represent how Ja’mie’s persona would react to it. In turn, fans comment on the post to express how they relate to this representation of Ja’mie’s persona and each other. Their comments are collective acts that highlight a fan community surrounding Ja’mie’s persona, where multisocial interactions occur through Lilley’s official site. Therefore, Figure 5.4 demonstrates how Lilley’s intercommunications of Ja’mie have evolved from representational transmedia storytelling to facilitating a multisocial relationship between Ja’mie’s micro-publics and her persona.

Furthermore, Lilley encourages audience participation in Ja’mie’s micro-publics through Ja’mie’s official sites. Figure 5.5 depicts a fan competition launched through the official Facebook site, where fans had to prove they were Ja’mie’s biggest fan by uploading creative content to Instagram. The competition required audiences to use digital literacies of participatory media cultures and engage in multisocial interactions with Ja’mie’s persona. As part of their competition entry, audiences had to navigate Ja’mie’s transmedia narrative, appropriate and perform Ja’mie’s character, and exhibit distributed cognition to share their entry with Instagram audiences.

Moreover, fans identify simultaneously with Ja’mie’s persona and the fan community by participating in the competition. Through their intercommunications of Ja’mie’s persona, they connect with other fans to form an audience-persona relationship that is multisocial.
For example, the winner, depicted in Figure 5.5, impersonated Ja’mie in an Instagram video. Hence, she intercommunicated and circulated Ja’mie’s persona, visually identified her involvement in the fan community and connected with other fans who commented on her post. Therefore, the competition signifies the multisocial relations between Ja’mie and her fan community and the participatory nature of Ja’mie’s audience.

Another participatory aspect of Ja’mie’s micro-publics is their adoption of Ja’mie’s signature word, ‘quiche’.17, as part of the language used to intercommunicate the persona. Language is a central feature of Ja’mie’s personal register that parodies how young female Australians form collective identities through shared language use (Sneteker 2013). Ja’mie’s language is scattered with abbreviations like ‘OMG’ (oh my god) and ‘BFFL’ (best friends for life), heavy course language and sexual references like ‘tits’, ‘slut’ and ‘bitch’, abbreviations characteristic of Australian slang such as ‘devo’, ‘povo’ and ‘ranga’, pop culture slang like ‘nudes’ and ‘selfie’ and homophobic slurs such as ‘dyke’. These lingual elements contribute to the irony of Ja’mie’s character because they contradict the public image she crafts as part of her performance of a professional register. Language is also how audiences intercommunicate Ja’mie’s persona.

Figure 5.6 Facebook users use the word ‘quiche’ in their comments on Ja’mie’s official Facebook site (2021)

Figure 5.6 demonstrates how Ja’mie’s micro-publics mimic her language in their interactions with official sites. In the figure, users repeat her signature word ‘quiche’ and replicate the

17 If someone is quiche, they are “a step above being hot” to the point where you want to “root” them (MrTrujiiYO 2013).
way she speaks, using words such as “totes”, “like”, “totally”, and “chill”- and quoting lines from JPSG (2013) – “A good way to measure quickeness is weather [sic] or not you have a box gap”. Ironically, these paratexts perpetuate Lilley’s critique of the demotic turn because Ja’mie’s micro-publics allow her persona to achieve micro-celebrity status through their engagement with official sites.

5.3 Summary
This chapter analysed Ja’mie’s persona to examine how Lilley’s use of intercommunication and transmedia storytelling to represent Ja’mie’s character is an early example of mediatising a fictional character’s persona. While Ja’mie’s official sites are primarily used representationally, the audience’s interactions with her persona are multisocial, indicating the possibility for a non-human persona to use micro-celebrity practices to maintain an audience. Lilley’s use of social media demonstrates how Ja’mie’s persona developed alongside the shift towards presentational media and multisocial celebrity-fan relationships. Therefore, Ja’mie’s persona helps us understand how Ja’mie’s character is represented as a satire of influencer personas in Ja’miezing. The following chapter analyses Ja’miezing (2021), where Lilley applies cringe comedy techniques to suit the hybrid representational and presentational podcasting medium. In the chapter, I focus on Ja’miezing’s participatory audience and explain how Ja’miezing is a podcast persona.
6 Ja’miezing: a podcast persona with a participatory audience

This chapter analyses Ja’miezing as a podcast persona by considering the negotiation between a digital object (the podcast text and associated official sites) and various collectives (the podcast’s participatory audience and micro-publics). As part of this analysis, I examine how Ja’miezing demonstrates shifting paradigms in contemporary Australian entertainment media. Therefore, the chapter highlights how Ja’miezing is a compelling case study where various actors are involved in a persona assemblage of a podcast.

6.1 Ja’miezing as a Podcast Persona

Ja’miezing is an example of a podcast persona. It is a network assemblage that involves a complex layering of (a) textual content; (b) intertextuality of Ja’mie’s character; (c) the networks, platforms, and systems of a presentational paradigm; (d) intercommunication of the persona by a participatory audience; and (e) the podcast creator’s persona (Chris Lilley’s persona).

![Figure 6.1 A visual representation of the various actors that contribute to the Ja’miezing podcast persona.](image-url)
Figure 6.1. maps how these various actors inform the Ja’miezing podcast persona. Textual content fits within the main section of the figure because it forms part of the ‘individual’ element of the podcast persona. Hence, it contributes to the podcast persona’s mediatised and performative dimensions. It also helps produce the persona’s cultural value by providing social commentary as entertainment, where irony, satire, and parody reveal the superficiality of influencer personas. In contrast, Ja’mie’s persona, Chris Lilley’s persona, presentational media and a participatory audience form the collective dimension of the podcast persona. In Figure 6.1, these elements orbit and intersect ‘the individual’ to represent the negotiation between the individual and various collectives.

Ja’mie (the character) contributes to the performance and value of the podcast persona because the textual content continues Ja’mie’s narrative in a synthesis of representational and presentational media for comedic effect and satirical lessons. However, the podcast persona is separate from Ja’mie’s persona. While the personas are thematically similar, they are functionally different. Ja’mie’s persona is performed by the character and assembled across the mockumentary texts and official sites discussed in Chapter 5. In contrast, the podcast persona is performed as a networked assemblage of the elements in Figure 6.1, in a negotiation between the individual (textual content) and a collective involving audiences, networks, systems, and platforms. Therefore, the podcast persona goes beyond the diegetic space of Ja’mie’s narrative to reify a persona through an assemblage of digital objects. This makes the podcast persona a “meta-collective complex” (Moore et al. 2017, p. 6) because it is a network assemblage connected to numerous micro-publics.

These micro-publics include negotiations between the podcast persona’s official sites and unofficial sites. The official sites mediatise the podcast persona across digital objects through which its individual element is performed (the podcast episodes and social media presence). In comparison, unofficial sites intercommunicate the podcast persona by creating paratexts that exist outside official sites. For Ja’miezing, these are intercommunications by the audience, who use online networks, social media platforms and systems of participatory
media culture in their intercommunications. Therefore, Ja’miezings participatory audience highlights the role of the fan in multisocial celebrity-fan relationships and demonstrate the technologies and processes involved in contributing to a meta-collective complex. Alternatively, Lilley’s persona informs the podcast persona’s role as a producer in the producer-consumer relationship with a podcast audience. He contributes to the meta-collective complex by intercommunicating the podcast persona with his persona’s micro-publics. When analysing Ja’miezings as a podcast persona, we must consider these overlapping layers of performance and mediatisation that contribute to the collective persona assemblage.

6.2 The Individual: Intertextuality, Intercommunication, and the Registers of Ja’miezings Persona

The Ja’miezings podcast persona challenges the idea of the self because it is not a singular entity’s performance of self. Instead, the ‘individual’ element of Ja’miezings’s persona is a collection of digital objects that can be analysed using performance registers (Barbour 2014) and persona dimensions (Marshall et al. 2020; Moore et al. 2017). This framework considers both the representation of Ja’mie’s character intertextuality and the intercommunication of the podcast persona through official sites. The official sites\(^\text{18}\) of the Ja’miezings podcast persona include the Ja’miezings website, Ja’miezings Facebook page (14,597 followers), Ja’miezings Soundcloud profile (115 followers), Ja’miezings TikTok profile (1656 followers) and the podcast content delivered through Apple Podcasts, Spotify and the official Chris Lilley YouTube account (114,000 subscribers)\(^\text{19}\) (Jamiezing 2021; Ja’miezings The Podcast 2021; Jamiezinthevodcast 2021a; Lilley 2013; “Ja’miezing - The Ja’mie King Podcast” 2021).

Across these official sites and textual content, Lilley continues to represent Ja’mie’s character as a parody of affluent, white, young women in contemporary Australian culture.

\(^{18}\) The total number of people within Ja’miezings’s micro-publics is 130,368, significantly less than that of Ja’mie’s persona. While we cannot be sure why this is, we could extrapolate that Chris Lilley’s cancellation contributed.

\(^{19}\) Follower data was collected on 13/10/2021.
However, he shifts the focus of the satire onto exposing the irony in how Ja’mie’s character navigates registers of performance as an ordinary individual who uses a podcast to craft a transmedia influencer persona. Therefore, Lilley forms a satire that works on two levels: a) a critique of Ja’mie as a representation of the demotic turn (Turner 2006); and b) a critique of cancel culture.

At the first level, Lilley represents Ja’mie’s character through the podcast persona, employing cringe comedy in new ways to suit a presentational paradigm. To highlight the outrageousness of the podcast persona, he uses real audiences and social media platforms in place of the actual actors and settings he employed throughout the mockumentaries. Hence, the podcast persona is transmedia because it demonstrates how podcasts intertwine with social media (Spinelli & Dann 2019) by using official sites and podcast episodes to navigate its performance registers.

Figure 6.2 Official Facebook posts by the podcast persona (Jamiezinthepodcast 2021b, 2021c, 2021d, 2021e).
Figure 6.2 contains four Facebook posts made by the podcast persona. The posts in the top row circulate and remix podcast content, while the posts on the bottom row depict instances where the podcast persona engages in intercommunications unrelated to the diegetic space of the podcast. These paratexts parody how influencers create personal brands by navigating performances of a professional register that involve practices of ‘authenticity’ and ‘everydayness’ (Marwick 2015). The podcast persona does this by speaking about how bored she is at work, making memes and mood boards out of podcast content, sharing current Australian pop culture references (Big Brother), and indicating the intimacy of the podcast content – “This one really personal guys. I reveal some of my most private thoughts.” (Figure 6.2). These elements contribute to establishing the relevance and relatability of Ja’miezing as an influencer persona. However, the irony is in the absurdity of the posts. The posts use Ja’mie’s unique language (“the rich guy won’t send the D pic”) and curate content (mood boards and quotes) that seems ridiculous when separated from the podcast content that contextualises it. Furthermore, on these sites, a multisocial bond is formed between an authentic audience and a non-human entity, reinforcing the irony of the podcast persona. Lilley’s use of social media as a performance element for the podcast persona, therefore, adds a layer of irony because it places the podcast persona in a real micro-celebrity environment to emphasise Ja’miezing’s ridiculousness.

The Ja’miezing podcast persona parodies influencer personas through ‘cringe’ efforts to establish a genuine representation of the individual self. Hence, Lilley creates irony within the podcast persona’s attempts to engage in public intimacy through their clumsy navigation of performance registers. In the podcast, Ja’mie (the character) crafts a public image around her newfound “wokeness” (Lilley 2021a). However, her personal and intimate registers, revealed through her use of language, contradict this public image. The podcast language includes racial stereotypes - “I was going to go to Africa to a cute povo village” (Lilley 2021a); homophobic undertones - “are you fucking gay?”(Lilley 2021b); and lewd phrases - “micro-penis” and “porno” (Lilley 2021b, 2021c). However, this racism, homophobia and ignorance are not as apparent in the performance of a professional register on social media. Instead, the podcast persona renegotiates its public image for a
different setting to focus on attaining micro-celebrity status using public intimacy. Figure 6.3 displays how Ja’miezing remixes podcast quotes into memes that feature lewd terms such as “cockwise”, “nipples”, and “heifer”.

![Image](Figure 6.3 Left: remediation of podcast content by the podcast persona on the official Facebook site (Jaemiezingthepodcast 2021f). Right: the podcast persona engages in public intimacy through a Facebook post (Jaemiezingthepodcast 2021g).)

Additionally, Figure 6.3 demonstrates how the podcast persona engages in public intimacy by openly sharing the brand of vibrator that she uses. Together, these paratexts establish how the official sites focus on intercommunicating an official, ‘polished’ version of the podcast persona. This version redacts the problematic lingual features of Ja’mie’s personal register to focus on a performance of everydayness. However, the irony is within the podcast persona’s ‘cringe’ navigation of the intimate register because it involves the hyper-sexualisation of Ja’mie’s character. Through this disproportionate representation of public intimacy, Lilley comments on the reputational damage an individual might face for publishing highly intimate content online. For Ja’mie, this consequence was her cancellation.

Lilley critiques cancel culture by presenting Ja’mie as an extreme representation of how influencers engage in public intimacy as part of their performance of the professional register. Ja’mie’s cancellation is represented intertextually within podcast episodes and intercommunicated across official sites. Ja’mie’s lecturer represents the agency of the media
to hold public figures accountable for their problematic behaviour. Whereas Ja’miezing’s micro-publics represent the collective agency of audiences to influence the reception of a celebrity persona, and therefore, determine its value. In comparison, Ja’mie represents individuals’ agency to control their public persona using presentational media like social media and podcasts.

The impending cancellation of Ja’mie by her lecturer forms much of the discourse on the official Facebook site. Figure 6.4 depicts posts by the podcast persona that reveal her inability to recognise the problematic nature of her public persona. The persona describes being “busted” by the lecturer “for being offensive” in the posts. So, she released a podcast episode called “Cancel Me” that dismisses the lecturer’s concerns.

In these paratexts, the persona indicates that sharing intimate details - “thirsty for the D” – and personal values (making racially insensitive comments) may have contributed to the offensiveness of the podcast episode. However, instead of being self-aware, the podcast persona conflates audience engagement with university success because audience engagement with university success because
reception determines success for influencer personas (Hou 2019). This is evident in the persona’s appeals to the audience to “subscribe and write reviews sluts” because “the more subscribers I get the higher the mark” (Figure 6.4). Therefore, the podcast persona simultaneously demonstrates the individual’s agency to control their public persona using social media and parodies how real micro-celebrities do this.

Alternatively, by censoring Ja’mie’s podcast, the lecturer embodies the agency of the media to cancel a celebrity. Ja’mie’s lecturer gave her assignment a fail grade because the podcast contained “lewd and offensive content and foul language” and displayed “disregard for association with the faculty” (Lilley 2021c). Ja’mie perceives this as being cancelled and questions whether she is “supposed to apologise for being white and rich and hot” (Lilley 2021c) rather than acknowledge that the textual content is highly inappropriate for a university assignment. Instead, Ja’mie blames the audience for her lecturer’s decision, stating that her cancellation was the fault of “the ones who did not subscribe” and “the bitches who complained” (Lilley 2021c). Here, Ja’mie insinuates that the audience’s lack of engagement with the podcast led to her cancellation – not her awkward navigation of performance registers. Hence, the audience becomes implicated in Ja’mie’s cancellation because their reception of the podcast persona determines its value and appropriateness as interpreted through social media metrics. Therefore, Lilley represents the shifting agencies of institutions, the audience, and individuals to regulate celebrity personas by parodying cancel culture through the podcast persona.

6.3 The collective: Ja’mieniacs as a Participatory Audience

Ja’miezing goes beyond the bounds of a representational paradigm to negotiate with a collective comprised of participatory audiences and presentational systems and technologies. The dimensions of persona (Marshall et al. 2020; Moore et al. 2017) and participatory media cultures (Table 2.1) are useful frameworks for analysing this participatory audience’s role in the meta-collective complex of the podcast persona.
6.3.1 Micro Publics

Ja’miezing is embodied by digital objects and engaged with by a public and participatory audience. These audiences are Ja’miezing’s micro-publics. However, it is challenging to map micro-publics because they are a complex web of interrelated nodes. Figure 6.5 displays a simplified map of Ja’miezing’s micro-publics, where the podcast persona is at the centre of the network assemblage. The overlapping ovals represent how various micro-publics, including podcast listeners, users who interact with official and unofficial sites, and Lilley’s micro-publics interrelate to form Ja’miezing’s complicated network of micro-publics.

Figure 6.5 A simplified map of Ja’miezing’s micro-publics.
6.3.2 Participatory Media Cultures

Ja’miezing’s audience exhibit properties of participatory media cultures through their intercommunications of the podcast persona that contribute to its meta-collective complex. Being part of Ja’miezing’s micro-publics involves transmedia navigation (Jenkins 2009) because audience members follow Ja’mie’s storyline across various forms of media (mockumentary, podcast, and social media texts). Beyond this, Ja’miezing’s audience demonstrates an ability to shape the flow of podcast content and interact with the podcast persona through public audiencing behaviours (Barbour 2016).

Audience interactions on unofficial sites reveal how podcast audiences revolve around each member’s listening experience (Spinelli & Dann 2019). Moreover, through these intercommunications with multiple micro-publics, audiences contribute to Ja’miezing’s meta-collective complex. Figure 6.6 displays several circulations of the podcast persona. An Instagram user shares a podcast clip that circulates the textual content and mediates their podcast listening experience.

![Figure 6.6 Posts made by Ja’miezing audience members on Instagram, Twitter, and Facebook engage in circulations (2021).](image)

A Twitter user also shares a mediatised podcast experience by posting a selfie – a presentational technique for creating an online persona – to reveal how they listen to the podcast. Moreover, Ja’miezing’s official site circulated a video of audience members singing
her song ‘Crunchy Children’, demonstrating a mediatised podcast experience and reconfiguring the podcast content.

In addition, Figure 6.7 demonstrates audience expressions, where users remix existing media to create memes. In the figure, a Twitter user re-tweets news content to joke about podcast content (“Melbourne in lockdown”) and an Instagram user uses a direct quote from the podcast to create a meme (“I really want that like, party lifestyle”). Moreover, users produce new media related to the podcast persona, such as baked goods, a cross-stitch or a podcast that reacts to the Ja’miezing podcast. These paratexts intercommunicate the podcast persona, illustrate multisocial interactions and involve reconfigurations of textual content or construction of new media. Therefore, the audience participation displayed in
Figure 6.6 and Figure 6.7 highlights the multimediality and interactivity elements of Ja’miezing’s audience and showcases their ability to engage in networking literacies.

Figure 6.8 displays how audiences use the interactive capabilities of participatory media platforms to evaluate the value of the podcast persona. One user expresses disdain towards Ja’mie’s representation in the textual content because she has been heavily “photoshopped”. Another user replies to this tweet to defend Ja’mie’s character (Figure 6.8, top left). While another user created a Twitter poll that audience members interacted with to indicate their opinion of the podcast persona (Figure 6.8, top right).

These interactions reveal the agency of users to express differing opinions in the fan community. Therefore, these paratexts depict multimediality and connectivity within Ja’miezing’s audience, where users exchange shared knowledge to negotiate a collective understanding of the podcast persona.
Furthermore, Figure 6.8 contains user reviews of Ja’miezing on Apple Podcasts that take issue with the podcast persona’s offensiveness. In these comments, users reference Lilley’s past indiscretions such as “black face”, express how Ja’miezing is an “attempt for Lilley to resurrect himself”, and call the podcast “racist”, “woman face”, and “pseudo paedophilic”. These comments exhibit character bleed (Barbour 2016) because the users’ negative perceptions of Chris Lilley were expressed as complaints about the podcast persona. Nonetheless, because user feedback sustains the value of the podcast persona as a cultural commodity, these interactions impact Ja’miezing’s reputation by providing alternative interpretations of the persona. The resulting paratexts contribute to the virtuality and connectivity of Ja’miezing’s audience because the users participate in collective actions that digitally simulate a conversation about the appropriateness of white teenage girls as a target for Lilley’s jokes.

Alternatively, users interact with the podcast persona on official sites by contributing to podcast episodes and engaging in public audiencing behaviours. The ‘Ask Ja’mie’ segment reveals how the podcast persona gives the audience clear directives to participate in the podcast’s production.

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20 However, I must note that critical perceptions of Ja’miezing were few and far between, with a total of thirteen negative reviews out of over three thousand (“Ja’miezing - Customer Reviews” 2021).
Figure 6.9 provides an example of how the podcast persona uses official sites to request that her micro-publics participate in producing the podcast by submitting audio questions. These audio recordings form part of the textual content, where Ja’mie (the character) answers the listener’s question and gives them lifestyle advice. The audience’s participation in this process provides elements of realism that exaggerates the ludicrousness of the advice that Ja’mie gives. For example, Ja’mie suggests that one listener get a face transplant to “get someone twice their quiche-level” (Lilley 2021c). Additionally, the segment provides an avenue for the podcast persona to perform its professional register by facilitating the multisocial connections necessary for Ja’miez to maintain a micro-celebrity status. Therefore, the audience contributes to the podcast persona’s meta-collective complex because they help Lilley form a parody of the multisocial relationship between influencers and fans.

Likewise, the public audiencing behaviours of Ja’miez’s participatory audience reveal how the micro-public is affiliated to the podcast persona. The podcast persona addresses its micro-publics using a ‘fandom name’ – Ja’maniacs (Peyron 2018). A fandom name gives Ja’maniacs a collective identity that involves both the podcast persona and its micro-publics, reinforcing their multisocial relationship. Hence, a fan community emerges where members affiliate themselves to the podcast persona and each other using language, cultural symbols, and conventions (Marwick & boyd 2011). Throughout these intercommunications, fans adhere to the practices and values - or “habitus” - that define the participatory media culture (Le Guern 1967–68 cited in Peyron 2018). There are two primary ‘rules’ within this ‘habitus’ evident in the audience’s negotiation of the podcast persona with various collectives. Firstly, connectivity is established through a collective decision to suspend disbelief in Ja’miez’s authenticity as a podcast persona. While the audience is aware that a fictional character hosts the podcast, they engage with the podcast persona as if it were a human individual. Secondly, Ja’mieniacs use expressions that mimic Ja’miez’s language, such as acronyms/text speak, lewd and derogatory language, internet slang, and shortened words.
As part of the first rule of Ja’mieniacs’ habitus, members of the participatory media culture engage in public audiencing behaviours (Barbour 2016). Figure 6.10 depicts audience interactions where members directly address Lilley as the performer of Ja’mie – “Looking hot Chris”. In the figure, audiences also tag Lilley in their responses to real-world issues – “Chris Lilley we need a book”, and mention Lilley’s other characters in intertextual references – “do you think Mr G should tutor her”.

These interactions are intriguing because they occur on the official site for the podcast persona, not Lilley’s official sites. Therefore, they demonstrate character bleed, where the audience perceives Lilley as the actor behind Ja’mie’s character, and his array of other characters bleed into the performance of the podcast persona.

In contrast, Figure 6.11 illustrates how Ja’mieniacs apply these same public audiencing behaviours to the podcast persona. In the figure, audience members directly address Ja’mie in their comments: “when’s the Spotify drop, Ja’mie”, “who’s your lecturer at uni”, and “were you in LA last week by chance?”. 
The comments extend the diegetic space of the textual content to involve the audience in forming the ‘cringe’ of the podcast persona by parodying the multisocial relationship between influencers and fans. At the same time, the collective act of extending Lilley’s satire of Ja’mie demonstrates self-organised behaviour within the participatory media culture. Therefore, these interactions also form part of the participatory media cultures’ virtuality and connectivity.

As part of the second rule of Ja’mieniacs’ habitus, they replicate the podcast persona’s language in their intercommunications. This is a variation of Barbour’s (2016) direct-address public audiencing behaviour. Audiences go beyond addressing Ja’miezing to imitate her language and embody her performance registers as part of their own public presentation of self. Figure 6.12 demonstrates Ja’mieniacs’ use of the podcast persona’s language (summarised in Appendix 4) as part of this public audiencing behaviour.
Throughout these interactions, audience members use Ja’mie’s slang such as “no offence”, “seriously”, “literally”, and “quiche” and make intertextual references - “Gumpie might be my neighbour”. Additionally, they replicate the podcast persona’s use of internet slang - “woke”, text speak – “OMG”, shortened words – “devo” and “povo”, and lewd and derogatory language – “I’m a fat lesbian”, “cock” and “sluts”. These public audiencing behaviours reveal how Ja’mieniacs are a self-organised community with unspoken conventions that members follow as part of their affiliation to the fandom. Moreover, a multisocial bond is created through the shared language of Ja’mieniacs and the podcast persona. So, it is interesting that the podcast persona adopted a new signature word, ‘nahoogan’, which became Ja’miezing’s version of ‘quiche’.

‘Nahoogan’ is a word that defines Ja’mieniacs as a collective. Unlike ‘quiche’, it has no meaning – it is a random word that arose from a recording of Ja’mie’s sleep talking that she shared on the podcast. Hence, ‘nahoogan’ surfaced as part of the podcast persona’s mediatised performance of public intimacy. Figure 6.13 demonstrates how Ja’mieniacs adopted ‘nahoogan’ as a signifier of their connectivity by using it in their interactions.
Ja’mieniacs’ use of nahoogan to display their affiliation to the participatory media culture demonstrates how the collective is imperative to the success of the podcast persona. After all, their comments, likes, shares, retweets and eventually, purchase of goods sustain the economic value of the podcast persona because it is a micro-celebrity (Hou 2019). As such, ‘Nahoogan’ provides merchandising opportunities that allow Lilley to monetise the podcast persona through merchandise sales, exhibiting the freemium model of podcasting (Spinelli & Dann 2019).

In August 2021, Lilley released Ja’miezing merchandise featuring the word ‘nahoogan’. Figure 6.14 depicts the merchandise, which gives Ja’mieniacs a way to aesthetically identify with the podcast persona and the fan community as part of their own public persona.
Due to Lilley’s monetisation of ‘Nahoogan’ through merchandise, we could speculate whether Ja’miezing purposely crafted it and staged its ‘accidental’ conception. If so, it adds a layer of irony to the podcast persona through which Lilley satirises the artificiality of influencer personas and commodification of participation. Wherein, Ja’mieniacs demonstrate shifting media paradigms that result in a changed producer-consumer relationship where participation is commodified through fandom naming and merchandise.

6.4 Summary

In this chapter, I analysed Ja’miezing as a unique case study of a podcast persona that involves a meta-collective complex as part of the negotiation between the individual (podcast) and the collective (audience). I outlined how Lilley critiques influencer personas and cancel culture through Ja’miezing and highlighted Ja’mieniacs as a participatory audience. In doing so, I demonstrated how the audience’s intercommunications and public audiencing behaviours contribute to the meta-collective complex of the podcast persona.
Therefore, I revealed how the Ja’miezing case study demonstrates a shift towards a presentational paradigm that has changed the celebrity-fan and producer-consumer relationships. In the next chapter, I conclude my research by considering how I have answered the research questions.
7 Conclusion

Podcast personas are a complex network assemblage that incorporates micro-celebrity, non-human persona, shifting media paradigms, and participatory media culture. The Ja’miezing case study reveals the potential for a new collectivised persona perspective that considers the negotiation between the individual and the collective as a critical element. This meta-collective complex highlights the roles of presentational technologies, participatory media systems and platforms, the podcast producer and the participatory audience in collectively negotiating a podcast persona. While podcast studies, persona studies, and participatory culture scholars describe media paradigm shifts and changed relationships between producers and consumers, few have published research exploring these connections. Therefore, an interdisciplinary approach is required to understand the intricacies of podcast personas. This led me to my first research question: Can a podcast legitimately be said to have a persona?

To answer this question, I assembled an intersectional analytical framework for examining podcast personas. The framework combines qualities of the podcast medium, terminology for defining participatory media culture and a working lexicon of persona terminology to define podcast personas. This definition describes podcast personas as public presentations of the self assembled through a podcast that involves a negotiation between the individual (digital objects) and the collective (micro-publics). It emphasises the correlation between participatory media culture, intercommunication, and the collective dimension of the podcast persona. Through analysing the Ja’miezing case study using this framework, it became clear that the podcast persona involved a complex layering of personas, audiences, and satire. So, I examined the personas of Chris Lilley and his character, Ja’mie, in addition to the podcast persona.

Lilley’s persona demonstrates his navigation of the tensions between his distant persona and the shift towards multisocial fan interactions. It also establishes how shifted media
paradigms displaced the agency of representational media industries to gatekeep celebrity power. Instead, the power to regulate public personas has shifted to a negotiation between the media, audiences, and individuals. Lilley’s cancellation by the media reveals how legacy media still forms part of the collective, even in a presentational paradigm. Furthermore, it demonstrates a shift from parasocial to multisocial celebrity-fan relations where audiences have the agency to impact the reputation of a celebrity. Consequently, Lilley’s persona reveals how an audience’s reception of a celebrity and their engagement with them determines the value of the celebrity’s persona as a cultural commodity. Finally, Lilley’s persona demonstrates the agency of Lilley as an individual to control the representation of his persona using presentational technologies.

Alternatively, Ja’mie’s persona is an early example of a non-human, fictional persona engaged in negotiations with a collective using presentational media technologies. Lilley uses cringe comedy to contrast the ridiculousness of Ja’mie’s character with real people and environments to form a satire that works on two levels. Firstly, Ja’mie is a satire of young, white, affluent women in Australia, revealed through inconsistencies in her navigation of performance registers. Secondly, Lilley mocks documentaries and social media to critique the demotic turn. He does this by creating official social media sites that form a transmedia representation of Ja’mie’s persona, where she builds multisocial relations with real audiences. Audiences intercommunicate Ja’mie’s persona on these social media platforms, making Ja’mie an early example of how audiences use presentational media to interact with non-human personas in multisocial ways.

Examining Ja’miezing as a podcast persona meant addressing these nuances within the persona’s meta-collective complex. Therefore, a second research question emerged: does the Ja’miezing podcast demonstrate a negotiation between the representational and presentational paradigms in contemporary Australian entertainment media?
In answering this research question, I focused on both Ja’miezing as a podcast persona and Ja’mieniacs as a participatory audience. I concluded that in the case of Ja’miezing, a podcast could have a persona that was a negotiation between the individual (podcast episodes and official sites) and the collective (Ja’mieniacs and the technologies, systems, and platforms of participatory media cultures). Lilly parodied influencer personas through the podcast persona’s ‘cringe’ navigation of performance registers to maintain multisocial relations with fans. Moreover, Lilley presents Ja’mie as an extreme representation of an influencer engaging in public intimacy to explore the nuances of Ja’mie’s cancellation. The shifting agencies of institutions, the audience, and individuals, are represented through Ja’mie’s lecturer, Ja’mieniacs and Ja’mie, respectively. Therefore, Lilley explores shifted producer-consumer and celebrity-fan relationships through the podcast persona.

Ja’mieniacs demonstrate the properties of a participatory media culture and exhibit a multisocial relationship with the podcast persona, where audience engagement determines the persona’s value. Their habitus involves two rules: connectivity is established through collective suspension of disbelief in the authenticity of the podcast persona, and interactions involve mimicking Ja’mie’s language. Hence, ‘nahoogan’ emerged as an identifying term for the Ja’mieniac fandom. Lilley’s release of merchandise featuring ‘nahoogan’ exhibits how shifting media paradigms result in a renewed producer-consumer relationship where participation is commodified. Therefore, the participatory nature of Ja’miezing’s fandom exhibits how micro-celebrities must facilitate fan communities through multisocial relationships to maintain their value as a cultural commodity.

Ja’miezing is a complicated and unique case study. So, the conclusions presented in this thesis may be limited in their application to other case studies. Therefore, I suggest that future research is required to explore podcast personas further. Researchers can build on the thesis outcomes by applying the analytical framework and methodology developed in this thesis. Nevertheless, Ja’miezing reveals how shifts from representational to presentational paradigms, celebrity to micro-celebrity, and parasocial to multisocial
relationships led to new hybrid forms of media such as podcasting and the emergence of participatory media cultures. Therefore, the case study emphasises how the distinction between producer and consumer is blurred in a presentational paradigm and highlights how podcast personas challenge the idea of the self because they are meta-collective complexes.
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**Chris Lilley’s Official Sites**

**Facebook**


**Instagram**


**Twitter**


**TikTok**


**YouTube**

Ja’mie’s Official Sites

Myspace

Twitter

Facebook

Ja’miezing’s Official Sites

Facebook

Soundcloud

Tik Tok

Podcast Episodes
Lilley, C 2021b, *Unhinged*, Podcast, 20 May, Ja’miezing, viewed 12 June 2021,

Lilley, C 2021c, *Poking The Bear*, Podcast, 27 May, Ja’miezing, viewed 12 June 2021,
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<https://open.spotify.com/episode/1wxPcvTfnc5W1AsijPzB15?si=16f65ffbc51645d8>.

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**Website**

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**Figure References**

Figure 1.1 *Left to right: Jonah from Tonga, S’Mouse, Ricky Wong portraying an Indigenous man.*


**Figure 4.1 Official and fan images from the Lilley in London Bus Tour, uploaded to Lilley’s official Facebook site.**


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**Figure 4.2 Images uploaded to Lilley’s official Facebook site that demonstrate his performance of a professional register.**


**Figure 4.5 Right: A Twitter user calls out Lilley’s Instagram video. Left: Lilley issues an apology via Twitter.**

Cavaleri, C 2017, 'Social media furious at Chris Lilley’s controversial Instagram post', *Smooth FM*, 30 July, viewed 13 October 2021,

Figure 4.8 *Jana’s Yard*, a digital series by Chris Lilley.


Figure 4.9 *Lunatics (2019)* producer Laura Waters defends accusations of racism made against Lilley.

LauraWaters1 2019, *Correcting some confusion*, Tweet, 11 April, viewed 5 September 2021, <https://twitter.com/LauraWaters1/status/1116269221548191747>.

Figure 5.1 *Ja’mie presenting her A Boy in Need is a Boy Indeed project at a school assembly in JPSG (2013)*.


Figure 5.2 *Ja’mie visiting Kwami in Sydney’s Western Suburbs during JPSG (2013)*


Figure 5.3 *Left: Ja’mie and her friends take a selfie at their Year 11 formal in SHH (2007).*

*Right: the same selfie uploaded by Ja’mie’s persona to Myspace.*


Figure 5.4 *Images of Ja’mie in SHH (2007) uploaded to Lilley’s official Facebook site. Right: a meme featuring Ja’mie in SHH (2007) shared to Lilley’s official Instagram site.*

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Figure 5.5 *A social media competition run through Ja’mie’s official Facebook site. Right: The winning entry, uploaded by an Instagram user.*


Figure 6.2 *Official Facebook posts by the podcast persona.*

Jamiezingthepodcast 2021b, These are random things I said in the latest episode., Facebook Post, 06 May, viewed 5 September 2021, <https://www.facebook.com/jamiezingthepodcast/posts/143901471083982>.


Figure 6.3 *Left: remediation of podcast content by the podcast persona on the official Facebook site. Right: the podcast persona engages in public intimacy through a Facebook post.*

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Figure 6.4 The podcast persona discusses her lecturer across Facebook posts on the official site.

Jamiezingthepodcast 2021g, *This is the brand of vibrator I use.*, Facebook Post, 9 April, viewed 5 October 2021, <https://www.facebook.com/jamiezingthepodcast/posts/130341565773306>.

Figure 6.9 A Facebook post where Ja’miezing asks listeners to send questions that form part of the podcast content.


Figure 6.14 A Facebook post by the podcast persona announcing that they are selling Ja’miezing merchandise.


Figure 6.14 A Facebook post by the podcast persona announcing that they are selling Ja’miezing merchandise.

Appendices

Appendix 1: Spinelli & Dann’s definition of the podcast medium (2019, pp. 20-21).

1. Consumption on earbuds encourages an interior and intimate mode of listening. This is qualitatively and conceptually different from radio speaker listening (and even listening on open headphones) and facilitates a different kind of relationship.
2. Podcasting is primarily a mobile medium. Podcasts move with the human body and are consumed in urban spaces, while in transit, in the streets and in other public places.
3. Podcasts offer more listener control. It is extremely easy to replay a podcast and listen to it repeatedly. Similarly, we can back-scan a podcast to listen to a section multiple times; this allows for different production practices and modes of shaping content.
4. Podcast listening requires more selection and active engagement on the part of the consumer in choosing listening options. It is a push-pull technology: listeners pull to discover and, if they subscribe, a feed pushes them new material. Discovery happens in a different way than on radio and, arguably, opportunities for serendipity are reduced.
5. Podcasts can thrive on niche global audiences. They are less rooted in material communities, regions, and countries (an advantage and a disadvantage).
6. Podcasts are interwoven into social media and as such have a heightened capacity to enhance engagement with, and activate, an audience. The same mobile devices used to participate in social media are the devices used to listen to (and in some cases produce) podcasts and there is ready and easy overlap between these uses.
7. Podcasts can be produced and distributed without the approval of a commissioning editor, program controller, or gatekeeper. This means that creators are often working with great freedom and little support.
8. Podcasts are usually distributed as part of a freemium model: there is no charge for the core product and income is earned through a variety of secondary means.
9. Podcasts are “evergreen,” available (theoretically) in perpetuity and face greater obstacles in achieving “liveness” than other media.
10. There is no fixed or definitive text of a podcast episode or installment. Mistakes can be corrected, apologies added, advertisements rotated, and sound remixed.
11. Podcast do not have the timing and scheduling constraints of broadcast media. They can be as long as they need to be and released whenever desired.
Appendix 2: The new literacies of participatory culture (Jenkins 2009, p. 11).

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play</td>
<td>The capacity to experiment with one’s surroundings as a form of problem-solving.</td>
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<tr>
<td>Performance</td>
<td>The ability to adopt alternative identities for the purpose of improvisation and discovery.</td>
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<tr>
<td>Simulation</td>
<td>The ability to interpret and construct dynamic models of real-world processes.</td>
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<tr>
<td>Appropriation</td>
<td>The ability to meaningfully sample and remix media content.</td>
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<tr>
<td>Multitasking</td>
<td>The ability to scan one’s environment and shift focus as needed to salient details.</td>
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<tr>
<td>Distributed Cognition</td>
<td>The ability to interact meaningfully with tools that expand mental capacities.</td>
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<tr>
<td>Collective Intelligence</td>
<td>The ability to pool knowledge and compare notes with others toward a common goal.</td>
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<tr>
<td>Judgement</td>
<td>The ability to evaluate the reliability and credibility of different information sources.</td>
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<tr>
<td>Transmedia Navigation</td>
<td>The ability to follow the flow of stories and information across multiple modalities.</td>
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<tr>
<td>Networking</td>
<td>The ability to search for, synthesize, and disseminate information.</td>
</tr>
<tr>
<td>Negotiation</td>
<td>The ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.</td>
</tr>
</tbody>
</table>
Appendix 3: A simplified map of Ja’miezing’s micro-publics.
Appendix 4: A summary of the Ja’miezing persona’s use of slang to define the persona’s language (Lilley 2021a, 2021c, 2021d, 2021e, 2021f, 2021h, 2021g, 2021b).

<table>
<thead>
<tr>
<th>Australian Slang</th>
<th>Young Female Australian Slang/Text Speak</th>
<th>Ja’mie’s unique slang</th>
<th>Internet slang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ranga</td>
<td>Heffer</td>
<td>Throatasaurus</td>
<td>Salty</td>
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<td>Povo</td>
<td>Lame</td>
<td>Seggo/seg</td>
<td>Thirsty</td>
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<tr>
<td>Bants</td>
<td>BFFL (best friend for life)</td>
<td>Celebos</td>
<td>OK Boomer / Boomer</td>
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<td>Devvo</td>
<td>Fugly</td>
<td>Quiche</td>
<td>Selfie</td>
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<td></td>
<td>OMG</td>
<td>Reverse Body</td>
<td>Problematic</td>
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<td></td>
<td>Bitch/bitches</td>
<td>Dysmorphia</td>
<td>Woke</td>
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<td></td>
<td>NGL (not going to lie)</td>
<td>Bag (cocaine)</td>
<td>Googled</td>
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<td></td>
<td>Nudes</td>
<td>Nahoogan</td>
<td>porno</td>
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<td></td>
<td>Literally</td>
<td>Ja’mates</td>
<td>Sugar Daddy</td>
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<td></td>
<td>FML (fuck my life)</td>
<td>Ja’maniacs</td>
<td>ASMR</td>
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<tr>
<td></td>
<td>AWOL (absent without official leave)</td>
<td>Seriously</td>
<td>Trolling</td>
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<tr>
<td></td>
<td>STFU (shut the fuck up)</td>
<td>So random</td>
<td>Triggering</td>
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<tr>
<td></td>
<td>ILYSFM (I love you so fucking much)</td>
<td>Sluzzas</td>
<td>‘Gram</td>
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<td>Goss</td>
<td>Lesbian</td>
<td>Pod</td>
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<td>sluts</td>
<td>Cock</td>
<td>Challenge</td>
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<td></td>
<td>ILY (I love you)</td>
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