

**Exploring 'Entechno' Fans' Engagement on Instagram**  
**Examining Its Influence on their Concert Attendance Intentions**

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## Abstract

In the context of Greek music, the 'entechno' genre plays a significant role, embodying Greek culture, serving as a living heritage, and strengthening Greek identity. Concerts are a key aspect of 'entechno', where the unique character of its songs integrated into Greek society creates an emotionally charged atmosphere characterized by the celebration of shared values and vivid social interactions. This environment fosters strong bonds among attendees and community identities, evident in the emergence of fans. In the realm of Web 2.0, fans can express their dedication to their favorite artist, easily connect with each other, transcend geographical boundaries, and create online fandoms. These online fandoms serve as active communities where fans interact with each other, and express their enthusiasm and admiration for their favorite artists, either by creating innovative content or engaging with existing content made by other fans, reinforcing a participatory environment. Fans intentionally participate in these pages to satisfy personal and social needs with the gratifications perceived online sometimes encouraging real-world activities. However, research on the online interactions of 'entechno' fans within online fandoms is lacking, as well as research on the influence of this engagement on their concert attendance decisions. Focusing on Instagram due to its popularity in Greece and the presence of various 'entechno' fan pages, this thesis conducted in-depth interviews with 15 'entechno' fans to explore how they interact with Instagram 'entechno' fan pages and the extent to which this engagement influences their decisions to attend 'entechno' concerts. Reception theory, Uses and Gratifications Theory, and the concept of participatory culture were employed to understand 'entechno' fans' online engagement with fan pages and the influence of this engagement on their decisions to attend concerts. The interviews were analyzed using thematic analysis; identifying two themes that describe -how 'entechno' fans interact with fan pages- and one theme that outline -the extent that this engagement influences their concert attendance decisions-. The first theme revealed several gratifications perceived by 'entechno' fans, including their need for information about future concerts, enjoyment from concert content that builds their anticipation for future concerts and deepens their connection with 'entechno'. Additionally, it highlighted the empowerment of their sense to belonging to fandom after viewing content depicting fans collectively. Furthermore, they obtain satisfaction and inspiration from the aesthetic design of these pages and feel closer to 'entechno' artists. The second theme showed that most of them interact with these pages daily; preferring to engage in small acts of engagement such as likes, comments, and reposts, rather than creating innovative content. Finally, it was observed that the gratifications perceived from the informative content about future concerts and entertaining content depicting past concerts, along with their positive experiences from previous concerts, have influenced 'entechno' fans to book their tickets through these pages and attend 'entechno' concerts.

Keywords: 'Entechno' fans, Instagram fan pages, uses and gratifications, online agency, influence in concert attendance

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## Preface

Writing this thesis was a demanding and difficult task, but at the same time, it taught me a lot of things, as it enabled me to explore in detail and from an academic perspective the online presence of 'entechno' fandom, making me more knowledgeable about this topic. I would like to express my gratitude to my supervisor, Prof. Dr. Jeroen Jansz, who was very supportive and believed in my idea from the beginning, always maintaining a positive mindset and giving me detailed feedback that helped me to manage this entire process. Additionally, I would like to thank the 15 interviewees who accepted my invitation to interview them, dedicating their time and thoughts to my research. Furthermore, I would like to thank my parents and my friends in Greece and the Netherlands for their emotional support during difficult times giving me the courage to continue this procedure. I hope that this thesis will provide you with interesting details about the ways 'entechno' fans amplify their agency online and intrigue you to learn more things about the 'entechno' music genre, bringing you closer to Greek culture and heritage.

## 1. Introduction

In the dynamic realm of Greek music, the 'entechno' genre emerged in Greece during the 1960s, known for its contemporary Greek traditional sounds and inspiration from Greek and foreign poetry (Athanasidou, 2019, p. 2). Represented by renowned composers, 'entechno' embodies a "living heritage" (Dafermos, 2021, p. 77), reinforcing Greek identity and culture with its stirring compositions offering joy to the audience (Michael, 2009, p. 384). Concerts play a pivotal role in the genre's evolution, providing vibrant and emotionally charged moments, reinforcing the celebration of shared cultural values through the unique character of 'entechno' songs integrated into Greek society, and encouraging attendees to form meaningful connections and relate to their life experiences (Michael, 2009, p. 384; Athasiou, 2019, p. 1; Dafermos, 2021, p. 76; Youth Voice, 2022). The interactive atmosphere of music concerts fosters social connections and community identities, apparent in the presence of fans (Perkins, 2012, p. 354). Fans are individuals with a strong emotional connection to their area of interest, investing considerable time to it and forming dynamic groups known as fandoms, enabling them to share mutual interests and experiences while also identifying themselves within these groups (Kloet & Van Zoonen, 2007, p. 323; Laffan, 2020, p. 2274). With the advent of Web 2.0 and participatory culture, fan engagement has entered a new era, allowing fans to express themselves online, show dedication to their favorite artist, and further connect with each other (Duffett, 2014, p. 4). Online fandoms centered on social media serve as dynamic places for these interactions, bringing fans closer (Jia et al., 2021, p. 2173). Prior research across online fandoms from various music genres, such as rock and K-pop, highlights the freedom fans obtain to engage with each other and amplify their voices in ways they prefer. Some create their own fan art or fan pages dedicated to their favorite artist, while others engage with existing content. In both cases, albeit in different ways, they actively contribute their agency, deepen their dedication to their favorite artists, and build connections within the community (Baker, 2009, p. 15; Ratka, 2018, p. 10; Eldom & Karlsson, 2020, p. 25). Fans intentionally engage in online fandoms to satisfy various needs, such as obtaining event information, reinforcing a sense of community, or expressing their admiration for their favorite artist (Tilton, 1999, p. 5; Sandi & Triasturi, 2020; Murwani et al. 2023, pp. 13-16). In some instances, the satisfactions derived from their online engagement can influence their offline decisions, motivating them to meet with each other or attend live events (Lee et al. 2012, p. 826; Eldom & Karlsson, 2021, pp. 22-25; Chen and Lei, 2021, p. 173).

This thesis aims to explore the online presence and interactions of 'entechno' fans within digital fan communities. While previous studies have primarily focused on 'entechno' music and its artists, they have portrayed fans as passionate individuals with a shared cultural heritage (Tragaki,

2019, p. 12). Fans integrate 'entechno' into their identity, enhancing their critical skills through the genre's poetic lyrics, and sometimes reflecting their political beliefs through its songs which represent the need for political change (Caraveli, 1982, pp. 129-131; Nar, 2022, pp. 13-21). Intrigued by the characteristics of 'entechno' fans and the dynamics of Web 2.0 and participatory culture, which reinforces fans' connections and identity expression, and considering that the satisfactions fans derive from their online engagement can influence their offline decisions (Baker, 2009; Ratka, 2008; Eldom & Karlsson, 2020; Chen, 2021), it appears interesting to explore how 'entechno' fans leverage these new dynamics within online fan pages. This research will focus on Instagram due to its popularity among individuals aged 18-35 in Greece (Perifanou et al., 2021, p. 6). Observations of fan pages with high engagement, such as *-Thanasokratia-* and *-Entechnofiloi-* further justify the relevance of this platform for our research. Therefore, our research encompasses the ways that 'entechno' fans engage with Instagram fan pages, the interpretations they make, and sheds light on the influence of this online interaction on fans' decisions to attend 'entechno' concerts.

Conducting in-depth interviews with 15 'entechno' fans, we aim to explore in detail their online presence on Instagram 'entechno' fan pages; addressing the two research questions guiding this thesis:

RQ1: How does the 'entechno' fan audience engage with the content on Instagram fan pages dedicated to the 'entechno' music genre?

The first research question seeks to explore the reasons that motivate 'entechno' fans' engagement with these pages, as well as their preferred ways of interaction.

RQ2: To what extent did this engagement influence their intention to attend concerts of this genre?

The second research question analyzes the extent to which fans' online engagement and the gratifications they derive from it influence their intentions to attend 'entechno' concerts.

This study places the notion of an active audience at the center, recognizing fans' agency, perspectives, and preferences when they interact with Instagram fan pages (Breel, 2015, p. 369; Livingstone, 2019, p. 178). It holds significant social relevance as it aims to provide 'entechno' music companies with valuable insights about their audience. By offering insights into the interpretations that 'entechno' fans undergo when they engage with fan pages and the gratifications they obtain through this interaction, music companies can leverage these observations to create more targeted content that resonates with the feelings and preferences of 'entechno' fans, thereby establishing more meaningful connections with them. At the same time, based on the observations of this thesis,



music companies can create content that is more closely connected to the feelings and gratifications that fans seek to fulfill when interact online, thereby increasing fans' enthusiasm about 'entechno' genre, and their willingness to continue attending 'entechno' concerts.

This study holds scientific relevance by examining the under-researched community of 'entechno' fans. While previous research has focused on the distinct characteristics of fans of various music genres such as metal, techno, and K-pop (Arnett, 1993, p. 424; Perry, 2019, p. 569; Laffan, 2020, pp. 2273-2274), with researchers extending their investigations to the online presence of fans and fandoms (Chen, 2021, p. 1093; Eldom& Karlsson, 2021, pp. 22-25; Murwani, 2023, pp. 11-13), existing research on the characteristics and interactions of 'entechno' fans, both offline and online, is limited. Therefore, this study seeks to fill this gap, addressing the distinct traits of 'entechno' fans, focusing on their perspectives, interpretations, and gratifications in online interactions, thus contributing to the diversity of studied fan cultures. Furthermore, considering the long and rich history of 'entechno' music, accompanied by studies highlighting its interconnection with Greek identity and culture, (Caraveli, 1982, pp. 129-131; Athanasiou, 2019, p. 2; Dafermos, 2021, p. 79), and by showing the enduring significance of this music from fans' perspective, we aim to inspire more scholars to study this music genre, thereby showcasing its cultural value and increasing public awareness of it.

The following chapter, chapter 2, will present established theories and previous research to create a theoretical framework that will guide us in addressing the research questions posited in this thesis. First the attributes of music, with an emphasis on the characteristics of 'entechno' music, will be presented to inform the reader about the distinct traits of 'entechno' music genre. Second, the vibrant atmosphere of concerts, specifically 'entechno' concerts, will be discussed due to their interconnection with the 'entechno' and their role in reinforcing meaningful connections among attendees. Third, we will describe fans, the group centered in this thesis, using Social Identity Theory (Spears, 2011, pp. 203-204) serving as the main framework for explaining fans' identity and their relationships with fandom. Fourth, as fans have an active online presence, we will introduce reception theory (Schrøder, 2018, pp. 156-157), acknowledging that audiences interpret transmitted media messages based on their personal experiences and situational concepts to explore how 'entechno' fans interpret the content on Instagram 'entechno' fan pages. Hall's encoding and decoding theory (Hall, 1993, pp. 508-509) will provide further insights into the interpretation process that audiences undergo when they interact with media. Fifth, an explanation of the components of Web 2.0, along with the notions of participatory culture, emphasizing users' agency and the active roles they can obtain when interacting online, will be provided, with previous research focusing on

fans' online interactions. Some limitations, including the exploitation of users' creative work by media companies, the fear of missing out (FoMO), a digital divide within participatory culture evident among fans, and the 90-9-1 principle, will be described. Sixth, the characteristics of Instagram, the platform that this research focuses on, embodying participatory culture and encouraging users' active engagement, will be presented alongside previous research that has observed its popularity among fans. Finally, the Uses and Gratifications Theory (Blumler, 1979, p. 10), which explains the reasons behind media engagement and the gratifications that individuals seek to fulfill when they engage with media, will be discussed. Previous research on the reasons and gratifications individuals derive from listening to music, and attending concerts, as well as the gratifications that fans obtain when they engage with digital fandoms, will be presented, along with an examination of how online gratifications can influence their offline decisions. In chapter 3, the perspective of this study, the principles of in-depth interviews, the method adopted to answer the research questions, the characteristics of our sample, the procedures, the ethics followed in conducting the interviews, and the operationalization of the concepts guiding our research will be discussed. Thematic analysis (Braun & Clarke 2006, p. 87), the approach employed by this thesis to answer the research question, and the concepts of reliability, validity, and the researcher's positionality will be further clarified. In chapter 4, the results of the research, analyzed through thematic analysis, will be discussed. Then, in chapter 5, the conclusion of this research will be provided, including a discussion of the results in combination with the theories discussed in chapter 2. Lastly, the practical implications will be considered, together with limitations and suggestions for future research.

## **2. Theoretical Framework**

To deepen our understanding of the thesis topic, this chapter will address relevant theories and previous research related to our research questions, which explore the engagement of 'entechno' fans on Instagram 'entechno' fan pages and assesses its influence on their concert attendance intentions. We will begin by presenting the significance of music qualities, focusing on the 'entechno' music. Then, we will describe the vivid atmosphere of concerts, emphasizing the dynamic nature of 'entechno' concerts. Afterward, we will focus on the thesis's target audience fans, describing their characteristics. Social Identity Theory will provide further insights about fans, their relationships with the fandom, and its influence on their identity. Following this, we will delve into reception theory, guiding our research into how 'entechno' fans engage with fan pages and its influence on their concert attendance intentions, providing further insights into their interpretations when engaging with the content of fan pages. Participatory culture, which acknowledges audiences' active engagement and agency in the digital realm, will help us to describe how 'entechno' fans interact online. Instagram, a prominent platform in Greece known for its integration into participatory culture dynamics, will be the focus of this study. Finally, the Uses and Gratifications Theory (UGT) will provide insights into the motivations and gratifications sought by 'entechno' fans when listening to music, attending concerts, and interacting with 'entechno' fan pages on Instagram, as well as the influence of the gratifications they receive online on their concert attendance decisions.

### **2.1 Music Qualities and Music Genre**

Throughout history, music has intertwined with cultures worldwide, showcasing its universal significance (Cross & Morley, 2010, p. 66). Collaborating with lyrics, music becomes a powerful medium for communication and self-expression, evoking emotional responses, fostering communication, and nurturing collective identity (Clayton, 2008, p. 47-55; Mori, 2009, p. 53; Fox, 2015, p. 12). In some cases, music facilitates the expression of national identity, embodying inherent values, and fostering a sense of belonging to a shared national group (Folkestad, 2002, p. 156). Ethnomusicologists note its cultural integration, triggering memories tied to specific cultural settings, political contexts, and historical developments (Widdess, 2012, pp. 88-89).

Due to the existence of various musical styles, the music genre classifies music, highlighting similarities or differences (Aucouturier & Pachet, 2003, p. 83). It defines a style of music

distinguished by characteristics such as instrumentation, rhythm, harmony, and melody, setting it apart from other genres (Nasridinov & Park, 2014, p. 31). With the rapid expansion of Web 2.0, digital music has flourished, prompting the development of music information retrieval techniques to aid music industries and audiences in navigating the vast array of available music. These techniques categorize music based on factors like mood, artist, or genre, facilitating organization and access (Nasridinov & Park, 2014, p. 31). Consequently, music genre serves as a way for both music industries and audiences to categorize and understand the variety of music available (Aucouturier & Pachat, 2003, p. 84).

### **2.1.1 'Entechno' Music**

'Entechno' music genre emerged in Greece during the 1960s, blending poetic art with contemporary Greek traditional music (Athanasίου, 2019, p. 2; Musick, 2019). Initially represented by Hatzidakis and Theodorakis, the genre continued with composers like Xarkakos and Loizos, becoming a "living heritage" reinforcing Greek identity and culture (Dafermos, 2021, p. 77). 'Entechno' often draws inspiration from Greek and foreign poetry, with Mikis Theodorakis describing it as a "contemporary composite musical work of art that could be creatively assimilated by the masses" (Theodorakis in Athanasίου, 2019, p. 2). Its themes frequently arise from the communal and performative contexts of daily life and the common concerns of community members, presented in a poetic way (Caraveli, 1982, pp. 129-131; Athanasίου, 2019, p. 2). Some songs' themes are characterized by a left-leaning ideology aiming to resist censorship and advocate for political change, inspiring an activist stance toward life (Michael, 2009, p. 375; Dafermos, 2021, p. 79). 'Entechno' stirring melodies, evident in various songs, offer joy to the audience, creating connections and enriching their experiences (Michael, 2009, p. 384; Ioannidis, 2014). Over time, media exposure and the increased number of concerts amplified its promotion and distribution within Greek society, attracting a wider audience with varying ideologies and social statuses (Michael, 2009, p. 384; Markoulaki, 2022).

## **2.2 Music Concerts**

Music concerts have evolved into a vital component of the music industry, serving as spaces where performers and audiences engage with each other through the power of music and dynamic

lyrics, playing a crucial role in fostering this engagement (Fairley, 1989, p. 1; Baxter-Moore & Kitts, 2016, p. 4). Through their interactive and vivid atmosphere, concerts encapsulate real-life experiences, political action, and social interactions, enhancing both personal and collective involvement (Kulczynski, 2016, p. 239). Despite the availability of technological options such as live-streams, attending live concerts remains popular due to the exhilarating atmosphere they generate, uniting thousands of individuals and creating intense emotions (Sloboda et al., 2008, p. 438).

### **2.2.1 'Entechno' Music Concerts**

The establishment of open-space 'entechno' concerts marked a pivotal moment in the genre's evolution. These concerts create an electric atmosphere that invites attendees to form connections with each other and relate to their life experiences (Athasiou, 2019, p. 1; Dafermos, 2021, p. 76; Youth Voice, 2022). Michael (2009, p. 384), highlighted in her scholarly research about 'entechno' that these concerts foster connections between artists and attendees, a celebration of shared values, and assertion of ethnic identity through the unique character of 'entechno' songs, intertwined with Greek societal concerns. Greek music websites note the politically charged atmosphere of some 'entechno' concerts, reflecting shared political beliefs among artists and attendees (Gelasakis, 2023; Athens Magazine, 2023). Thanasis Papakonstantinou, one of the most popular 'entechno' artists, describes 'entechno' concerts as transformative experiences that can lead to catharsis, as they enable attendees to connect with their inner selves and immerse in the concerts' absorbing and interactive atmosphere (Gelasakis, 2023, Athens Magazine, 2023).

## **2.3 Fans**

The interactive atmosphere of music concerts cultivates social connections and community identities, evident in the presence of fans (Perkins, 2012, p. 354). Generally, fans are individuals who are emotionally attached to their subject of interest, dedicating significant time to it and forming dynamic groups, known as "fandoms", sharing mutual interests and experiences (Doe Kloet & Van Zoonen, 2007, p. 323; Laffan, 2020, p. 2274). Social Identity Theory (SIT) established by Henri Tajfel (Spears, 2011, pp. 203-204), suggests that individuals integrate group memberships into their self-concept. "Social comparison" within SIT aids individuals to align with their groups, fostering positive group distinctiveness, while "self-enhancement" through favorable intergroup comparisons and

relations to bolster individual identity (Sceepers & Ellemers, 2019, p. 130). “Self-inflation” can also emerge within groups when individuals exaggerate their knowledge and achievements to boost their confidence or impress others, aiming to feel more important within their group and gain a higher position, seeking admiration from others (Plante et al., 2020, p. 125). Previous research in music and sports (Lee, 1985; Laffan, 2020; Lintumäki & Koll, 2022; Mastromartino et al., 2022; Maros & Basek, 2022) has examined fan identities and interactions within fandoms using social identity theory as the framework for analysis. For instance, a qualitative study by Maros and Abdul Basek (2022, p. 291) on K-pop fans’ identity using Social Identity Theory observed that fans integrated their fandom’s identity into their self-perception. This integration fostered social connections and well-being, offering them escapism and stress relief. The study also noted competition between K-pop fandom and other fandoms, striving to demonstrate the superiority of their idols over others (Maros & Basek, 2022, p. 291). As previous research on ‘entechno’ fans is limited, applying Social Identity Theory will allow us to explore the relationships between ‘entechno’ fandom and its influence on the identity of ‘entechno’ fans.

### **2.3.1 ‘Entechno’ Fans**

In the music sector, fans engage deeply with music, displaying expertise through activities like album collecting, lyric memorization, and sharing insights within their fandoms (Wall & Dubber, 2010, p. 161; Derbaix & Korchia, 2018, p. 110). Music concerts exemplify spaces where fans share their passion, find emotional release, and connect with each other (Perkins, 2012, p. 3560; Brown & Knox, 2016, pp. 240-243). Social media amplifies these engagements, fostering online communities where fans exchange content and knowledge and develop deeper connections with each other and their favorite artists (Brown & Knox, 2016, p. 236; Eldom & Karlsson, 2021, p. 125). Various studies have explored the characteristics of music fandoms across diverse music genres. For instance, Arnett (1993, p. 424) described metal music fans as embodying a distinctive style, ritual, ideology, and worldview. Perry (2019, p. 569) analyzed techno fans who shared common political beliefs and viewed techno music as a form of social rebellion. Laffan (2020, pp. 2273- 2274) qualitatively studied K-Pop fans, noting their loyalty to K-Pop culture, and their desire to connect with fellow fans both offline and online. However, research on ‘entechno’ fans has remained limited. Tragaki (2019, p. 12), observed that the ‘entechno’ audience shares a collective memory of cultural heritage. Nar (2022, pp. 13-21), in his book dedicated to the ‘entechno’ artist Thanasis Papakonstantinou, emphasized how fans integrate ‘entechno’ music as a personal trait, reflecting their personality and sometimes

their political beliefs. He also noted that 'entechno' lyrics, with their intricate and poetic nature, prompt audiences to analyze themes about life and nature more deeply, thereby enhancing their critical skills. According to Nar, 'entechno' fans span various ages and life stages, driven by a shared desire for belonging.

Considering the diverse spectrum of fans, who exhibit varying levels of knowledge and devotion to their subject of interest, it becomes evident that a singular fan type does not exist (Duffet, 2013, p. 51-52; Edlom & Karlsson, 2021, p. 123). Previous studies have created typologies to highlight fans' different levels of dedication to their area of interest (Hunt et al., 1999, pp. 444-445; Thorne & Bruner, 2006, p. 55; Beaven and Law, 2007, p. 126). For example, Beaven and Law (2007, p. 126) analyzed rock enthusiasts and identified different fan categories: "Casual Fans" who follow trends and attend only popular concerts, "Loyal Fans" who support artists regardless of chart performance, and "Die-hard Fans" who integrate the artists into their identity, actively supporting favorite artists while critiquing others in the sub-genre. Through our exploration of 'entechno' fans' relationship with the 'entechno' genre, we aim to gain insights into the potential differences in devotion among them.

## **2.4 Reception Theory**

Reception theory outlines the active role of the audience in interpreting transmitted media messages, based on their personal experiences, socio-cultural contexts, and backgrounds, thereby rejecting the perception of the audience as passive (Schrøder, 2018, pp. 156-157). Reception theory could encompass all research aiming to comprehend the audiences' diverse interpretations of media, without presumptions, focusing on their multifaceted experiences and demonstrating how meaning is established through them when analyzing media content (Schrøder, 2018, p. 160; Aminudin, 2018, p. 6). Stuart Hall's "encoding and decoding theory" (Hall, 1993, pp. 508-509), initially applied to film and television, has become fundamental in reception studies, providing further insights into the interpretation process that audiences undergo when they engage with media, focusing on their specific social and cultural environments (Xie et al., 2022, p. 190). "Encoding" transforms -raw- historical events into communicative forms suitable for media, ensuring coherence and accessibility for audiences by adapting them to formal discourse rules. This transformation is crucial for effective communication from source to receiver. "Decoding" involves audiences interpreting the message, analyzing language, visuals, and representation to understand the event's significance, incorporating

it into their existing knowledge, beliefs, and experiences, and recognizing it as mediated interpretation stimulated by the communicative medium (Hall, 1993, pp. 508-509).

As our research focuses on the media environment where fans have an active presence (Perkins, 2012, p. 355; Jia et al., 2021, p. 2174), we will adopt the perspective of reception theory to explore the meaning-making process that 'entechno' fans undergo when they engage with the transmitted content through Instagram 'entechno' fan pages. When studying media engagement, the focus often extends to products, content, and distribution methods (Hall, 1993, p. 508). 'Entechno' music serves as the product, encompassing lyrics and melodies, distributed through live concerts and mass media channels. With the emergence of Web 2.0, new distribution methods have arisen, particularly within social media platforms like Instagram, where visual content plays a significant role. Instagram 'entechno' fan pages leverage these tools to convey the genre's significance and distribute it to a broader spectrum of fans. Drawing on the concepts of encoding and decoding theory, we aim to explore how 'entechno' fans decode the content transmitted by Instagram 'entechno' fan pages, further informing our research.

## **2.5 Components and Attributes of Web 2.0**

Web 2.0, defined by internet technology and user-generated media, provides dynamic spaces for content creation and dissemination, placing users at the forefront (Lai & Turban, 2008, p. 388; Blank & Reisdorf, 2012, p. 537). With user-friendly features and no content production fees, Web 2.0 empowers users to actively engage online, and transcend geographical boundaries (Anderson, 2007, p.17, p. 31; Lai & Turban, 2008, pp. 388-389). User-generated media (UGM) has significantly transformed entertainment, communication, and information dissemination, due to its self-sustaining features and expanding audience, encompassing various platforms like Yahoo, blogs, wikis, and social media (Shao, 2008, p. 8). Social media platforms, also known as social networking sites, such as Facebook and Instagram, facilitate the sharing of opinions and experiences, connecting users' worldwide (Lai & Turban, 2008, p. 389; Blank & Reisdorf, 2012, p. 539). Network effects further emphasize the active and vital role of the audience, indicating that a platform's success relies on users' collective preferences, making social networking sites less effective when fewer users select them (Blank & Reisdorf, 2012, p. 539; Aggarwal & Yu, 2012, p. 142). Additionally, algorithms and recommender systems enhance users' online experience by assisting in discovering content based on their preferences (Shin, 2020, p. 2). However, it is essential to acknowledge the negative



aspect of algorithms, which involves the exploitation of users' data for targeted advertising, undermining their privacy and autonomy (Zuboff, 2015, pp. 78-80).

### **2.5.1 Participatory Culture- Users' Agency**

The rise of Web 2.0 has fostered a participatory culture, expanding opportunities for active engagement. Chatting, sharing, networking, and collaboration are now more widespread (Livingstone, 2018, pp. 24-25). Participatory culture emphasizes audience agency and their intricate social nature, highlighting the importance of considering their perspectives and preferences when engaging online. It encourages moving away from algorithm-based categorizations and instead recognizing the significance of their online decisions (Breel, 2015, p. 369; Livingstone, 2019, p. 178). Agency, linked to perception, stems from individuals' experiences of the world, involving intention and choice. Audiences should consciously take actions, big or small, to impact their interactions. Within the participatory culture, users obtain the freedom to determine how they wish to interact and utilize their agency online (Breel, 2015, p. 374-375). In this participatory environment, audiences can abstain from passive consumption roles and engage in active contribution roles (Shirky, 2008, p. 624).

Two concepts aligning with the perspective of participatory culture and taking into consideration the agency and interpretations of the audience when engaging online are the concepts of "produsage" (Bruns, 2006, p. 3) and "small acts of engagement" (SAOE) (Picone, Kleut, Pavlíčková, Romic, Hartely, & De Rider, 2019, p. 2018). In the concept of "produsage", audiences act as producers, creating innovative and user-generated content (Bruns, 2006, p. 3). Producers can be influenced by other users' content to create their own. This collaborative nature enables them to generate their content while being inspired by others' creations, resulting in a collective body of work existing online where all participants can contribute new and innovative content (Bruns, 2006, pp. 3-4). Producers create diverse content formats, including text, images, audio, and video, often sharing it on personal blogs and social media profiles (Rosen & Nelson, 2008, p. 213; Deodato, 2012, p. 740; Maia et al., 2008, p. 1). This personalized content enables them to express their identity and connect with others (Papacharissi, 2007, p. 22). Social media platforms, with their user-friendly features, have become key spaces for sharing self-made content and gaining inspiration from already established innovative content (Van Dijck, 2009, p. 52). Audiences can also participate in Small Acts of Engagement (SAOE), defined by Picone et al. (2019, p. 2010) as "casual content production", primarily on social media platforms, including acts such as liking, sharing, and commenting. Despite

seeming insignificant, these actions involve mental and emotional investment in the media content that the audience engages with (Picone et al., 2019, pp. 2012, 2016). SAOE comprises two crucial aspects: “investment” and “intention.” Investment recognizes that actions such as commenting can represent significant engagement for some individuals, while intention highlights that these actions stem from a desire for self-expression, identity assertion, and social connection (Picone et al., 2019, pp. 2017-2018). Collectively, these actions hold considerable impact. The “net effects” concept suggests that SAOE’s aggregate impact can influence public discussions and content dissemination. For instance, if a content creator receives numerous negative comments on their content, they may reconsider similar productions (Picone et al., 2019, p. 2022). Hence, audiences actively engage online by creating content or participating in smaller actions such as likes, shares, and comments, demonstrating their agency and active role in cyberspace, in both cases (Picone et al., 2019, pp. 2021-2022).

### **2.5.2 Participatory Culture in Online Fandoms**

Core attributes of fan communities from the pre-internet era, such as love for music, romantic and folk values, and a sense of community persist. However, with the advent of Web 2.0 along with participatory culture, fans are encouraged to take on active roles online rather than passively receiving information about their subject of interest (Jia et al., 2021, pp. 2175-2176). This evolution facilitates fans to express themselves, exhibit dedication to their favorite artists, and connect with each other, thereby limiting any previous physical barriers and bringing fans closer, enabling them to form online fan communities (Duffett, 2014, p. 4). Previous studies have analyzed online fan culture in conjunction with the attributes of Web 2.0 and participatory culture. Baker's qualitative study (2009, p. 15) on rock music online fandoms observed that fans use digital media to create content related to their interests or simply engage in online fandoms without contributing personal experiences. Many fans also create their own pages on platforms like MySpace or Facebook, inviting others to follow without necessarily generating content. Ratka's qualitative study (2018, p. 10) on pop music online fandoms emphasized that fandoms exemplify a participatory culture, where fans actively contribute to creative media content rather than just observing passively. They share and consume content within their community, exchanging knowledge and experiences, thereby deepening their connections based on mutual appreciation and understanding. Eldom and Karlsson's qualitative study (2020, p. 25) interviewed fans of a prominent Swedish artist, Robyn, observed varied levels of engagement within Facebook fan groups. Some fans do not create content but

engage with others' content and stay informed, while others create their own content, initiating activities, and building strong bonds within the community. Lastly, Chen's qualitative research on K-pop fans (2021, p. 1093) observed that the internet fosters connections within online fandoms, facilitating interactions through the sharing of pictures, videos, and information aligned with their interests.

Since there is no previous research exploring the ways that 'entechno' fans engage in online environments, particularly in online fandoms, participatory culture will provide the framework to comprehend and explain the ways that 'entechno' fans engage with Instagram 'entechno' fan pages. The concept of "produsage" (Bruns, 2006, p. 3) and "Small Acts of Engagement" (Picone et al., 2019, p. 2010), which conceptualize audience engagement, align with the concept of participatory culture and will further inform our analysis.

### **2.5.3 Limitations of Web 2.0 to Online Fandoms**

While Web 2.0 presents significant advantages for fan communities, it also introduces certain limitations. Terranova's concept of "free labor" suggests users often create content without receiving compensation, although she argues that the fulfillment derived from expressing themselves can serve as a form of compensation (Terranova, 2000, p. 48). Chin's (2014, pp. 90, 99-100) qualitative research on fans of two renowned TV series indicates that fans enjoy creating content for their communities, though they may face exploitation from media industries, which utilize their work for free promotion of their shows without rewarding the fans' creators. Social media platforms can also trigger the fear of missing out (FoMO), especially among younger demographics, causing anxiety and jealousy regarding exclusion from social events, and promoting a constant need for connection (Novalika & Kartasmita, 2022, p. 1485). A quantitative study by Gracella et al. (2022, p. 192) found that FoMO apparent among K-pop fans distracts them from daily responsibilities, as they prioritize staying updated with K-pop culture events and information. Jerkins underscores the concept of an active audience, yet points out that online fans often belong to privileged social classes possessing essential technology skills, implying a digital divide in participatory culture (Grzeszczyk, 2009, pp. 126- 127). In addition, it has been observed that among online fandoms, there is a preference for passive consumption, where fans primarily consume content online rather than engaging in more active roles (Grzeszczyk, 2009, pp. 126- 127). This pattern aligns with the 90-9-1 principle, indicating that the majority of users (90%) prefer content consumption without contributing, followed by a

smaller proportion of users (9%) making minor contributions, and a minority (1%) playing the most active role by creating their own content online (Gasparini, et al., 2020, p. 2).

## **2.6 Participatory Culture on Instagram Platform**

The central platform in this thesis is Instagram, embodying the notions of participatory culture by encouraging active engagement rather than passive consumption (Aslan, 2016, p. 5; Murwani, 2023, p. 13). Launched in 2010, Instagram rapidly gathered over one hundred million users by 2014, emerging as a pivotal platform for media content (Ferrara et al., 2014, p. 24). This social media platform primarily involves visual features, enabling interactive communication. Posts include images or videos, prominently displayed in users' feeds, while stories offer temporary content accessible for 24 hours. Reels, expose video content to audiences' feeds regardless of whether a user follows, garnering significant attention. All of these features can be enhanced with text, stickers, music, and tags (Ferrara et al., 2014, p. 24; Huang & Su, 2018, pp. 1-2; Kuncoro, 2022, p. 2). Moreover, Instagram fosters social connections through reactions, likes, comments, shares, direct messages and responses to stories, reinforcing community involvement and self-expression. It also allows users to save their favorite content featured in their Instagram feed (Ferrara et al., 2014, p. 24; Huang & Su, 2018, pp. 1-2; Alfonzo, 2019, p. 34). In the Greek context, Instagram has emerged as one of the most prominent platforms for online engagement (Clarke et al., 2019, p. 82; Linarakis et al., 2022, p. 220), with a survey conducted by Perifanou et al. (2021, p. 6) in Greece further confirming its popularity, especially among young individuals, indicating extensive usage among those aged 18-35.

### **2.6.1 Fans Engagement on Instagram Platform**

Despite Instagram's popularity among Greek audiences and our observations of various Instagram 'entechno' fan pages with high engagement, such as *-Thanasokratia-*, *-Entechnofiloi-*, and *-Entechnoi. potes-*, there is a lack in the analysis of 'entechno' fans' online interactions within Instagram fan pages. Previous studies have observed fans' preferences for engaging with Instagram-based online fandoms. Sandi and Triastuti's qualitative study (2020, pp. 78-79, 86) explored Instagram's prevalence among music fan communities in Indonesia, and noted that these pages serve as platforms for sharing content, discussing updates, exchanging fan art, and expanding the

fandom's visibility. Murwani (2023, pp. 11-13) delved into K-pop fan culture on Instagram, highlighting significant engagement on fan pages through likes and comments. Therefore, Instagram's participatory culture facilitates fans' expression and diverse interactions among them, nurturing a sense of community and connection with their subject of interest (Sandi & Triastuti, 2020, p. 86).

## **2.7 Uses and Gratifications Theory**

The Uses and Gratifications Theory (UGT) emerged in the late 1950s and early 1960s, initially focused on mass media, to understand the reasons behind audience engagement and the gratifications they derive from it, emphasizing individuals' own experiences, needs, social context, roles, personalities, and capabilities rather than earlier notions of passive audience behavior (Blumler, 1979, p. 10). Katz proposed that this theory could bridge different fields, encompassing those in popular culture or mass media (Livingstone, 1997, pp. 29-30). Initially, four categories were identified to explain the gratifications that audiences seek when engaging with mass media: "surveillance" for obtaining information, "personal identity" for self-understanding, "personal relationships" for companionship, and "diversion" for relief and entertainment (Katz et al., 1974, pp. 512-513). Given that the Uses and Gratifications Theory centers on individuals, recognizing their critical and active role in intentionally selecting and engaging with media to satisfy their social and individual needs (Weigan, 2015, p. 78), it has been extended beyond the mass media domain and employed by researchers to comprehend audiences' motivations and gratifications related to new media usage (Menon, 2022, p. 2). Several studies have applied Uses and Gratifications Theory to understand audience motivations for user-generated media engagement (Shao, 2008, pp. 9-14; Urista et al., 2009, p. 216; Dolan et al., 2016, p. 262; Eginli & Tas, 2018, p. 86). In his theoretical paper, Shao (2008, pp. 9-14), suggests that individuals engage with user-generated media in three distinct ways, each offering unique forms of satisfaction. First, users consume informational content to satisfy their desire for knowledge about themselves, others, and the world. They also consume entertainment content, such as music, comedy, and sports to release anxiety and enhance their mood. Second users participate in UGM by interacting with others, fulfilling their social needs, reducing loneliness, and boosting self-acceptance. Through interactions with like-minded individuals, they join online communities, covering their need for belonging. Third, by sharing their own content online, users aim to express their identity, emotions, and thoughts, creating a certain image of themselves. Self-actualization is another reason that motivates users to publish personal content

online when seeking recognition and affirmation. Overall, through consumption, interaction, and production on online platforms, individuals satisfy their needs for information, entertainment, social interaction, self-expression, and self-actualization, enjoying the freedom and control these platforms offer (Shao, 2008, pp. 10-19).

Due to the lack of research on the gratifications that 'entechno' fans perceive, we will employ the Uses and Gratifications Theory to understand their gratifications when listening to 'entechno' music, attending 'entechno' concerts, and engaging with Instagram 'entechno' fan pages. This theory will also help us explore the extent to which the gratifications obtained from engaging with fan pages influence fans' decisions to attend concerts.

### **2.7.1 Uses and Gratifications Theory in Music Listening**

The perspective of Uses and Gratifications Theory has been applied from previous studies to understand the reasons for individuals' involvement with music and the gratifications obtained. Lonsdale and North's (2011, pp. 119-123) qualitative study explored the motivations behind music listening, observing that individuals listen to music to express their feelings, engage in activities like dancing and singing, recall memories, start conversations and interact with others who share the similar musical taste, making it a significant topic for discussion. Long and Eveland (2021, p. 484) observed in their qualitative study that specific music genres, like country and rap, serve as a way of cultural representation, resonating with individuals from similar cultural backgrounds. These genres often contain political content, allowing listeners to express dissatisfaction with sociopolitical issues or ideological perspectives. However, previous research on the gratifications derived from listening to 'entechno' music is limited. Most studies have focused on the characteristics of 'entechno' music (Caraveli, 1982, pp. 129-131; Michael, 2009, p.375; Athanasiou, 2019, p. 2; Dafermos, 2021, p. 77) and 'entechno' artists (Nar, 2022, pp. 13-21), without delving into the gratifications that 'entechno' fans perceive when they listen to this genre of music.

### **2.7.2 Uses and Gratifications Theory in Concert Attendance**

The Uses and Gratifications Theory has also been used in previous research to understand the motivations and gratifications behind concert attendance. A qualitative study by Perkins (2012, p. 5) aimed to identify the motivations behind attending popular concerts, observing that individuals are motivated to attend concerts to relive memories, enhance their connection with the artist,

interact with like-minded individuals through dancing and singing, alleviate their anxiety from everyday life, and enjoy the interactive atmosphere of live concerts that cannot be replaced with recorded ones. Lei et al. (2022, pp. 16-22) explored motivations for attending concerts, whether live or via live stream, through interviews. They observed that in both cases, attendees sought a distraction from daily life responsibilities and experienced positive emotions. However, vivid interactions with fellow fans and artists are more valued in live events than live streams. Existing research on the motivations of 'entechno' concert attendees is limited. Authors and journalists from prominent Greek websites have primarily focused on the unique atmosphere of these events and their ability to foster connections with life experiences, ethnic identity, and, in some cases, the expression of political beliefs, as well as the formation of communities. However, they have not specifically explored 'entechno' fans to understand their motivations for attending 'entechno' concerts and the gratifications they perceive (Athasiou, 2019, p. 1; Dafermos, 2021, p. 76; Gelasakis, 2023).

### **2.7.3 Uses and Gratifications Theory in Digital Fan Communities**

Focusing on the motivations driving fan engagement in online fandoms and the gratifications they derive from it, previous studies have identified gratifications that fans perceive through their participation in online fan communities. Tilton (1999, p. 5) discovered through a survey of Tori Amos fans that being part of an online fandom provides gratification primarily in the way of a sense of community, enhancing fans' connection with their fandom, despite the interactions being solely online. Grossberg's research on pop music fandoms showed that fans join these communities to access various content related to music and artists, including news, gossip, interviews, and live performance videos. Additionally, they seek a sense of belonging by connecting with others who share their interests and passions (Sandi & Triasturi, 2020, p. 78). A qualitative study by Murwani et al. (2023, pp. 13-16), though applying the framework of participatory culture, observed through interviews with K-pop fans that they joined online fandoms to access information about the band's activities, latest news, and interesting details about artist' lives. For page creators, the primary motivation was to communicate love and admiration for their favorite artists. In a qualitative study by Eldom and Karlsson (2021, pp. 22-25), besides exploring the ways that fans of the musician Robyn interact on Facebook fan pages, they analyzed fans' motivations and derived gratifications. Initially, the page's content showcasing fans' favorite artist strengthens their connection with her. Furthermore, they seek concert-related informational content and watch snippets of live concerts

they couldn't attend. By communicating with fellow fans through these groups, they create strong bonds, deriving a sense of community, which sometimes prompts some of them to organize meet-ups and attend concerts together.

The interactive aspect of new media and the satisfactions obtained through online engagement could potentially enhance offline interactions, encouraging participation in real-world activities (Tefertiller et al., 2020, pp. 383-384). A quantitative study by Lee and colleagues (2012, p. 826) identified that the gratifications fans derive from Facebook pages can influence their intention to attend music events, indicating that emotional feelings perceived after online engagement such as surprise, enjoyment, and enthusiasm can motivate them to book a ticket for music events. Another quantitative research by Chen and Lei (2021, p. 173) focused on the motivations that can influence audiences' decisions regarding event attendance. It identified that "hedonic motivations" including feelings such as excitement and anticipation can motivate audiences to attend an event. Also, "utilitarian motivations," including helpful and direct information, can prompt audiences to attend real-life events (Chen & Lei, 2021, p. 176). However, there is no research on the gratifications that 'entechno' fans obtain when engaging in online fandoms, as well as the types of gratifications they perceive after their online engagement that can influence fans' intentions to attend 'entechno' concerts.

## Conclusion

From what has been discussed in this chapter, we conclude that research focused on characteristics and interactions of 'entechno' fans, both offline and online is limited. Most scholarly research has instead focused on the characteristics of 'entechno' music (Caraveli, 1982, pp. 129-131; Michael, 2009, p. 375; Athanasiou, 2019, p. 2; Dafermos, 2021, p. 77), 'entechno' artists (Nar, 2022, pp. 13-21), and the overall atmosphere of 'entechno' concerts (Athasiou, 2019, p. 1; Dafermos, 2021, p. 76). To address how 'entechno' fans engage with Instagram 'entechno' fan pages and the influence of this interaction on their concert attendance decisions, we presented the theories that will guide our exploration. Firstly, providing further information on 'entechno' music and concerts was essential for the reader to comprehend the music of interest of 'entechno' fans. Social Identity Theory (Spears, 2011, pp. 203-204) will help us to explore 'entechno' fandom, and its influence on the identity of 'entechno' fans. Given that our research takes place within the digital realm, Reception Theory (Schrøder, 2018, pp. 156-157) and Encoding and Decoding Theory (Hall, 1993, pp. 508-509) will provide the perspective for investigating the online interpretations that 'entechno' fans make when engaging with fan pages content. Next, participatory culture will help us comprehend the roles fans adopt online. The concept of 'produser' (Bruns, 2006, p. 3) and 'small acts of engagement'



(Picone et al., 2019, p. 2018) will further inform our analysis. Moreover, addressing the characteristics of the Instagram platform seemed essential, as it is the platform where our research occurs. Finally, the Uses and Gratifications theory (Blumler, 1979, p. 10) will guide our analysis to understand the gratifications that fans perceive when they listen to 'entechno' music; attend 'entechno' concerts, and engage with Instagram fan pages. This theory will also stimulate our research to explore the extent to which the gratifications fans perceive from their engagement with online fandoms influence their concert attendance intentions. In the next chapter, we will explain in detail the method employed in this thesis.

### **3. Research Method**

This research aims to address the following research questions: First, -how does the 'entechno' fan audience engage with the content on Instagram fan pages dedicated to the 'entechno' music genre? - Second, -to what extent did this engagement influence their intention to attend concerts of this genre?- This chapter will first describe the approach that this study followed, along with an explanation of in-depth interviews, which is the method employed to answer the research questions, as well as the reasons why it was chosen. Second, a detailed description of the participants, the sampling procedure, and details regarding the interview procedure will be provided. Third, a table will present the definitions of the concepts related to our research questions. Fourth, a description of the method we employed to analyze the interview data will be provided. Finally, we will present the steps taken in this research to ensure ethics, reliability, and validity, as well as our positionality as researchers.

#### **3.1 A Qualitative Approach**

As this research focuses on individuals' meaning-making processes within the Instagram platform, we have chosen to employ a qualitative approach that incorporates the principles of constructivism. By choosing a constructivist qualitative research design, this study intends to embrace a "human-centered" and "respectful" approach towards our research participants, acknowledging their cultural, social, and psychological contexts while recognizing the conversational, interpretive essence, and interactive dynamics inherent in their experiences (Pilarska, 2021, p. 64). Although various constructivist approaches exist, such as radical constructivism or phenomenological constructivism, differing in their extent of acceptance that reality is constructed, we align with their fundamental argument that reality is actively shaped, with the observer playing a pivotal role (Riegler, 2012, p. 237). Therefore, all constructivist approaches dismiss the concept of universal – truths-, emphasizing that knowledge arises from social and individual processes of meaning-making. This perspective emphasizes the idea that individuals shape their own perception of the world through their encounters and subsequent reflections on those encounters (Pilarska, 2021, p. 64). Hence, in this research, we focus on the ways that 'entechno' fans engage within Instagram 'entechno' fan pages and the extent to which this engagement and interpretation of the content of these pages influences their decisions to attend 'entechno' concerts

### 3.2 Principles of In-depth Interviews

To explore the ways in which the ‘entechno’ fan audience engages with the content of Instagram ‘entechno’ fan pages and its influence on their intentions to attend ‘entechno’ concerts, our research employs in-depth interviews to gather data. Interviews are defined as a means to capture descriptions of the interviewees’ life experiences and their interpretations of the meaning behind these experiences. Interviews should be detailed and specific, focusing on particular themes while remaining open to ambiguities or changes, and fostering interpersonal interactions (Kvale, 1983, p. 174). Given their interactive nature, in-depth interviews are well-suited for gathering information on personal subjects such as an individual’s sense of self, life experience, beliefs, decisions, cultural understandings, or viewpoints (Johnson, 2011, p. 105). In-depth interviews are characterized by their collaborative nature, where the interpretations and sense-making of the interviewees are crucial to addressing the research topic (Johnson & Rowlands, 2012, p. 106). Since our research questions require greater depth and involve emotions and varied perspectives on certain phenomena, such as the feelings that ‘entechno’ fans feel when viewing content on an ‘entechno’ fan page, incorporating in-depth interviews was essential to give participants the freedom to articulate their thoughts (Johnson, 2011, pp. 110-111). To ensure interviewees had the freedom to express their thoughts, we aimed to create an ordinary conversation where we took the role of the listener. To provide depth in our interviews, we began with general questions and then proceed to more in-depth ones. This approach enabled us to gain a thorough understanding of interviewees’ online experiences and the meaning they attach to their engagement (Johnson & Rowlands, 2012, p. 104-107).

### 3.3 Sample

The interviewees were selected using purposive sampling, a nonrandom technique targeting individuals well-informed about the topic of interest and willing to provide insights in an “expressive” and “reflective” way (Etikan, et al., 2016, p. 2). To ensure familiarity with the researched topic of ‘entechno’, we chose to include followers from two Instagram ‘entechno’ pages with high engagement: *-Thanasokratia-* and *-Entechnofiloi-*. To further contextualize our interviewees’ backgrounds, we endeavored to interview a homogenous group in terms of age, country of origin, and occupation, ensuring similar experiences. Consequently, our group consists of 15 participants (11 females and 4 males) aged 19-32 years old, with most of them falling between 25-30 years old, all of Greek nationality. In terms of occupation, 10 work in the private sector, and 5 are in their final stage

of university education. Additionally, all participants follow at least one of the two proposed Instagram pages.

### **3.4 Sampling Process**

To recruit participants, in March 2024, we reached out to the followers of the two proposed Instagram 'entecho' fan pages by sending personal messages to their Instagram profiles. In these messages, we explained the purpose and duration of the interview and verified that they fulfilled the above-mentioned characteristics. After confirming that they had sufficient experience with the research topic, we proceeded to schedule a suitable date to conduct the online interview process. It is worth noting that, in addition to direct messaging, snowball sampling also proved to be particularly effective in recruiting five participants. By asking the initial participants if they knew someone with a similar background who might be interested in participating, we were able to quickly identify five individuals willing to take part in the interview procedure (Naderifar et al., 2017, p. 2).

### **3.5 Procedure**

The 15 interviews were conducted between April 16 and April 24, 2024. Before these interviews, two pilot interviews were conducted, to test the topic guide and gain some practice in interviewing, without further analyzing their results alongside those of the 15 conducted interviews (Abdul Majid et al., 2017, p. 1073). The interviews were conducted online and screen-recorded for transcription purposes. We opted for online interviews since our study focuses on meaning-making processes in the digital environment, assuming that our interviewees are familiar with online practices. Online interviews were facilitated using Microsoft Teams, chosen for its accessibility and the fact that the participants did not need to have an account. Given that interviews delved into personal experiences associated with a music genre dominant in Greek culture, they were conducted in the interviewees' first language, Greek, to encourage deeper engagement with the participants. To transcribe the interviews precisely, we purchased a monthly subscription to the TurboScribe service (TurboScribe, 2024).

The interviews lasted approximately 30 minutes to one hour, encompassing both the introduction of the topic and the elicitation phase. In the introductory part of the interview, we aimed to build rapport with our interviewees to come closer with them and earn their trust, fostering fruitful conversations. By cultivating rapport with the interviewees, we improved our capacity to

gather more detailed and nuanced insights, thereby enhancing our comprehension of the researched topic (Boeje, 2010, p. 62). Acting in a friendly manner, initiating the conversation with small talk, and explaining the purpose of the research, we aimed to mitigate any potential anxiety among participants while also cultivating “trust” and “good rapport” (Johnson, 2011, p. 116).

A topic guide was developed based on the basic theories outlined in chapter 2 (See Appendix A). By incorporating theoretical insights into the topic guide, we managed to analyze how participants engage within the Instagram ‘entechno’ fan pages and the influence of this engagement on their intention to attend ‘entechno’ concerts. After verifying some general questions, such as the age, and the country of origin of the interviewees, we proceeded with the topic guide, which consisted of four parts. The first part, aimed to identify the characteristics of ‘entechno’ music and the gratifications behind listening to it. The second part included questions about the identification of ‘entechno’ fans and the roles and functions of the ‘entechno’ fan community. The third part focused on the digital engagement of ‘entechno’ fans within Instagram fan pages dedicated to ‘entechno’. This section included questions designed to understand in depth the ways in which ‘entechno’ fans engage with the content of these pages and the reasons that motivate their engagement. The fourth part explored how the gratifications that ‘entechno’ fans perceive within their online interactions with fan pages can influence their decisions to attend ‘entechno’ concerts. This section included questions such as whether they have ever been motivated to attend an ‘entechno’ concert after interacting with the content of fan pages. The topic guide ensured that interviews had a clear direction, allowing participants to share their experiences and thoughts related to the concepts addressed in this thesis, thereby limiting the risk of the interviews becoming too generalized and irrelevant to the researched topics (Scanlan, 2020, p. 5). However, its flexible structure allowed us to address topics in the order most suited to the interviewees, enabling us to fully explore their responses (Legard et al., 2003, p. 141).

During the interviews, a specific type of elicitation was used. Generally, elicitation methods serve an exploratory purpose as they seek to uncover insights within a cultural realm (Johnson & Weller, 2001, p. 491). In our interviews, visual elicitation was used. There are some instances that verbal inquiries may be insufficient for gathering data. In such cases, visual methods might prove more effective in stimulating individuals’ experiences (Johnson & Weller, 2001, p. 511). To implement this, interviewees were asked to watch a short video from an Instagram ‘entechno’ fan page, capturing an ‘entechno’ concert. The purpose of this video was to evoke authentic reactions followed by deeper reflections. After watching the video, we first asked interviewees about their immediate feelings to capture their spontaneous and emotional responses to the content. Then we

delved deeper with questions about the type of content that can motivate them to attend ‘entechno’ concerts, concluding with inquiries about whether they have ever booked a ticket after engaging with fan pages content. This approach allowed us to explore their experiences and perspectives, aiming to understand in depth the gratifications they obtain from fan pages and their influence on their offline behavior.

### 3.6 Operationalization

To effectively address our research questions and structure the topic guide, it is essential to define the concepts central to this research. The definition of these concepts was guided by the theories and insights presented in chapter 2, providing us with direction in addressing our research questions.

Table 1 briefly presents the definitions of the concepts that will guide our research.

Table 1: Concepts with their definitions

<b>Concepts</b>	<b>Definition</b>
‘Entechno’ fan audience.	Individuals who show enthusiasm and passion for ‘entechno’ music genre.
Engagement with Instagram ‘entechno’ fan pages.	Initial motivations, gratifications, interactions, interpretations and behaviors of fans when they engage with the content on Instagram fan pages dedicated to the ‘entechno’ music genre.
Instagram ‘entechno’ fan pages	<ul style="list-style-type: none"> <li>- Instagram: One of the primary social media platforms in Greece, facilitating interactive communication among users.</li> <li>- ‘Entechno’ fan pages: Pages created by ‘entechno’ enthusiasts on Instagram, acting as producers by creating fan pages and showcasing their admiration for their favorite</li> </ul>

	'entechno' artists.
'Entechno' music genre.	<ul style="list-style-type: none"> <li>- 'Entechno': A Greek genre of music with significant cultural value and embodied collective spirit.</li> <li>- Music genre: Genre involves classification, wherein items are categorized based on shared characteristics or distinctive features.</li> </ul>
'Entechno' concerts	Events with cultural significance foster a sense of community among attendees, enabling them to express their feelings.
Intentions to attend 'entechno' concerts after digital engagement	The gratifications of 'entechno' fans when engaging with Instagram 'entechno' fan pages, along with the interpretation of the content of these pages, are influenced by various factors such as personal needs, experiences, social backgrounds, and cultural perspectives, which might influence their intention of attending 'entechno' concerts.

### 3.7 Data Analysis

The data derived from the interviews were analyzed using thematic analysis (TA), a widely used method within the tradition of qualitative research, for identifying, analyzing, and reporting patterns within data, offering a robust methodological foundation for our study (Braun & Clark, 2006, p. 79; Boeije, 2010, p. 82; Vaismoradi et al., 2013, p. 398; Nowell et al., 2017, p. 2). The purpose of this method is to find themes in the data that contribute to answering the research questions (Braun & Clark, 2006, pp. 79- 82). To facilitate the identification of themes, Atlas.ti software was used. Our decision to employ thematic analysis as the method for analyzing the interview transcripts was guided by several factors. First of all, thematic analysis provided us with a flexible framework for identifying and analyzing patterns within our qualitative data, allowing for the depth and complexity

of participants' experiences. Additionally, by employing both inductive and deductive approaches, we aimed to strike a balance between openness to emerging themes, which are independent of our pre-existing theories or specific questions asked to participants but relevant to the scope of our study and the consideration of themes based on our pre-existing theories. These two approaches enabled us to remain responsive to the data but also ensured that our analysis was grounded in established theoretical frameworks (Braun & Clark, 2006, pp. 78-84). Considering these factors, we chose thematic analysis as the most suitable approach for interrogating our research questions. However, while flexibility can be considered advantageous, as it allows theoretical freedom for researchers, it is important to undertake specific steps to ensure that the analysis is conducted in a systematic and structured manner (Braun & Clark, 2006, p. 78).

The data were analyzed according to the six steps for thematic analysis proposed by Braun and Clarke (2006, p. 87). The first step refers to our familiarity with the data corpus. This involves successive readings of transcripts to become familiar with the entire body of data, enabling us to observe meanings and patterns. We kept notes of our initial thoughts while reading the data to start the analysis process. In the second step, we generated preliminary codes that represented the apparent meanings emerging from data. During this phase, some data were coded based on insights derived from the theoretical framework, following a deductive coding procedure, while other codes were developed through the process without pre-set codes, applying an inductive coding procedure. At this point, it should be noted that unique cases within the data were considered, which assisted in enhancing the themes when we constructed them. The coding phase enabled us to condense large amounts of data into small chunks of meaning. After coding every segment of text, we compared the codes with each other and adjusted them, to better align with our research questions (Braun & Clarke, 2006, pp. 87-89). In the third step, we unified the related codes into larger categories, leading to the initial emergence of themes. By the end of this step, the codes have been organized into broader themes that conveyed specific insights about our research. The fourth step involved reviewing the themes to assess whether they formed a consistent pattern, making necessary changes where coherence was lacking. At the conclusion of this stage, we had a relatively good idea of our different themes and sub-themes, as well as, the overall storyline they conveyed about the data (Braun & Clarke, 2006, pp. 89-92). The fifth step focused on the final refinement of our themes and sub-themes, crafting a description for each theme. At this stage, we clearly defined our themes and assigned them suitable names to provide readers with a sense of their content. After completing the aforementioned steps and having clear, structured themes and sub-themes accompanied by appropriate and systematic codes that provided detailed descriptions of the themes, we organized the report of the analysis by narrating the complex story of our data, offering a rich description, and



providing quoted interviews to further illustrate our observations (Braun & Clarke, 2006, pp. 92-93). Moving forward, we will delve into the ethical considerations, reliability, validity, and our positionality as researchers within the study.

### **3.8 Ethics**

Before conducting the interviews, a consent form was sent to the interviewees. This ensured that participants were fully aware about the participation process, and ethical considerations were explained to them. Permission to audiotape the interview was also requested. Participants read and agreed to the consent form before the interviews. While complete anonymity was not achievable since participants' faces were revealed during the interview, they were assured that their personal details would remain confidential, and they had the option not to reveal their faces. They were also informed of their freedom to withdraw from participation at any time, in which case all their data would be deleted if they chose to do so, although such an incident did not occur during our interviews.

### **3.9 Reliability – Validity**

In qualitative research, validity refers to the accuracy or believability of the descriptions, conclusions, analyses, and interpretations derived from the research (Maxwell 2013, pp. 122-123), while reliability concerns the consistency and dependability of the methods employed and the trustworthiness of the final conclusions (Noble & Smith 2015, p. 34). However, reliability and validity are more straightforward in quantitative research, as they can be achieved more precisely through statistical methods (Hayashi et al., 2019, p. 104). In qualitative research, there are no predetermined measures and are approached differently (Hayashi et al., 2019, p. 104).

In our research, to ensure validity, we employed “respondent validation” (Silverman 2011, p. 374), which requires the researchers to reconnect with participants to present them with the transcripts and the interpretations made, ensuring that the findings align with interviewee experiences. In our research, after transcribing the interviews and interpret their insights, we reconnected with our participants via email to verify the accuracy of our interpretations of their answers. Regarding reliability, we maintained a continuous focus on the accuracy of our research method (Hayashi et al., 2019, p. 104), ensuring consistency in interviews and transcription for

structured results (Tracy, 2010, p. 841). The attention to participant selection ensured “background consistency” (Hayashi et al., 2019, p. 104). This means that all our interviewees were members of Instagram ‘entechno’ fan pages and when we briefly presented them with the scope of our research, they confirmed that they were fully aware of it

### **3.10 Positionality of the Researcher**

Lastly, in conducting this research on the engagement of ‘entechno’ fans within online fandoms and the influence that this engagement has on their intentions to attend ‘entechno’ concert, it is important to recognize the role of self-reflection in ensuring the study’s ethical research process (Tracy, 2010, p. 846). Sharing our personal experiences and connections can further deepen readers’ understanding of the phenomenon under research (Tracy, 2010, p. 842). I am deeply interested in ‘entechno’ music, which has played a central role in shaping my identity, influencing how I interpret things, and forming my social relationships. Moreover, I am an active member in various Instagram ‘entechno’ fan pages, and I appreciate their role in reinforcing my connection with ‘entechno’ music. Furthermore, my experience of working for three years in a public relations agency that promoted and organized 'entechno' concerts further strengthened my admiration and involvement in this genre of music. Therefore, during the research, I was aware that these aspects of my identity might influence the interpretation of findings and the research design. As Maier and Monahan (2010, pp. 23-24) argued, researchers need to find a balance between “closeness” and “detachment” that suits them best. By understanding the importance of critical self-reflection, as researchers, we can remain mindful and maintain critical distance during the interview process, interpretation of findings, and analysis of the context. Therefore, during the interviews, I avoided making personal comments, judgments, or underestimating their interpretations and insights. I also refrained from guiding the participants toward answers aligned more with my perspectives. Instead, I tried to create a safe environment for the interviewees to freely express their thoughts, and guided them if needed in sharing their ideas. The next chapter will present a detailed description of the results from the 15 interviews we conducted.

## 4. Results

In this chapter, we will present the themes that emerged after the detailed coding procedure we underwent using thematic analysis. The first research question, -How does the ‘entechno’ fan audience engage with the content of Instagram ‘entechno’ fan pages? - will be addressed through the presentation of two themes. The first theme, named *Gratifications of Fans on Instagram ‘Entechno’ Fan Pages*, describes the gratifications that ‘entechno’ fans obtained from their interaction with ‘entechno’ fan pages, including the sub-themes of Information, Enjoyment, Sense of Belonging, Aesthetic Appreciation, Inspiration, and Artist Connection. The second theme, *Participation Levels on Instagram ‘Entechno’ Fan Pages*, outlines the various ways that ‘entechno’ fans engage with these pages, the preferred content format for interaction, and the frequency of their engagement. This theme is described through two sub-themes: Participation Roles and Frequency of Engagement. To address the second research question, -To what extent did this engagement influence their intention to attend concerts of this genre? - One theme was identified, *Influence of Gratifications from Fan Pages on ‘Entechno’ Concert Attendance*. This theme explains the gratifications that ‘entechno’ fans perceive from informational and entertaining content on ‘entechno’ fan pages, which influence their concert attendance decisions. These gratifications, along with the type of content are included in two sub-themes: The Gratifications of Informative Content and The Gratifications of Entertaining Content. From this point forward, the themes emerged through successive readings of interviews will be presented in detail, along with the questions from the topic guide and some of the codes that we identified. This will guide the reader in understanding the development of the following themes.

**Table 2:** Themes and sub-themes addressing the research questions:

RQ1: How does the ‘entechno’ fan audience engage with the content of Instagram ‘entechno’ fan pages?	
<u>1<sup>st</sup> Theme:</u> Gratifications of fans on Instagram ‘Entechno’ Fan Pages  <u>Sub-Themes:</u> <ul style="list-style-type: none"> <li>- Information</li> <li>- Enjoyment</li> </ul>	<u>2<sup>nd</sup> Theme:</u> Participation Levels on Instagram ‘Entechno’ Fan Pages  <u>Sub-Themes:</u> <ul style="list-style-type: none"> <li>- Participation Roles</li> </ul>

<ul style="list-style-type: none"> <li>- Sense of Belonging</li> <li>- Aesthetic Appreciation</li> <li>- Inspiration</li> <li>- Artist Connection</li> </ul>	<ul style="list-style-type: none"> <li>- Frequency of Engagement</li> </ul>
<p>RQ2: To what extent, did this engagement influence their decision to attend concerts of this genre?</p>	
<p><u>Theme:</u> Influence of Gratifications from Fan Pages on ‘Entechno’ Concert Attendance</p> <p><u>Sub-Themes:</u></p> <ul style="list-style-type: none"> <li>- The Gratifications of Informative Content</li> <li>- The Gratifications of Entertaining Content</li> </ul>	

#### **4.1 Gratifications of Fans on Instagram ‘Entechno’ Fan Pages**

Questions from the topic guide included what motivated fans to follow Instagram ‘entechno’ fan pages in first place, how these pages have empowered their admiration for ‘entechno’ music and connected them to the ‘entechno’ community, the extent to which fans have been inspired to create their own content after interacting with these pages, and the reactions obtained when showcasing a short concert video from these pages have been incorporated into this theme to address the first research question. The codes from supportive questions, such as what distinguishes ‘entechno’ fans from fans of other genres, how they feel when interacting with individuals who listen to ‘entechno’ music, the motivations behind concert attendance, and the most important characteristics of ‘entechno’ music, were also included in this theme. This integration occurred because some of the codes from these questions overlapped with those derived from inquiries directly centered on the research question, thus enriching our understanding about the characteristics of fans, fandom, concerts, and ‘entechno’ music.

Before introducing the gratifications that ‘entechno’ fans perceive when interacting with Instagram fan pages, it is worth noting that when we asked interviewees which social media platform they prefer to interact with ‘entechno’ content, all of our participants primarily mentioned

Instagram. The second most preferred was Facebook, identified by six of them, followed by Tik-Tok, selected by three of them. Now a detailed explanation of the six sub-themes will follow.

#### **4.1.1. Information**

When we asked interviewees why they started following fan pages, 13 of them mentioned it was to obtain information about future concerts, and news related to 'entechno'. Dimitra (32) mentioned: "The information they usually provide is very straightforward. Information about a concert, a cancellation, a new one will be released the moment it is decided". Symenon (24): "For me it's like a local newspaper that reports on what happened in the Municipal Council, local sports, social events, upcoming events etc. It operates like a newspaper".

These ongoing flows of updates motivated their engagement, and enable them to stay connected with the genre and remain fully informed about new concerts. Polyxeni (19) highlighted its significance, stating: "I wouldn't have known about Thanasis' upcoming concerts this year if it weren't for these pages". Dimitra (30) also shared: "When I was in Larissa, I wasn't directly informed about concerts, I would find out from posters if it happened to see them on the street. Now I am always informed for the concerts of my favorite artists". Additionally, by providing updates related to the 'entechno' genre, these pages enabled three fans to be aware of new 'entechno' songs releases. Konstantina (32) stated: "I learn about news in general from these pages. For example, any song that may come out, they will release it". These observations highlight that these pages serve as a vital source of information for staying updated on developments related to 'entechno'. However, two participants mentioned that they do not follow these pages for information as they obtain it through other means. Nektarios (25), for example expressed: "I would tell you that I follow them for news, but for news and concerts I follow the artists' pages".

Overall, the frequency observed in 13 responses, where participants mentioned that through these pages they become more informed about future concerts and news related to 'entechno', highlights the importance of this gratification motivating participants' engagement with these pages.

#### 4.1.2 Enjoyment

During our discussions about what prompted the interviewees to become members of these pages, many of them mentioned the immediate feeling of enjoyment derived from the content. For example, Ioannis stated (28): “They have a content that is very fun to watch, scroll through etc”. Antonia (25) mentioned: “For the page Thanasokratia, for example, I saw a post in my feed, and it caught my attention. I really liked it, so I became a member to see more posts”. Since enjoyment is a broad gratification, further discussions with them enabled us to delve deeper into the aspects and the source of this gratification.

Nine of them mentioned that the concert videos motivated their engagement providing positive feelings and creating a sense of anticipation for future concerts. Rodanthi (25): “It’s because I like interacting with their videos from live concerts. They set me in the mood... They give me a sense of happiness for the concert season to start again”. Dimitra (30): “I follow them because of the content they upload, like the page ‘Thanasokratia’, for instance, shares numerous videos from concerts. Unlike mere photos, these videos evoke me strong emotions, providing vivid experience of the event”.

When we asked interviewees how these pages have enhanced their admiration for ‘entechno’, we observed an elevated kind of enjoyment. Four interviewees replied that the concert videos from these pages, besides providing enjoyment, have empowered their admiration for the ‘entechno’ genre, bringing back pleasant moments they have experienced during concerts, reigniting their enthusiasm for the genre and impatience for the next concert to come. For example Shelly (26) said: “The more often you see this content, it doesn’t let you to forget this kind of music. These videos create the feeling that you want to attend a concert and remind you about a concert you enjoyed. By listening to the songs in these videos, it brings you closer”. Marina (30): “When you open your phone, and you have many things to worry about, and you’re just scrolling, and then a video from a concert that these pages have posted pages appear. Well, you immediately think again about it again and you might say how great it was on that concert and that it would be great to be there again”.

Their immediate responses, prompted by the video from these pages showcasing an ‘entechno’ concert, provided deeper insights into the gratifications they derive from this type of content. Dimitra (32): “I feel the urge for another live concert, and I can’t wait to go for all the energy and the atmosphere that exists at these concerts.” Shelly (26): “With these videos, I get goose bumps, I am moved, I want to sing along, and I look forward for the next concert”. Konstantina (32): “I feel pleasant things when I watch these videos, a little sadness also, because when I went to Thanasis’

concert, it had rained and we hadn't managed to stay long". Polyxeni (19): "First of all, let me tell you that I was at that concert, so when I see it, I feel something nostalgic". The exposure to a concert video highlighted the feelings of anticipation that some 'entechno' fans experience when interacting with the content of fan pages, while also revealing an impatience and strong desire for the next event. Moreover, as observed in Konstantina's (32) and Polyxeni's (19) responses, along with those of three other interviewees, these videos prompt connections with personal memories and incidents from past concerts, evoking pleasant feelings and a sense of nostalgia.

Providing further information for 'entechno' concerts seems vital for understanding better the feelings described in fans' responses, as well as the 'entechno' genre, since concerts are an integral part of it. When asked participants what motivates them to attend 'entechno' concerts and how these differ from online fragments, almost all interviewees referred to the intense and interactive atmosphere. Their responses included references of stirring music, connection with artists and social connections coupled with dancing. According to them online fragments cannot fully depict this atmosphere, and serve as reminder to boost their anticipation for the real event. Rodanthi (25): "During concerts some songs contain stirring sounds that help me to feel a release". Rania (23): "For me it's like psychotherapy. It's like going there and calming down, singing, releasing all the anxiety I have". Polyxeni (19): "The feeling that these concerts give you is very unique. You connect with other people that you don't know, you dance and singing with them. It's a very nice feeling and I think that it is one of the things that distinguish 'entechno' concerts from concerts of other genres". Rodanthi (25): "Online videos are building anticipation for the live event and serve as substitute until the real thing comes". Shelly (26): "Online videos are just a reminder; they just create the desire to want to attend the next one". At this point, it is worth noting that the code social connections was not only identified in motivations behind concert attendance but also emerged when we asked interviewees about the most important characteristics of 'entechno', implying its social character. Polyxeni (19) mentioned: "A characteristic of 'entechno' is that it brings people together. It is a music that unites groups. It's a social music". Similarly the code stirring music was also observed, emphasizing the vibrant and uplifting nature of concerts as well as traits of some 'entechno' songs. Ioannis (28) expressed: "I like that some songs are uplifting, making it a very enjoyable music to experience live".

Overall, the content of these pages provides fans with the gratification of enjoyment. Delving deeper into the source of this gratification, it revealed further aspects. For nine interviewees, the concert videos create anticipation for future concerts. Additionally, for four of them, these concert videos remind them of their admiration for the 'entechno' genre, bringing back pleasant memories

from past concerts and boosting their enthusiasm for the genre. Therefore, the concert videos on these pages seem to hold a notable position among fans.

#### 4.1.3 Sense of Belonging

When we asked interviewees why they followed these pages, none of them explicitly mentioned a desire to feel closer to the 'entechno' fandom. However, when we continued the conversation and asked them if these pages have brought them closer to 'entechno' community, seven interviewees noted that seeing content depicting fans' vibrant interactions during concerts fostered a closer connection to the 'entechno' fandom. Polyxeni (19), upon viewing concert content, depicting fans united during concerts, felt closer to her fandom by identifying common characteristics, fostering a deeper connection within the community. In her perspective: "By watching concert videos you feel closer to them because you can spot similar characteristics. It is a type of music where fans not only listen to the same music but they also share a specific appearance. Like metal fans that have distinct appearance traits, I think it's similar with 'entechno' fans". The response specific appearance of 'entechno' fans was also mentioned by some interviewees when we asked them what distinguishes 'entechno' fans from fans of other genres. Some noted a more alternative and distinct appearance and lifestyle evident in 'entechno' fans compared to fans from other genres. For example, Marina (30): "They have an alternative lifestyle, they are different, chiller in the way they dress and during their vacation, and they want simplicity like camping, which shows a disregard of materialism". Additional codes in their replies, such as concerns for societal issues, critical thinking stemming from the analysis of 'entechno' songs and left-leaning political ideology enable us to identify more common traits among fans. Nektarios (25) noticed: "To truly understand this music, you need to be concerned with social issues. I've noticed that 'entechno' fans are more socially sensitive and aware of the social issues of our time". Konstantina (32): "The 'entechno' audience forms a community where common social and ideological views are expressed, leaning mainly towards left-leaning ideologies". The traits of critical thinking and left-leaning ideology, were also noted by Nar (2022, pp. 13-21), when describing the profile of fans of 'entechno' artist Thanasis Papakonstantinou. However, despite the observed similarities, the level of devotion to 'entechno' varies, as noted by five fans. Among them, Nektarios (25) mentioned: "Some fans listen to 'entechno' because it's a trend. But when it comes to the original fans, I think they are characterized by a passion for exploration, always looking for more songs to discover and analyze". Another difference evident in their responses is about the number of concerts attended, ranging from 10 to 200.



Coming back to the 'entechno' fan pages, Symeon (24) noted that by seeing videos depicting all fans together, interacting with each other during concerts, he was motivated to attend a concert alone, meeting new 'entechno' fans and feeling more integrated into the 'entechno' community. In his own words: "Without these posts, you would think "Why should I go alone?" But seeing everyone together through their content from concerts, you say "Okay, I'll go and surely I'll find someone to talk to. This happened to me at first; when I went alone a few times, I found people". Ioannis (28), even though he was not motivated to attend a concert alone, he also felt a sense of belonging in the 'entechno' fandom: "Seeing posts featuring all these people together having fun makes you feel that you belong to a group that accepts you and while we may have differences, we are united by the same interest". The sense of belonging, as observed in Ioannis's (28) response, was also evident in many interviewees when we asked about their feelings when interacting with other fans, and whether they would be different as a person if they had not interacted with them. For example Konstantina (32): "When I am with these people, I feel that they understand me and that I belong somewhere". Further responses such as freedom to express themselves, positive attitude, expression of social and political concerns, and motivation to attend concerts allowed us to better understand the strong bonds characterizing this fandom. Antonia (25) confessed: "Without them, I would be more afraid to express my political thoughts. They have contributed to me feeling more acceptable because I have always been socially reserved. So, finding people who share the same views and musical tastes as me has helped me express myself more openly". Dimitra(30) also mentioned: "Generally, I will get closer to someone who listens to 'entechno' compared to someone who listens to another genre. Even if I don't know them well, I'll suggest going to a concert together because I know that we will both enjoy it".

In this sub-theme, we observed another gratification of the concert videos from these pages. These videos enabled seven interviewees to come closer to the 'entechno' fandom. By interpreting the concert videos that depict fan interactions during concerts, they fulfilled their sense of belonging to the 'entechno' fandom.

#### 4.1.4 Aesthetic Appreciation

Five participants mentioned that they followed fan pages, for their aesthetically pleasing aspects, which included high-quality visuals and stylish elements. For example, Symeon (24) mentioned: “In some of them, their graphics are very well-crafted, meaning that these people either have graphic design knowledge or pay or collaborate with a graphic designer. ‘Thanasokratia,’ back in 2020 when it was first established, had a very nice logo. They had taken the poster of a concert from 2018 and made a more minimalist approach”. Rania (23) also noted another aspect of their aesthetic design including the video editing qualities: “I liked that in the videos from concert clips; they did edits and added the lyrics”. Polyxeni (19): “I follow them because I like their aesthetic, the content they upload, such as fragments of artists’ interviews are edited in a very careful and aesthetic way”. Consequently, the aesthetic way fan pages present the content to fans, was appreciated by five of them, reinforcing their engagement.

#### 4.1.5 Inspiration

When we asked if these pages had ever motivated them to create their own ‘entechno’ content, four of them replied positively, albeit for various purposes. For example Symeon (24) noted that by seeing high-quality photos inspired him to create his own artistic page with similar aesthetic content. Similarly, Maria (24) was motivated by the artistic and aesthetic appeal of the photos, in combination with the content featuring stirring moments of fans, to adopt a similar strategy in the style of photos she creates to promote theater performances and uploading them online. Polyxeni (19) was motivated by the aesthetic appeal of the videos featured on these pages, leading her to create similar videos. She said: “They influence you in a productive way, because you see that their videos are nicely edited, and you feel inspired to create something similar and engage with it whenever you want”. Antonia (25) upon seeing the music videos from these pages including the lyrics found inspiration for her own creations. She mentioned: “when I’m at concerts, I also take videos, or even creating my own. I found inspiration from the aesthetic of these pages to enrich my content production”.

However, some participants mentioned that these pages have not motivated them to create their own content, either related to ‘entechno’ or to promote their own work, as observed in the case of Symeon (24) and Maria (24). They mentioned that when they create ‘entechno’ content, specifically videos featuring artists during concerts, they do not feel motivated to so because of

their interaction with these pages. Their inclination to create 'entechno' content comes from the need to express their inner feelings. Dimitra (30) for example, expressed: "I feel good at that moment in the concert, and I like what I see. I want to express this feeling that the artist describes it to me, it's about sentimental reasons".

Therefore, for four 'entechno' fans, the fan pages' artistic elements such as the high-quality photos and videos featuring concerts in an aesthetic way, inspired them to create their own content, either related directly to 'entechno' or not. However, other interviewees mentioned that the content they create, especially during concerts, has nothing to do with fan pages. This observation implies that other gratifications prompt their content creation, such as expressing their feelings stemming from the song featured in the concert, inspiring them to express themselves in that way.

#### 4.1.6 Artist Connection

Two interviewees replied that one of the reasons that they followed these pages was because they were uploading videos from their favorite artists depicting personal confessions and interactions with the audience. They noted that by seeing these videos enabled them to identify more with the artists, reinforcing a stronger connection with them. Maria (24) said: "The content I enjoy the most are videos where artists share something very personal, as I can find myself within the artist". When we asked interviewees if these pages have reinforced their admiration for 'entechno,' two of them mentioned that by seeing videos featuring interactions with 'entechno' artists brought them closer to artists they were previously unaware of, reinforcing their connection with them. Petros (26) mentioned: "They brought me closer to new artists that I previously didn't know". Rodanhi (25) also stated: "There are some artists that I am not familiar with, but these pages bring me closer to them".

The connection with 'entechno' artists was also evident in the responses of some interviewees when we asked them to define the most important characteristics of 'entechno' music, and the reasons for listening to it. Among other responses, they emphasized their admiration and connection with the artists due to the respectful approach towards Greek cultural heritage and their strong connection with the audience. Dimitra (30): "I believe that, 'entechno' has noteworthy and talented artists, who respect this genre". Antonia (25) said: "'Entechno' artists are close with their audience, they are very approachable. So you have an opportunity to interact further with them, either through social media or even at concerts".

Therefore, fan pages, featuring content depicting 'entechno' artists deepen the connection of two interviewees with them, while also introducing two others to 'entechno' artists they previously did not know, reinforcing their connection with them and enhancing their admiration for the genre.

## **4.2 Participation Levels on Instagram 'Entechno' Fan pages**

Questions including the ways that 'entechno' fans engage with the content of Instagram 'entechno' fan pages, their preferred content format for interacting with, their primary ways of interaction, instances of collaboration with these pages for content production, and the frequency of their interaction have been included in this theme to provide a detailed description of how 'entechno' fans engage with the content of fan pages.

### **4.2.1 Participation Roles**

While reading the interviewees' responses about the ways they engage with fan pages, we identified several roles that fans adopt when interacting with these pages. Due to the multiple responses, we decided to code replies as like, comment, share, repost, and save, in order to determine the occurrence of these codes. We then gathered and assembled them under the overarching term "small acts of engagement", which involves "casual content production" on social media platforms such as liking, sharing, and commenting (Picone et al., 2019, pp. 2021-2022). Firstly, all of them said that they interacted with these pages through likes. Secondly, 12 participants also reposted content from these pages to their friends for various reasons, such as sharing information about concerts, exchanging songs, or expressing their excitement about upcoming concerts. For instance, Dimitra (30) mentioned: "I send their posts to my friends to tell them, look what happened, when we'll go there, in order to be organized for a future concert". Dimitra (32): "I will also send some songs to a friend". Thirdly, eight participants commented on posts to express admiration for the artist, inquire about ticket availability, sell tickets, or inform friends about future concerts. Marina explained (30): "it will be comments, such as "well done" or heart emojis". Petros (26): "I'll comment only if there is any available ticket, hoping that I'll find one". Fourthly, eight of them saved their favorite content in their personal Instagram collection. Antonia (25) commented: "I will save posts from my favorite artists, and I also have a related list on Instagram to keep them

collected". Fifthly, five participants reposted content from these pages to their personal profiles. Polyxeni (19) noted: "Sometimes when I want to express myself in some way, I will repost their concert videos on my profile". At this point, it seems relevant to mention that while direct message (DM) is not typically considered a SAOE, we mention it because it provides an interesting insight into how 'entechno' fans engage with fan pages, even though it has been only been mentioned by Symeon (24) who said: "There was a time that I sent a message to a fan page saying "well done" about the content, "very good job". And other messages are to the creator of the page 'Thanasaras' as an encouragement".

When we asked interviewees if these Instagram pages have ever shared content that they have created, three of them said that they have created their own content and allowed fan pages to share it. Their responses were coded as content production and assembled under the term "produser", a concept describing the creation of innovative content (Bruns, 2006, pp. 3-4). Users may be inspired by others' content to create their own, thereby enhancing the online material and shaping a collective body of work (Bruns, 2006, pp. 3-4). In the case of our interviewees Antonia (25) mentioned: "It has happened to go to a concert and uploaded a video, tagging both the fan page and the artist, and the fan page reposted it". While only one fan directly mentioned this way of engagement, four others observed its prevalence among the fandom. Ioannis (28) noted that although he personally hasn't done it, he sees these pages reposting everything, without excluding anyone. He mentioned seeing a lot of stories the day after a concert. Two other participants have produced content and sent it to the fan page creators through direct message due to the personal relationships with them. Ioanna (28) said: "Because I know one fan page administrator, if he wants a clip or photos, because I take photos, I will send him some".

Regarding the preferred format of content to interact with, 13 of them expressed a preference in videos featuring concert content, mentioning their interactive nature. Petros (26) stated: With a photo, it's hard to interact. While some moments can be captured in photos, the videos are more engaging

When we asked interviewees, about the primary way of interaction with these pages, 11 of them replied with likes, 2 of them with repost to friends, 1 with repost to personal profile, and 1 with saving. Consequently, we observe a strong preference for interaction through likes, as all interviewees interact with these pages in that manner.

In the case of two participants the interactive features of the Instagram platform, along with their active interaction with these pages, enabled them not only to engage with existing fan friends

who are also followers of these pages, but also to broaden their relationships and interact with new fans they found through these pages. Nektarios shared (25): “I might like a post and notice that someone I don’t know well has also liked it. I think “oh they also listen to this music”. Then I have a reason to message them and discuss it further”. Antonia (25) also noticed: “I’ve happened to write a comment saying that I like what I see, and some others will like it or follow me, and we’ll interact”.

Overall, all the ‘entechno’ fans we interviewed are more or less active participants within these pages, engaging through “small acts of engagement”. Additionally, three of them participate as “producers” by collaborating with page creators, providing engaging and novel material for fans to interact with. This contributes to the creation of a collective body of work that enhances the fandom’s visibility and fosters connections within it. For most of them, the primary way of interaction was through likes, and their preferred content format for interaction was video.

#### 4.2.2 Frequency of Engagement

When we asked participants about their interaction frequency, we found that 10 of them engage with these pages’ content daily. Petros (25) mentioned: “When they will upload something, I will definitely click to see their story and I will like most of their posts, so I interact all the time”, while 5 of them have a looser interaction and are most active during the summer due to the information they provide about upcoming concerts. Dimitra (30) stated: “It depends on the season. I mean, now that many festivals are announced, I am more active”. When we asked participants if the posts of these pages appear in their feed or if they need to visit their profiles to interact with their content, those who interact occasionally noted seeing fewer posts on their feed, prompting them to visit the profiles directly. Marina (30) observed: “When I reduce the interaction, their posts don’t appear to me that much and I have to visit their profiles by myself”. The reasons that they take the initiative to visit these pages’ profile are to search further information about a concert that they want to attend. Marina (30): Now that many festivals are being announced, I visit their profiles to see if there is any concert I haven’t seen. However, Dimitra (32) visits fan pages’ profiles after watching their videos she has saved in her collection. She said: “I don’t see their posts on my feed, but sometimes I intentionally visit their profile to see what uploads have done. This is because I have saved their videos and this works as a reminder of the existence of these pages”. In contrast, participants who frequently interact mentioned that posts from fan pages appear regularly on their profile without needing to visit their profiles. Nektarios (25) said: “I use Instagram one hour per day, and I come across a post about twice a day. I think that Instagram’s algorithm shows you more of what you

interact with and like, so I don't visit their profiles". Consequently, Nektarios' observations along with those of four other interviewees, further elaborate on the function of algorithms, which can enhance users' online experiences by bringing them closer to these pages, when they detect frequent interaction. However, they can also divert users from such pages when they exhibit lower interaction (Shin, 2020, p. 2). This prompts users to independently visit fan pages, as happened in the case of the five participants, with the fear of being directed away from these pages if they do not engage actively.

### **4.3 Influence of Gratifications from Fan Pages on 'Entechno' Concert Attendance**

To address the second research question, we inquired whether interviewees had searched for tickets to attend 'entechno' concerts after interacting with fan pages. With the exception of four interviewees who were not motivated to search and purchase tickets through these pages –either because they were already informed by the artist's personal profile or relied on peers to book tickets for them- the remaining 11 participants were motivated to buy tickets after their interaction with these pages. To better understand what motivated these 11 participants to take this decision, we followed up with questions regarding the content they engaged with that prompt them to search for and ultimately book tickets. By observing their responses, which mentioned informative posts or posts from previous concerts, we identified the type of content that initially sparked their interest. To further explore the gratifications that prompted them to book tickets, we asked them to describe their feelings at that moment that further reinforced their decision. Replies such as anticipation, curiosity, and jealousy were analyzed, and located into the two following subthemes.

#### **4.3.1 The Gratifications of Informative Content**

When we asked about the type of content that motivated them to book tickets after engaging with fan pages, nine interviewees noted that it was a content promoting an upcoming 'entechno' concert, which provided all the necessary information such as the date, the place, and the artists, motivated them to search for and ultimately purchase a ticket. Regarding the format of content, four mentioned that it was a photo, four mentioned a story, and one mentioned a video. Shelly (26): "I came across a video for Thanasis' last concerts, and after gathering the information in the description, I proceeded to buy the tickets. Ioannis (28): "It was a photo of the concert with

detailed information below. So this informed me and I booked 17 tickets for myself and my friends”. Therefore, the information received from these posts motivated them to buy tickets for forthcoming ‘entechno’ concerts, highlighting the significance of perceived information evident in these pages.

When we delved deeper and asked them what motivated to book the tickets, with a focus on the feelings they experienced, to explore further the gratifications beyond the presence of the information received from content, seven of them mentioned revival of interest, excitement, and impatience to relive the concert experience after encountering the informative posts, which strengthened their decision to book the tickets. Dimitra (30): “Upon receiving the information, I was instantly excited because I was going to see him again and I wanted to book the tickets before they sold out”. Symeon (24): “Beyond providing useful insights, this information reawakened my interest that something good will happen in that concert”. Two others mentioned that the information they received sparked their curiosity because the post introduced them to an artist that they had not previously seen perform live. Marina (30): “After receiving the information, I felt curious. I thought that since I listen to and follow similar artists, seeing the info of this post, prompt me to search for further information and attend the concert”. As a result, the information they received, accompanied with positive feelings about future concerts and curiosity to discover new artists for some, prompted nine participants to attend ‘entechno’ concerts after engaging with fan pages.

#### 4.3.2 The Gratifications of Entertaining Content

For two participants, interacting with the entertaining content on fan pages, which depicted previous concerts, motivated them to search for and book tickets for future concerts. Even though these fragments from previous concerts not providing information about future events, the positive feelings they experienced when engaging with this content, motivated them to independently search for tickets to upcoming ‘entechno’ concerts. The format of content they engaged with included a photo and a video. Polyxeni (19): “Very recently, while I was browsing and watching a video of Thanasis’ previous concert, I wasn’t sure whether I would go or not. Well, when I saw the video, I felt all this excitement again and it prompted me to search for tickets. Ultimately, I booked tickets for his summer concert”. Antonia (25): “I remember seeing specific posts about Milto Paschalidis at some point, where they had uploaded some photos from his live performance in Thessaloniki, and I really liked the atmosphere. So, I searched for something similar in Athens, booked the tickets, and ended up going”.



When we asked them if other feelings motivated them to book tickets, to further explore their gratifications, Polyxeni (19) and Antonia (25) besides the enjoyment and excitement derived from the dynamic ambiance of these posts, they also felt jealousy and anticipation to be a part of this vibrant atmosphere again. Polyxeni (19): “When I saw this video I felt an urge to go and experience this again. So I went through the stage of the previous experience which was a very good one, and then I felt the need to relive it. So the course of my emotions was marked by the sweet jealousy that you say: Oh, I want to see him again and to relive this experience”. Antonia (25): “I felt “jealous”, let’s say, that I wasn’t there, so I wanted to find an alternative to be there the next time”.

These insights show the role of ‘entechno’ fan pages in motivating fans to attend ‘entechno’ concerts, either directly or indirectly. Directly, these pages promote ‘entechno’ artists future appearances by posting informative content about upcoming concerts, informing fans and stimulating their excitement and anticipation for future events. Indirectly, by showcasing content from past concerts, they evoke memories and positive feelings, such as excitement, prompting some fans to seek out tickets for upcoming concerts, even in the absence of direct information. In this context, three interviewees highlighted the advertising aspect of these pages, with Dimitra (30), stating: “These pages advertise and promote ‘entechno’ in a nice and respectful manner, unlike the direct advertising style of other pages. It is a nice promotion that aligns with the essence of ‘entechno’ and respects fans, I would say”. Chin’s study (2014, pp. 99-100) on fans of two renowned TV series using the concept of “free labor” (Terranova, 2000, p. 48), noted that while fans enjoy creating content for their favorite shows and providing valuable insights for their fandom, they are also exploited by the media industry, which benefits from their work, by promoting their show without rewarding the fans creators. The participatory culture evident in ‘entechno’ fans’ online interactions, where fans establish pages to express admiration for their favorite artists, invite others to interact with these pages, can be exploited from media industries to promote their artists without compensating them for their efforts. Ioanna (28), a creator of an ‘entechno’ fan page, recognized the advertising role of these pages and the need for creators to be paid: “I created my fan page because of my love for the artist I represent, but it is also advertising for them. That’s why, from a certain point onwards, we should be paid for the work that we offer”.

After analyzing the data extracted from the 15 interviews, we observed two themes to answer the first research question: -How does the ‘entechno’ fan audience engage with the Instagram ‘entechno’ fan page? - The first theme outlined the gratifications perceived by ‘entechno’ fans when interacting with Instagram fan pages. These include obtaining information about future concerts and news, enjoying concert content that builds anticipation for upcoming events, and

enhancing their admiration for 'entechno'. Additionally, interacting with these pages makes them feel closer to the 'entechno' fandom, enables them to appreciate their aesthetic aspects, find inspiration for content creation, and connect with favorite or new artists. The second theme described the ways fans participate with fan pages, showing a preference for small acts of engagement rather than content creation. Moreover, most participants engage frequently with the pages. To answer the second research question: -To what extent did this engagement influence their intention to attend concerts of this genre?- we observed one theme indicating that the informative content of these pages, coupled with feelings of excitement and impatience to experience future concerts, motivated nine interviewees to book tickets. Additionally, the entertaining content depicting previous concerts motivated two of them, reinforcing their anticipation. In Chapter Five, we will present the results of this thesis along with the theories that guided our analysis and previous research that provides additional insights. We will also discuss the practical implications, limitations and recommendations for further research.

## 5. Conclusion and Discussion

The purpose of this study was to explore how the 'entechno' fan audience engages with the content of Instagram 'entechno' fan pages and the extent to which this engagement influences their intention to attend concerts of this genre. In this chapter, we will discuss the suitability of the method employed in this thesis, the conclusions drawn by combining insights gained from the theoretical framework, and the thematic analysis of in-depth interviews with 15 'entechno' fans that follow and engage with Instagram 'entechno' fan pages. After that, we will discuss the thesis' practical implications. Finally, some limitations be considered, followed by recommendations for future research.

By conducting in-depth interviews with 15 'entechno' fans, we had the opportunity to deeply explore how they perceive their digital engagement within Instagram 'entechno' fan pages and the influence of this engagement on their concert attendance decisions. Due to the explanatory nature of in-depth interviews, which often lead to the emergence of new knowledge and ideas by focusing on the interviewees' experiences and perspectives (Legard et al., 2014, p. 142), we were able to delve into topics that have not been discussed before. This allowed us to gain valuable insights into the digital presence of this under-researched fan community, as well as to comprehend the ways that these pages influence their decisions regarding 'entechno' concert attendance.

Focusing on the first research question, - How does the 'entechno' fan audience engage with the content of Instagram 'entechno' fan pages? –we observed that 'entechno' fans derive various gratifications from their engagement with fan pages. First, they gain information about upcoming concerts and 'entechno' -related news, as well as enjoyment from concert content that builds anticipation for future events and deepens their appreciation for 'entechno'. Additionally, interacting with concert content strengthens their sense of belonging to the fandom. The aseptically pleasing design of these pages satisfies them and inspires some to create their own content either related to 'entechno' or not. Lastly, they prefer artist-related content as it brings them closer to 'entechno' artists, reinforcing connections with their favorite or new artists. However, despite engaging with the same content, fans do not obtain the same gratifications. Informed by the framework of the Uses and Gratifications Theory, which considers audiences' experiences and personalities when using media to satisfy their own needs- such as information, self-understanding, companionship, and entertainment (Katz et al., 1974, pp. 512-513; Blumler, 1979, p. 10)- we encouraged 'entechno' fans to share their own experiences, and needs within online fandoms to gain a deeper understanding of the specific gratifications that they obtain when interacting with fan pages. While some

gratifications, such as the information are prevalent among the fandom, we observed variations in others. For example, while some appreciate the pages' aesthetic design and are inspired to create their own content, others are motivated by different gratifications obtained from concerts, such as connecting with the artist and expressing themselves through music. Therefore, by focusing on fans' personal needs and experiences, we observed that gratifications can be widely shared or less frequent, offering insightful, audience-centered perspectives on the gratifications within the 'entechno' online fandom. Previous research observed similar gratifications among fans of various music genres, such as receiving updates on artists' concerts and news, fostering a sense of belonging by connecting with fellow fans, and strengthening connections with favorite artists through engagement with content depicting them (Tilton, 1999, p. 5; Sandi & Triasturi, 2020, p. 78; Eldom & Karlsson, 2021, pp. 22-25; Murwani et al., 2023, pp. 13-16). Our research enriched these insights by observing further gratifications, such as inspiration from aesthetically designed content, and various kinds of enjoyment, including anticipation for future concerts and enhanced admiration for the music genre.

Proceeding to the ways that 'entechno' fans engage with fan pages, all of them actively participate rather than passively consume information about their subject of interest (Jia et al., 2021, pp. 2175-2176). Their active involvement is showcased through their small acts of engagement (SAOE) (Picone et al., 2019, p.2018), such as liking, which is their most prominent way of interaction, reposting content to friends, reposting on personal profiles, saving posts, and commenting. Despite seeming insignificant, these actions involve mental and emotional investment (Picone et al., 2019, pp. 2012, 2016), facilitating fans to communicate with each other, share their admiration for 'entechno', showcasing their identity and preferences, thereby engaging in actions of self-expression and identity assertion (Picone et al., 2019, pp. 2017-2018). The aggregate impact of SAOE can inform page creators about the most preferable content among fans, assisting them in understanding their preferences and producing similar content (Picone et al., 2019, p. 2022). Additionally, 'entechno' fans engage with fans that they had not previously known, either by commenting under fan pages' posts or by noticing likes on posts, thus expanding their social circle. Such instances highlight the dynamic of SAOE in strengthening social connections (Picone et al., 2019, p. 2019). However, only a few fans act as producers (Bruns, 2006, pp. 3-4) by creating their own content to express themselves and their enthusiasm for their favorite artist. Through their collaboration with fan pages, this content becomes accessible to the fandom, fostering a collective body of creative work that invites fans to interact with it, expanding the fandom's visibility and fostering connections within it.

Applying the 90-9-1 principle (Gasparini, et al., 2020, p. 2) in our research, we observed that only 1% of fans are active content creators, with an additional 9% making minor contributions. Despite the majority contributing in smaller ways, their active engagement is evident through various actions. Along SAOE, they actively interpret pages content based on their personal experiences, seek specific gratifications, and are motivated to search for tickets and attend 'entechno' concerts, after engaging with these pages. By incorporating the concept of participatory culture, which emphasizes audiences' agency and freedom (Breeel, 2015, p. 369), whether through small acts of engagement (Picone et al., 2019, p. 2018) or content creation (Bruns, 2006, pp. 3-4), we described the roles that 'entechno' fans take on when interacting with fan pages. Previous research that employs the notions of participatory culture has observed similar ways in which fans interact with online fandoms. They noted fans contributing through interactions with existing content, expressing themselves, or creating content to share their personal thoughts and admiration for artists, thereby expanding the reach and unity of the fandom by making their creative content accessible to others (Bake, 2009, p. 15; Ratka, 2018, p. 10; Eldom&Karlsson, 2021, p. 25).

In terms of their level of engagement, most 'entechno' fans interact frequently with fan pages, while others prefer to engage more during the summer to stay informed about upcoming concerts. While previous research (Gracella et al., 2022, p. 192) has observed instances of FoMO, where fans spend excessive time on online fandoms and neglect daily responsibilities, our interviewees did not exhibit such behavior. Although they noted daily interaction, it was not observed to cause them anxiety about exclusion from social events, prompting a constant need for connection (Novalika & Kartasasmita, 2022, p. 1485).

Informed by the framework of Social Identity Theory, 'entechno' fan pages reinforce fans' social identities by showcasing fans collectively through their concert posts, facilitating fans to recognize shared traits and values within their group, and distinctions from out-groups (Spears, 2011, pp. 203-204). Fan pages also strengthen fans' awareness of belonging to a community united by a shared interest in music. While some fans show deeper knowledge and devotion to 'entechno', investing more effort in connecting with the genre than others; we did not observe behaviors of self-inflation aimed at enhancing their status within their group (Plante et al., 2020, p. 125). Instead, fans appear to acknowledge the varying levels of dedication to 'entechno' within the fandom, indicating that while they share common traits in terms of appearance and ideology, they recognize differences in their commitment to the genre. However, while 'entechno' fans exhibit distinctions due to varying levels of dedication to their subject of interest, implying a diversity within the fan base similar to findings in other fandoms studies (Hunt et al., 1999, pp. 444-445; Thorne & Bruner, 2006, p. 55;

Beaven and Law's, 2007, p.126), they do not perceive themselves as superiors within the fandom, thus preserving the inclusive character of the 'entechno' community.

Continuing with the answer to the second research question –To what extent, did this engagement influence their decision to attend concerts of this genre? - many fans were motivated to purchase tickets for 'entechno' concerts after receiving information about upcoming events from fan pages. The gratification of information depicted in fan pages' posts, combined with positive experiences derived from past concerts, fostered their excitement for future concerts, prompting them to buy tickets. For others, the information from these posts sparked their curiosity to experience live an artist that they had not seen before. Other fans were motivated to buy concert tickets after viewing videos from previous concerts. In such cases, the enjoyment they derived from watching these concert videos, reminded them of their positive past concert experiences. This fostered their impatience to relive those moments, motivating them to search for tickets and ultimately book them. Applying the lens of Uses and Gratifications Theory, we further explored the gratifications that 'entechno' fans perceive when interacting with fan pages. We observed that the gratifications of information and enjoyment they receive from fan pages, combined with the gratifications derived from previous concert experiences and listening to 'entechno', ultimately prompted many of them to book concert tickets. Previous research by Lee et al. (2022, p. 826), though not focused on online fandoms, has shown that positive emotions like surprise and enjoyment from social media content can motivate fans to book tickets. Chen and Lei (2021, pp. 173-176) observed that in addition to positive feelings, useful information can also influence audiences to attend live events.

Overall, instead of passively consuming the content of fan pages, 'entechno' fans show intentional interaction to satisfy specific needs. They actively engage in ways they prefer to interact with each other and express themselves, while also being motivated to book concert tickets after engaging with these pages. By applying the perspective of Reception Theory and Encoding and Decoding theory (Hall, 1993, pp. 508-509), this study highlights that while fan pages transmit the same content to all fans, the fans interpret the meaning based on their personal experiences and perspectives. This prompts them to interact with these pages in ways that align best with their backgrounds and contexts.

## **5.1 Practical Implications**

This thesis has the potential to provide 'entechno' artists and music companies with meaningful insights for enhancing their connections with 'entechno' fans through Instagram. The research shows that content from previous concerts is highly appreciated among 'entechno' fans, awakening their anticipation for future 'entechno' concerts and reinforcing their connection with the genre. Furthermore, the informative content keeps them updated about upcoming concerts, while the content depicting 'entechno' artists focusing on their confessions and interactions with the audience fosters fans' connection and identification with them. Drawing inspiration from the types of content that resonate most with 'entechno' fans preferences and drive their engagement, artists and music companies can enhance their social media presence to better connect with their audience, and reinforce their dedication to 'entechno'. Additionally, our research indicates that 'entechno' fans prefer to interact with video formats and are motivated to attend 'entechno' concerts after engaging with informational content for future events or entertaining content depicting previous concerts. This observation can guide the promotional activities of artists and companies, such as creating interactive videos from previous concerts with specific details for future events. This approach not only evokes positive emotions in 'entechno' fans, fostering closer connections with the artists, but also further motivates them to book tickets for future concerts.

## **5.2 Limitations**

Although this study offers insights into the under-researched area of 'entechno' fandom, focusing on their online engagement with fan pages, it also has limitations. First of all, 'entechno' fans are a group, whose music of interest is closely related to Greek culture and heritage, making this study specific to a particular community. This suggests that the observations of this research may vary in other cultural settings and contexts, where different experiences are observed. Additionally, our study focused on two specific Instagram fan pages to recruit participants, consisting mostly of content depicting concerts, with less inclusion of other types of content such as artist interviews and personal news, or fan illustrations and drawings. This implies that if we had paid attention to other 'entechno' fan pages featuring different types of content, our results might have varied regarding the gratifications fans perceive in these places, their ways of engagement, and their motivation to purchase concert tickets after interacting with these pages. Furthermore, the sample size is considerably small to sufficiently capture the online experiences of 'entechno' fans. This indicates

that this research can be considered as an important first step to motivate further studies in online 'entechno' fandoms, aiming to gain additional insights about their online interactions. Lastly, since all interviews were conducted online, we encountered issues with internet connectivity that disrupted the flow of the interview and distracted interviewees from our discussion topics. For this reason, we believe that some interviewees might have had additional insights to contribute but were unable to focus fully due to internet connectivity problems.

### **5.3 Recommendations for Future Research**

This research highlighted the significance of the Instagram platform for 'entechno' fans, as it emerged as their most preferred platform for interacting with 'entechno' content. Their interaction on Instagram fan pages provided numerous benefits, such as keeping them informed about future events, prompting them to express their enthusiasm by sharing pages' content on their profiles, facilitating interactions with fellow fans, and influencing their decisions to attend future 'entechno' concerts. Our interviews showed that Facebook was considered the second most preferred platform for engagement with 'entechno' content. This insight implies that 'entechno' online fandoms extend across various social media platforms. Therefore, future research should focus on Facebook 'entechno' fan pages to explore possible differences in the gratifications that fans perceive, the ways they prefer to interact with each other, and whether they are more motivated to create self-made content due to differences in Facebook's structure, which provides opportunities for content creation in the form of text rather than visuals, the most prevalent content creation form on Instagram. Additionally, this research observed that online fandoms serve as significant spaces that nurture fans' sense of belonging to the 'entechno' community. Future research should explore deeper this specific gratification that 'entechno' fans derive from their active engagement with these online fandoms. Understanding the aspects of this gratification in more detail can provide valuable insights into how 'entechno' fan interactions on online fandoms contribute to their emotional well-being, identity assertion, and overall satisfaction within the 'entechno' community.



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## **Appendix A: Topic Guide**

Opening: I explained who I am and the type of master's program I am currently studying. After the participants briefly introduced themselves, I began recording the session. The consent form had already been sent to their personal emails. When the recording started, they also verbally consented to participate in the research. I asked them if they preferred to use their real names or pseudonyms when reporting the results. All the participants, except one, used their real names. Basic questions about their name, age, place of residence, level of education and current occupation were then asked. Before introducing the research questions, I clarified the terms 'entechno' fans and 'entechno' fan community to ensure their understanding of the interview questions. Finally, the research topic and the topic guide were discussed.

### **Questions about 'entechno' music:**

1. What are the most important characteristics that 'entechno' music encompasses?
2. Why do you listen to 'entechno' music?

### **Questions about 'entechno' fans – 'entechno' fan community:**

1. What was the occurrence that awakened your interest to further engage in this kind of music?
2. How has listening to 'entechno' music influenced who you are?
3. Do you interact with individuals who also listening to 'entechno' music?
  - a. How do you feel while interacting with them?
  - b. Do you believe that you would be a different person if you hadn't interacted with other 'entechno' fans?
4. What do you think distinguishes 'entechno' fans from fans of other music genres?
5. How many times, approximately, have you attended an 'entechno' concert?
  - a. Would you still attend an 'entechno' concert if the ticket price doubled or if your favorite artists are performing far from your hometown?

### **Question about their preferred platform for interacting with 'entechno' content:**

1. Which social media platform do you use the most to engage with content related to 'entechno' music and to express your admiration about 'entechno'?

**Questions about their online engagement with Instagram ‘entechno’ fan pages:**

1. What motivated you to be a member in Instagram ‘entechno’ fan pages in the first place?
2. In which ways do you engage with the content of Instagram ‘entechno’ fan pages?
  - In case they reply that they engage with ‘entechno’ fan pages:
    - a. What format of content do you prefer interacting with? (e.g. photos, videos, stories)
    - b. What is the primary way you interact with these pages?
    - c. Have these pages ever shared content that you created?
    - d. How frequently do you engage with the content of these pages?
    - e. Does the content of these pages appear in your feed or do you need to visit their profile yourself to interact?
  - In case they reply that they do not engage:
    - a. Why are you not participating in these pages?
    - b. Have you ever participated in these pages in the past but then stopped? If so, why did you stop? What happened?
3. In which ways have Instagram ‘entechno’ fan pages empowered you admiration for ‘entechno’ music?
4. Do you believe that these pages brought closer to ‘entechno’ community?
5. Have you ever uploaded snapshots of your favorite parts of concerts on your personal Instagram profile?
  - a. As you have already observed, these pages frequently upload concert-related content. To what extent do you believe that seeing this concert content, motivates you to also publish similar content on your Instagram profile?
6. Exposure to a short video depicting an ‘entechno’ concert, sourced from the ‘entechno’ fan page ‘Thanasokratia’. What are your feelings after watching this video?
7. What motivates you to attend entechno concerts?
  - a. Follow up question: To what extent is this experience different from fragments of online concerts?

**Questions about the influence of Instagram ‘entechno’ fan pages on their concert attendance decisions:**

8. What kind of content can create an urge for you to attend an ‘entechno’ concert?
9. Have you ever found yourself searching tickets to a concert by an ‘entechno’ artist after engaging with the content on ‘entechno’ fan pages?
  - in case they reply positively:
    - a. Describe me the content
    - b. What motivated you, after engaging with this content to search for tickets? Specifically what did you feel at that moment?
    - c. And what happened next? Did you end-up booking the ticket and attending this ‘entechno’ concert?
  - In case they reply negatively:
    - a. Describe me other factors that motivate you to attend ‘entechno’ concerts and Instagram ‘entechno fan pages cannot depict.

Closing:

1. This was the interview. Thank you very much for your participation.
2. Do you have any other questions, or something else that you want to discuss?
3. Thank you very much again. I will contact you when I analyze the results of the interview to verify that I have accurately analyzed your answers.
4. If you would like, I will also send you the final thesis via email.

### **Appendix B: Overview of participants**

Name	Age	Gender	Place of residence	Level of education	Occupation
Shelly	26	Female	Athens	Master	Employee in the private sector
Nektarios	25	Male	Athens	Secondary education	Employee in the private sector
Konstantina	32	Female	Athens	Secondary education	Employee in the private sector

Petros	26	Male	Athens	Bachelor	Bachelor student
Rania	23	Female	Athens	Bachelor	Bachelor student
Symeon	24	Male	Nice, France	PhD	PhD student
Dimitra	32	Female	Athens	Bachelor	Employer in the private sector
Polyxeni	19	Female	Athens	Bachelor	Bachelor student
Ioanna	28	Female	Athens	Master	Employee in the private sector
Rodanthi	25	Female	Athens	Master	Employer in the private sector
Dimitra	30	Female	Athens	Bachelor	Employee in the private sector
Maria	24	Female	Athens	Bachelor	Student in theater seminar
Marina (Nickname)	30	Female	Athens	Master	Employee in the private sector
Ioannis	28	Male	Athens	Bachelor	Freelancer in the private sector
Antonia	25	Female	Athens	Bachelor	Employee in the private sector

## Appendix C: A sample of code list from in-depth interviews

Main Themes	Sub Themes	Example
1 <sup>st</sup> Gratifications of fans on Instagram 'Entechno' fan pages	a. Information	'The information they (fan pages) give is very direct. I mean, they may release the date of a concert the same time that it has been decided. A concert, a cancellation, a new one.'
	b. Enjoyment	<p><u>Enjoyment in a general way:</u> 'The have a content that is very fun to interact, scroll through, etc.'</p> <p><u>Anticipation for future concerts:</u> 'The videos from concerts create you the feeling of anticipation, which I would have it anyway but they make it stronger. '</p> <p><u>Enhanced the admiration of 'entechno':</u> 'They increase my excitement, because you see all these concert videos and you wait for the next concert to come. So all of this makes me constantly looking forward for the next concert and has</p>

	<p>c. Sense of be Belonging</p>	<p>strengthened my relationship with 'entecho.'</p> <p><u>Sense of belonging:</u> 'Through these pages you understand that there is a group behind, like a small society and it is very nice to feel that you are a part of it.'</p>
	<p>d. Aesthetic Appreciation</p>	<p><u>Aesthetic appreciation:</u> 'One of the reasons that I follow them is for their aesthetic. They upload a content which is very carefully edited. '</p>
	<p>e. Inspiration</p>	<p><u>Inspiration derived from their aesthetic design:</u> 'I was influenced in the content of my own page by other photographers that I discovered through these pages (fan pages).'</p>
	<p>f. Artist Connection</p>	<p><u>With their favorite artists:</u> 'From these pages I like the videos where an artist shares something personal. It is very to connect with him in that way.'</p> <p><u>With new artists:</u> 'There are</p>

<p>2<sup>nd</sup> Participation Levels on Instagram 'Entechno' Fan Pages</p>	<p>a. Participation Roles</p> <p>b. Frequency of engagement</p>	<p>some artists that I am not familiar with, but these pages bring me closer to them'.</p> <p><u>Small acts of engagement:</u> 'I interact mainly with likes, comments, reposts. I think with the most of tools that Instagram gives to us'</p> <p><u>Producers:</u> 'It has happened to go to a concert and uploaded a video, tagging both the fan page and the artist, and the fan page reposted it'</p> <p><u>Preferred content format:</u> 'I pay more attention and I interact more with videos, videos from concerts basically.'</p> <p><u>Daily interaction:</u> When they upload something, I will see their story, or I will like their post, so I interact very frequently.</p> <p><u>Looser interaction:</u> I interact more in the summer when they</p>
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<p>3<sup>rd</sup> Influence of Gratifications from Fan Pages on 'Entechno' Concert Attendance</p>	<p>a. Gratifications of informative content</p> <p>b. Gratifications of entertaining content</p>	<p>upload information for the concerts</p> <p><u>Type of Informative content:</u> 'I remember it was the photo of an artist and had the dates of his concerts in the description'.</p> <p><u>Gratifications after seeing the content:</u> 'Initially I was motivated by the information I saw and then I felt an impatience to see him live again'.</p> <p><u>Type of entertaining content:</u> 'I remember seeing specific posts about Miltos Paschalidis at some point, where they had uploaded some photos from his live performance in Thessaloniki, and I really liked the atmosphere. So, I searched for something similar in Athens, booked the tickets, and ended up going.'</p> <p><u>Gratifications after seeing the content:</u> When I saw this video I felt an urge to go and experience this again (...). So</p>
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		<p>the course of my emotions was marked by the sweet jealousy that you say “Oh, I want to see him again and to relive this experience”</p>
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