

CHAPTER I

INTRODUCTION

1.1 Research Background

Fan culture refers to the actions and group social interactions of supporters of particular media figures or celebrities (Hills, 2002). Fans actively participate in the fandom of their choice and demonstrate intense loyalty and emotional engagement, which helps to create a rich and growing fan culture. Fan culture has evolved to a more active participation which is called participatory culture. Participatory culture depicts a cultural environment in which fans are able to participate actively in media content creation and distribution. Instead of being passive consumers, fans become active producers, remixers, and content curators (Jenkins, 2006).

The initial use of the term participatory culture to refer to fandom relied on an unconsciously blurred distinction between forms of cultural production and forms of social exchange; fans perceived fandom to be an informal "community" defined by notions of equality, reciprocity, sociality, and diversity. The fans had a clear and widely shared understanding of what they were doing and how their creation and distribution of media content contributed to their collective well-being. As potentially meaningful forms of participation, there are strong links between interpretation, production, curation, and circulation. Participatory culture is defined broadly as a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some form of informal mentorship in which what the most experienced know is passed on to novices. A participatory culture is also one in which

members believe their contributions matter and have some level of social connection with one another, at the very least caring what others think about what they have created (Jenkins, Ito, & boyd, 2016).

A wider range of values associated with network culture, such as openness and transparency, are also part of participatory culture, which reorients control and upsets power structures. However, democracy and diversity are two fundamental ideas that Jenkins claims are linked to the worth of participatory culture. Intriguingly, a participatory and networked culture is pushing us to address these connections between individual and collective agencies. Concepts that see the individual and the collective as inseparable, such as network intelligence and hive mind, are forcing people from different cultural backgrounds to grapple with them. Anybody could come to the table and be treated equally, so everyone would need to have equal power and agency. Participatory culture requires us to go beyond a focus on individualized personal expression; it is about an ethos of "doing it together" in addition to "doing it yourself.". Instead of aiming to create a specific state of society, the goal is to work together on an ambitious project to continuously challenge and increase opportunities for meaningful participation (Jenkins, Ito, & boyd, 2016).

Boyd (2016) asserted that genuine participation necessitates a variety of characteristics, including agency, the capacity to comprehend social contexts sufficiently to engage in constructive engagement, the skills to contribute effectively, connections with others to help build an audience, emotional resilience to handle critical feedback, and sufficient social standing

to speak without fear of retaliation. All cultures are, according to Jenkins (2016), participatory in some way, but the more hierarchical a culture is, the less participatory it becomes.

Both a descriptive and an aspirational model can and have been used to describe participatory culture. As a descriptive model, it identifies a set of practices that have focused on accessible and group-based ways of producing and exchanging cultural products. As a model for aspiration, it embodies ideals for how these social practices can support education, empowerment, participation in civic life, and capacity-building. Within the corporately maintained structures of Web 2.0 platforms, participation in participatory culture is about people finding voice, agency, and collective intelligence. People are involved, along with a set of customs based on accepted standards and principles.

The concept of "prosumption," developed by Campbell (2005) could describe one of the essential characteristics of participatory culture. Prosumption concept denotes the concurrent producing and consumption of media output by fans. Along with actively consuming media, fans also actively create and share their own original works of art. Through this prosumption process, fans may strengthen their social capital within the fandom and contribute to the cultural economy of their fandom.

Participatory elements are also present in mainstream cultures. Take the entertainment and music industries, where examples include X-Factor and their former contestant, One Direction. As long

as One Direction continues to compete on X-Factor, fandoms that have developed around immensely popular commercial media content, like that of X-Factor, have a voting system (Jenkins, Ito, & boyd, 2016) for the contestants the audience wants to see. The audience expanded and created a fanbase to support One Direction in their bid to win X-Factor by creating fan accounts, creating artwork, and other activities. According to Jenkins (2016), mainstream media are adopting participatory practices more frequently in an effort to better manage their target audiences. The space for other, less mainstream interests cannot be cut off for participatory culture to remain truly participatory, regardless of how strongly it is drawn towards mainstream practices.

The beginning of the Web 2.0 era saw the emergence of participatory culture. Jenkins claims that many initial criticisms of Web 2.0 assume that both Web 2.0 and participatory culture are the same thing when in reality they are very different. Web 2.0 initially embraced these types of grassroots communities, providing some new opportunities that have made it easier for groups to produce and share media with one another. The early explanation of Web 2.0 implies a straightforward and transparent alignment of producer and consumer interests. The emphasis on participation in participatory culture—which refers to characteristics of the culture where groups make decisions both collectively and individually that affect their shared experiences—is something that cannot be equalized between Web 2.0 and participatory culture. We engage in something, either individually or collectively, and interact with it. Many uses of the term that are technology-focused define participation with a platform or website implicitly rather than with a common practice or culture. Web 2.0 technologies, on the other hand, can help participatory communities maintain social connections or share their cultural creations with one another.

Social media and other new technology have made it simpler to access a fandom's long-standing fan practices. The number of people who could engage in fandom was significantly increased by digital media. Social media is designed to enable interactivity whereas what they post might contribute to a larger process of deliberation and participation within the community (Jenkins, Ito, & boyd, 2016).

Fans demonstrate their devotion as well as backing for their beloved object through various participatory behaviors, including writing fan fiction, creating fan art, cosplaying, and engaging in online conversations. Through their active involvement in shaping the cultural aspects related to their chosen fandom, fans establish their identity as a group and have a say in how their preferred object is understood and interpreted. The interaction between fans and the object they admire is also greatly influenced by the participatory culture. Fans have the chance to connect with producers, performers, and artists directly through social media platforms, offering suggestions, expressing gratitude, and influencing the creative process. A more inclusive and participatory media environment is made possible by this engagement, which encourages a sense of co-creation and collaboration among followers (DeMeo, 2016).

In simple terms, participatory culture influences how fans engage with and contribute to the objects that they love. Participatory culture enabling fans to become producers. Social media platforms have facilitated fans' connections, sharing, and co-creation within their preferred fandom, reinforcing this participatory behavior. The connection between fans, objects, and

content creators is continuously being redefined through participatory culture, creating a more inclusive and collaborative media environment.

One of the bands exploring the participatory culture in music, Arctic Monkeys, is known for blending genres to allow their music to feature distinctive melodies, sharp lyrics, and energetic performances. As a member of the UK-based band Bring Me The Horizon, Oli Sykes, who happened to attend the same school as Alex Turner, described Arctic Monkeys' live show as cool and understated (Skinner, 2022).

Over the years, the band has released several successful albums, and "AM" the album that has published in 2013 is one of their biggest steppingstones as it was on that album that they experimented with combining the R&B and rock genres thereby expanding their audience. Their songs often touch on themes of youth culture, nightlife, relationships, and social commentary. The band's artistic growth and experimentation throughout their career has solidified their position as one of the most prominent and respected bands of rock genre in their generation (Taylor, 2022), shown by the several world music awards they have won such as the BRIT Awards and GAFFA Awards.

According to Mark Fisher, a cultural theorist, the band has been the object of discussion in relation to the hauntology concept and Fisher's depiction of the "lost future" from modernity. For Fisher, Arctic Monkeys airbrushed cultural time and pulled back rock's endless and timeless

return (Quietus, 2013). The concept of hauntology in music itself refers to artists whose works are inspired by styles or musical samples of the past to awaken emotions of nostalgia and melancholy over the shadow of an uncertain future. This concept invites us to reflect on how the past can influence the present and shape the future (Fisher, 2012). Arctic Monkeys has one example related to this concept, "I Bet That You Look Good On The Dancefloor" the song that was released in 2005 which has this kind of lyrics "Dancing to electro-pop like a robot from 1984". Where the song was popularized in 2005 and at the same time they are also talking about the past, namely 1984, as if inviting the listeners to feel nostalgic but also imagining that we will bring that past to the future.

Arctic Monkeys entered the music industry by playing in a pub in Sheffield, England and after several shows, a friend of the band burned demo CDs of their music and distributed them free of charge to the audience at one event. One time in their show at Sheffield Forum, the band's frontman and vocalist, Alex Turner had forgotten some of their song lyrics, however the audience helped Turner to complete his lyrics. At first, the band was baffled, however, the demos they'd been handing out at shows had spread like wildfire (Tancer, 2009). The band admitted that they didn't even know how to upload their songs to the internet, they claimed that it was all fan-driven initiatives where they just send the song files to each other, and they aren't bothered anyway because they never intended to make money from the song. From the band's standpoint, giving those demos for free was a better way for people to hear them so it made the gigs better knowing that people knew the words and came and sang along (NPR, 2006).

Arctic Monkeys were one of the first bands to benefit from social media because their fans unwittingly created a new music distribution phenomenon at the time when they massively began uploading tracks from their demo CDs to internet file-sharing sites for the world to hear. This was at the epicentre of web 2.0, which was premised on the idea that consumers generate the media. This participatory culture allowed Arctic Monkeys to reach a much wider audience than they would have otherwise, and it also helped to create a strong sense of community among their fans. The band's early success was due in large part to the enthusiasm of their fans, who shared their music with each other and helped to spread the word about the band. To further promote their music, they continued to record demo songs which were distributed to become albums, eventually gaining widespread popularity and critical acclaim "Whatever People Say I Am, That's What I'm Not" as their debut album in 2006, which at the time was the United Kingdom chart's fastest-selling album for a debut (Tancer, 2009).

The emergence of social media platforms has revolutionized fan culture and intensified participatory culture. Platforms like Instagram, Twitter and Tumblr have become key spaces for fan engagement, interaction and content creation. Fans use the platform to connect with fellow fans, share fan-made work, and participate in discussions and debates around their chosen fandom. Social media has facilitated the formation of a global fan community, allowing fans from various backgrounds to come together and share their passion.

The rise of social media and its use in Indonesia, which continues to increase, has quite an impact, be it good or bad for its users. Based on datareportal.com, Indonesia has more than 167

million active users on social media and the most frequently used platform is WhatsApp, this is because Indonesians often use it to exchange private messages and group communications. However, WhatsApp is not suitable for carrying out participatory cultural activities compared to these other social media platforms because it does not encourage public engagement and collaborative content creation. Its secretive nature, limited visibility of posts outside of one's direct contact, and lack of features such as hashtags or public sharing make it less conducive to the openness of participatory culture. As a result, platforms like Instagram, which offer more public and interactive spaces continue to be the top choice for fans seeking active participation, content creation and collaboration within their respective fandoms.

Instagram is the second most used social media in Indonesia. As of April 2023, according to napoleoncat.com data, there were 109,331,200 people using Instagram in Indonesia, with 53.1% of users being women and the largest group of users of this platform being those aged 18-24 years with a total of 41,500,000 users.

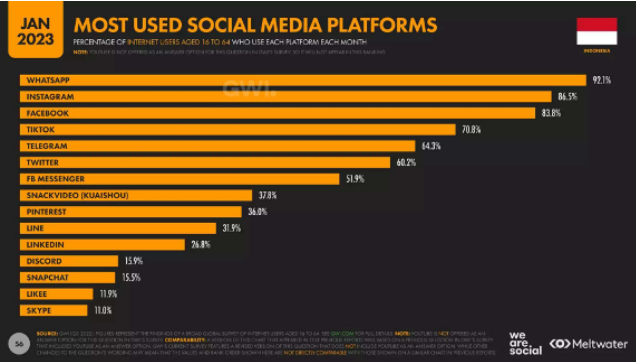


Image 1.1. 1 List of most used social media platforms as per January 2023 in Indonesia

Source: <https://datareportal.com/reports/digital-2023-indonesia>

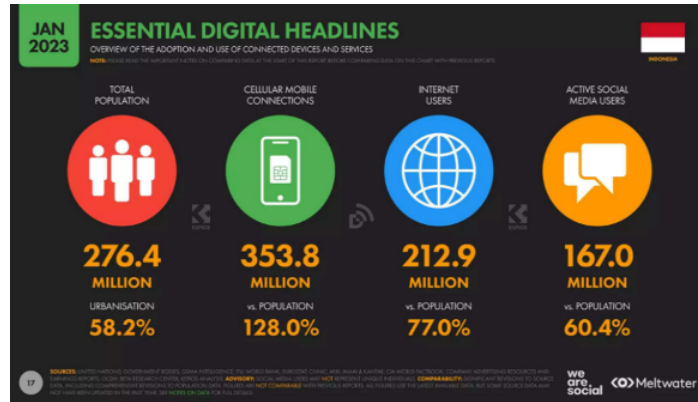


Image 1.1. 2 Overview of Indonesia’s population who active social media users as per January 2023

Source: <https://datareportal.com/reports/digital-2023-indonesia>

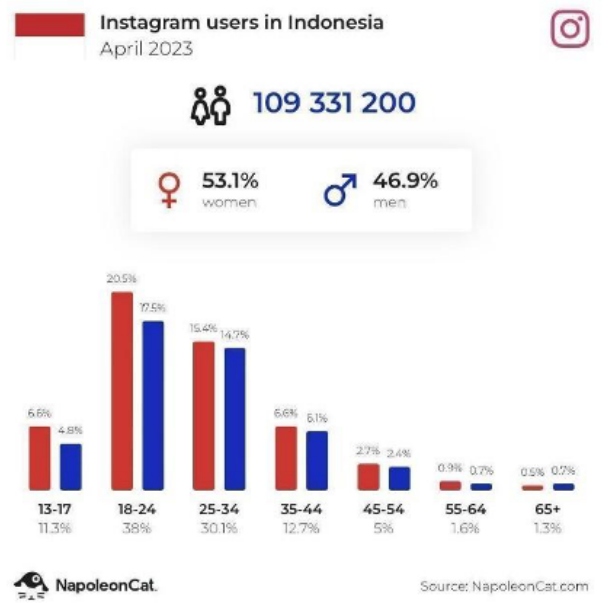


Image 1.1. 3 Instagram user in Indonesia

Source: <https://napoleoncat.com/stats/instagram-users-in-indonesia/2023/04/>

In Indonesia, Arctic Monkeys began to be known to a wider audience when the album "AM" was released. At that time people not only heard the songs, but they also even imitated the fashion style of Alex Turner, the frontman of the band. After that, people started hearing the band's earlier songs. The band first had a fanbase in Indonesia located in Bandung, Jakarta and Bali. Due to the band's hype that has entered, the fanbase in several cities has integrated itself into one, namely Arctic Monkeys Indonesia which is now very active through the Instagram social media platform with the username @arcticmonkeysindonesia with 17.7 thousand followers. The fan community frequently organizes gatherings where fans can connect with each other, organize tribute gigs called "Sounds of Arctic Monkeys," also create and sell their own merchandise. The impact of Arctic Monkeys extends beyond just their music, reaching Indonesian musicians like Reality Club and Hindia, who view Arctic Monkeys as having a distinctive and unparalleled sound, along with beautifully crafted song lyrics (Indra, 2023).

The Arctic Monkeys Indonesia Instagram account is an example of the participatory culture within the Arctic Monkeys fan community. Fans enthusiastically contribute by creating and sharing a variety of content, including artwork and personal reflections related to the band. The account's feed becomes a canvas for diverse forms of expression and showcases the creative output of the fan base. This collective contribution to the Arctic Monkeys narrative is a testament to the vibrant participatory culture cultivated on Instagram.



Image 1.1. 4 Instagram fanbase page of Arctic Monkeys Indonesia

Source: [instagram.com/arcticmonkeysindonesia](https://www.instagram.com/arcticmonkeysindonesia)



Image 1.1. 5 Instagram page for Tribute Gigs event made by Arctic Monkeys Indonesia fanbase.

Source: [instagram.com/soundsforam](https://www.instagram.com/soundsforam)

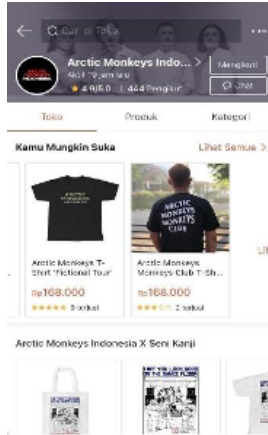


Image 1.1. 6 E-commerce page for selling merchandise made by Arctic Monkeys Indonesia fanbase.

Source: <https://shp.ee/edrrsj6>

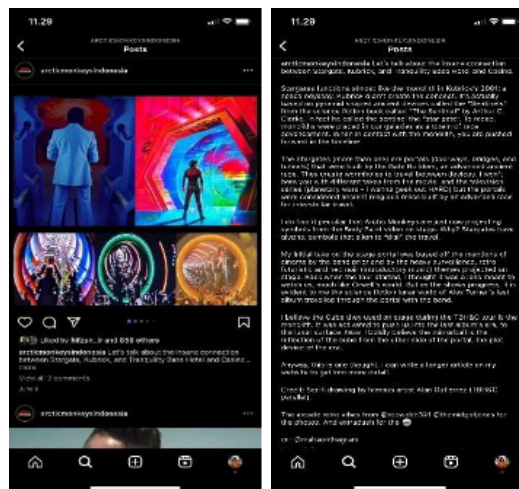


Image 1.1. 7 Instagram Account @arcticmonkeysindonesia reposts fan's analysis regarding correlation between show concept and Arctic Monkeys' album.

Source:

www.instagram.com/p/CtOln5Ty7yd/?utm_source=ig_web_copy_link&igshid=MzRIODBiNWF

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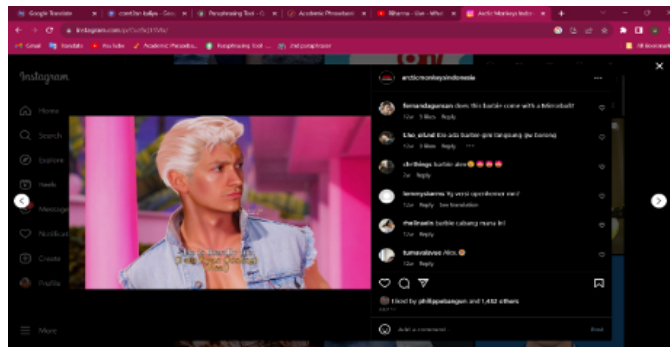


Image 1.1. 8 Instagram Account @arcticmonkeyindonesia repost fan-made-recreate content.

Source:

https://www.instagram.com/p/CuzBcj1SVlx/?utm_source=ig_web_copy_link&igshid=MzRIOD

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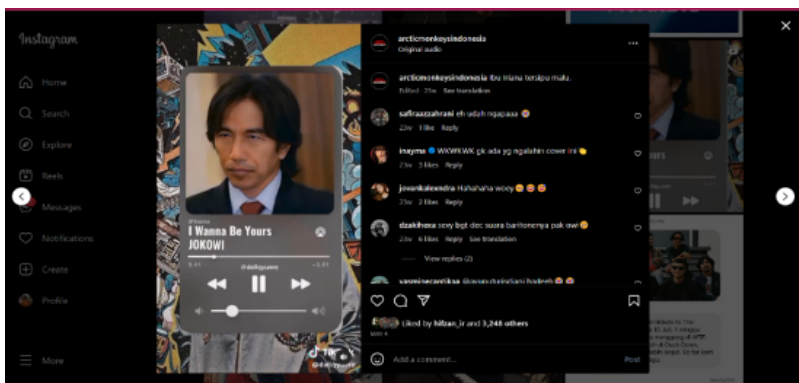


Image 1.1. 9 Instagram Account @arcticmonkeyindonesia repost fan-made-recreate content.

Source:

https://www.instagram.com/reel/Crz4u4msFvZ/?utm_source=ig_web_copy_link&igshid=MzRI

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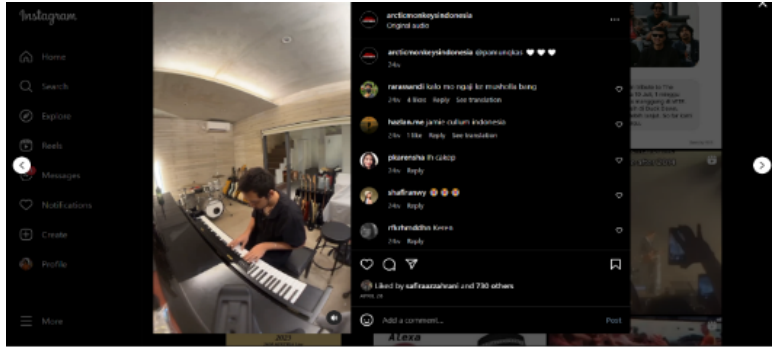


Image 1.1. 10 Instagram Account @arcticmonkeysindonesia repost Arctic Monkeys’ song cover by Indonesian singer, Pamungkas.

Source:

https://www.instagram.com/reel/CrjHonKPIOQ/?utm_source=ig_web_copy_link&igshid=MzRI

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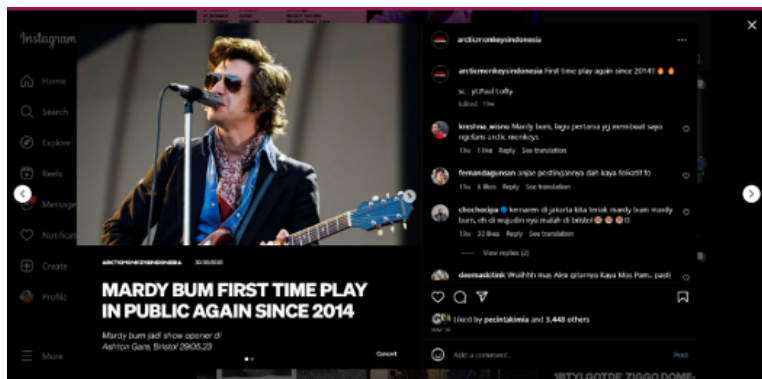


Image 1.1. 11 Instagram Account @arcticmonkeysindonesia posting news from the band.

Source:

https://www.instagram.com/p/Cs2_hqxyGpq/?utm_source=ig_web_copy_link&igshid=MzRI

BiNWFIZA==

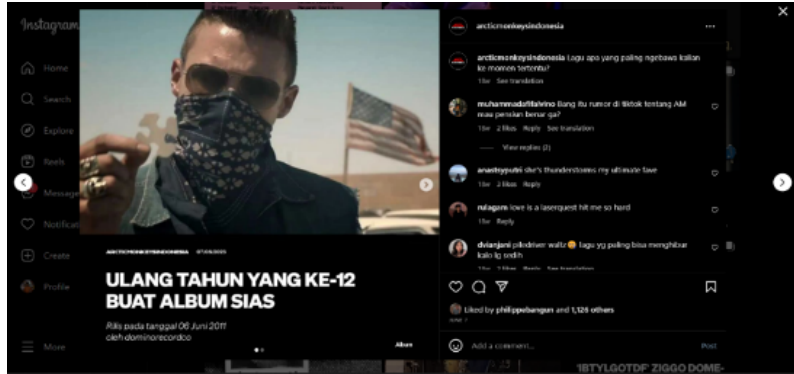


Image 1.1. 12 Instagram Account @arcticmonkeysidonesia posting news from the band.

Source:

https://www.instagram.com/p/CtL0PR_ScD1/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFiZA==

Moreover, Arctic Monkeys fulfilled the long-awaited expectation by staging a highly anticipated concert in Indonesia in 2023, which became a significant milestone for both the band and their devoted Indonesian fanbase. The immediate sell-out of tickets attested to the immense enthusiasm surrounding the event. The concert served as a catalyst for increased fan involvement, with attendees sharing their experiences on social media platforms and fostering a sense of camaraderie among fans. In essence, the concert was a remarkable and unforgettable celebration of music that not only brought fans together but also elevated the band's prominence within the country. Arctic Monkeys and their team were impressed with the concert in Indonesia. They stated that the concert had the best dressing room, best crowd, and best hospitality of their Asia tour, and that the crowd flow was excellent. They had no complaints about the show (Arctic Monkeys Indonesia, 2023).

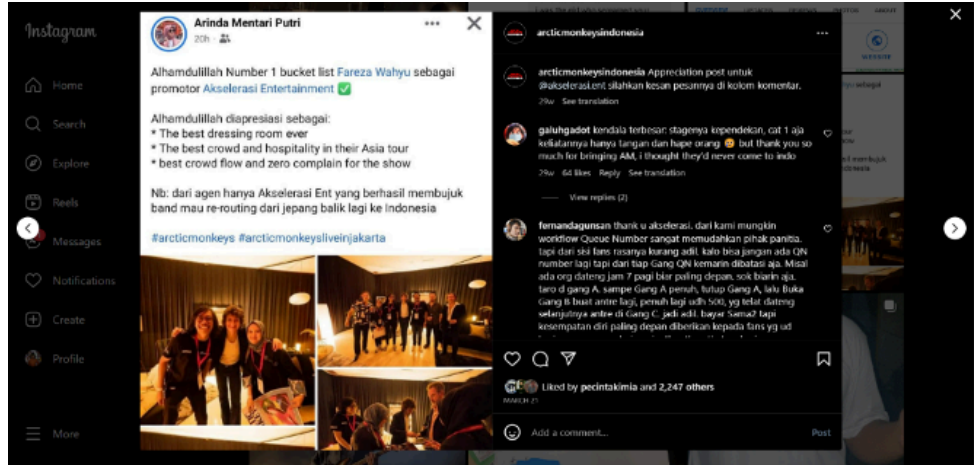


Image 1.1. 13 Instagram Account @arcticmonkeysendonesia repost the Indonesian promoter for Arctic Monkeys’ staff’s status regarding appreciation from the Arctic Monkeys

Source:

https://www.instagram.com/p/CqC3dA0OAhm/?utm_source=ig_web_copy_link&igshid=MzRI

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While initially established as a rock band, Arctic Monkeys have progressively expanded their musical horizons and ventured into various genres. Notwithstanding these transformations, their fan community has flourished and diversified, captivating followers spanning multiple generations and fostering a more diverse and segmented fan base. As a multi-genre band, they have broadened their allure beyond the realm of rock music. This evolution has enabled them to captivate a significantly wider audience while retaining a devoted and passionate fan base who value their musical versatility and creative spirit.

Arctic Monkeys has had an impact on the music landscape offering insight into the wider cultural implications of their music (Henderson, 2023), the dynamics of fan communities and the global acceptance of music (Grover, 2023). Despite their minimal presence on social media, not following anyone on the Instagram platform, and none of the band members themselves have social media accounts, Arctic Monkeys still have millions of followers specifically on that platform.

1.2 Formulation of The Problem

The issues discussed in this thesis revolve around the question of **how participatory culture continues to grow and survive, even in situations where direct involvement from band to fans is minimal**. Despite limited direct interaction between the band and their fans, there remains a lively and active participatory culture around Arctic Monkeys. This phenomenon raises interesting questions about the factors that sustain fan engagement, the role of intermediaries and fan-driven initiatives, and the importance of shared experiences and collective identity in fan communities. By examining the dynamics of participatory culture in the context of Arctic Monkeys, this research aims to break down the mechanisms by which participatory culture thrives, even without the band's direct involvement. The focus of this research is to uncover various forms of creative expression, and the community building that arises when fans find alternative ways for participation and self-expression.

1.3 Research Objectives

This research aims to:

1. Provide a comprehensive understanding of participatory culture within the context of Arctic Monkeys' fanbase on Instagram in Indonesia.
2. Explain how fans position themselves, continue to contribute, connect, and shape their fandom experience via social media Instagram, even without direct involvement with their object of interest.

1.4 Research Significance

1.4.1 Theoretical Significance

The aim of this study is to improve knowledge development on the participatory culture on the social media platform Instagram. It aspires to serve as a valuable reference for future studies in related areas, providing a solid foundation of data and insights.

1.4.2 Practical Significance

The intended outcomes of this research are to bring valuable insights and information about the ongoing development of a participatory culture. The findings can serve as evaluation material and offer additional perspectives for practitioners involved in this domain including small and independent recording labels and small-scale management in the music industry.

1.4.3 Social Significance

This research is expected to provide a new perspective for the independent musician community and the fan community on the phenomena that occur, specifically the resilience and adaptability of participatory culture.

1.5 Theoretical Framework

1.5.1 Research Paradigm

This research is grounded in the constructivist paradigm, which offers an appropriate framework to investigate the participatory culture of the Indonesian Instagram fan community of Arctic Monkeys. According to the constructionist perspective, people take the social world around them "for granted" and act as if it is natural, purposeful, and part of a fixed reality, which leads constructionists to define that social reality as people who actively construct meaning through social and personal processes through everyday social interactions. This paradigm aligns with the understanding that reality is seen as socially constructed and shaped by individual and collective interpretations (Neumann, 2014).

According to Lincoln and Guba (2000), Neumann (2000), and Schwandt (2007), the research acknowledges that social phenomena are the result of construction processes rather than predetermined by universal laws. It recognizes that each individual constructs their own subjective understanding of the world, influenced by social and cultural factors.

This research aligns with Creswell's (2003) principles for conducting constructivist research. It emphasizes the need to capture the social and cultural construction of reality through multiple interpretations and a comprehensive understanding. It aims to comprehend how individuals make sense of their everyday lives within their natural settings, paying close attention to the subjective meanings that are socially and historically conditioned.

This research will acknowledge the importance of life histories, life stories, and the cultural dynamics within communities. By exploring the interplay between individual experiences and the broader socio-cultural context, the research aims to provide a nuanced understanding of participatory culture within the Arctic Monkeys' fanbase on Instagram in Indonesia. The adoption of the constructivist paradigm allows this research to explore the multifaceted nature of participatory culture, highlighting the active construction of knowledge and the contextual factors that shape fan experiences.

1.5.2 State of The Art

The field of participatory culture and fan studies embodies a wide range of research conducted by scholars worldwide. These studies that are related to this research have provided valuable insights into participatory culture and the social media impact on fan engagement.

In the study by DeMeo (2016), titled “Fandom & Social Media Marketing: Looking at ‘Doctor Who’ Tumblr Engagement Through The Lens of Participatory Culture,” the

focus is on examining how social media engagement fosters participatory culture. DeMeo investigates the tactics employed by the “Doctor Who” Tumblr page to promote participatory culture and generate engagement among followers. DeMeo’s mixed-method research confirmed the anticipated tactics employed by the “Doctor Who” Tumblr page to promote participatory culture and generate engagement. The study found that the page primarily reblogged content from users, responded to fan content in clever ways, utilized familiar language and hashtags, and effectively employed liveblogging to encourage fan discussion. These findings illustrate the successful implementation of participatory culture strategies within the “Doctor Who” fandom, highlighting the effect of social media engagement on audience engagement and promotion of the show.

In the study conducted by Jenol and Pazil (2022) titled “K-Pop Participatory Culture Unleashing Talents Among Malaysian Youth,” they explore how participatory culture within the K-pop fandom enables individuals to express their talents. Jenol and Pazil’s research used qualitative methodology with purposive and snowball sampling techniques along with interviews. Their research revealed that being a fan of K-pop can be a means of self-expression and talent discovery. This finding demonstrates the transformative power of participatory culture within fan communities, where fans are not only consumers but active participants in expressing their creativity. This study shares similarities with this research as it acknowledges the transformative power of participatory culture in allowing fans to showcase their creativity and talent. Jenol and Pazil focus on the Malaysian K-pop fandom, emphasizing the ways in which fan culture serves as a platform for self-expression and talent development.

Bolin, Jiaying, and Jingkun's study (2021) on the "Transformation of Fan Culture Under the Influence of Social Media" provides a broader perspective on how social media has affected fan culture. The research they conduct delves into the changing roles of fans and their active influence on society as facilitated by the development of social media and technology. Utilized qualitative literature review methodology, the study revealed changing roles of fans and their active influence on society. The findings indicated that fan culture is also a form of participatory culture, which has been facilitated by the development of social media and technology. This suggests that social media platforms have provided fans with opportunities to actively engage with their favorite content and exert influence. Similarly, the research acknowledges the effect of social media for participatory culture of the Arctic Monkeys' fandom. Bolin et al. 's study reveals that fan culture is also a form of participatory culture, which has been facilitated by the development of social media platforms.

Based on several research above, it is clear that there are similarities in the findings across the studies. The existing research primarily focuses on examining specific aspects within fan communities. However, this research is taking a step further in terms of its scope. It distinguishes itself by concentrating specifically on the Arctic Monkeys' fandom in Indonesia and exploring the dynamics of participatory culture on the Instagram platform. It explores how social media platforms enable fan engagement and creative expression. Additionally, this research goes beyond previous studies by examining a

specific fan community on Instagram. It explores the impact of participatory culture, fandom, and Instagram usage on the community's development.

1.6 Theory

1.6.1 Participatory Culture

Henry Jenkins developed the idea of Participatory Cultures. This concept arises from the anticipation of a future where media participants, who were traditionally seen as mere consumers, are now rejecting passive roles. The advent of new media has enabled individuals to actively engage in producing, sharing, and understanding culture, shifting away from being controlled by capitalist structures (Jenkins, 2006).

The definitions of participatory culture by Jenkins (2009) are a culture which:

1. Has relatively low barriers to artistic expression and civic engagement
2. Has strong support for creating and sharing one's creations with others
3. Has some type of informal mentorship whereby what is known by the most experienced is passed along to novices
4. Members believe that their contributions matter.
5. Members feel some degree of social connection with one another (at the least they care what other people think about what they have created).

As the culture embraces and responds to the development of new media technologies that enable consumers to regularly archive, comment, own, circulate media information in powerful and new ways, participatory culture will thrive. Focusing on improving access to new technologies will only get us so far if we do not develop the skills and cultural knowledge required to effectively utilize these tools for our own objectives. Participation

is a phrase that is utilized to refer to creative processes, communal life, and democratic citizenship. Participatory culture switches the primary focus of literacy away from self-expression to participation for the community.

Participatory culture has been classified by Jenkins (2009) based on the different communication forms they encompass, such as:

1. Affiliations — that includes memberships, formal and informal, in online communities centered around various forms of media, such as Friendster, Facebook, message boards, metagaming, game clans, or MySpace).
2. Expressions — through producing new creative forms, such as digital sampling, skinning and modding, fan video making, fan fiction (writing, zines, mashups).
3. Collaborative Problem-solving — where people will be working together in teams, formal and informal, to complete tasks and develop new knowledge (such as through Wikipedia, alternative reality gaming, spoiling).
4. Circulations — Community will shape the flow of media (such as podcasting, blogging).

1.6.2 Social Identity Theory

The early work of Henri Tajfel, who developed Social Identity Theory, traditionally endeavoured to involve the cognitive grouping and gestalt phenomena to social groups. This theory is based on the premise that people can define themselves by the groups they belong to, and that these identities can help to protect and reinforce their sense of self.

Social Identity Theory revolves around the idea that individuals accumulate the values of a particular group, which then become integrated into their personal self-concept. This concept, as defined by Tajfel, encompasses an individual's awareness of their membership within a specific group, accompanied by the emotional and attitudinal associations attributed to it. These associations encompass a sense of engagement, concern, and pride that individuals experience as members of a given group (Tajfel in Abrams & Hogg, 1998). Expanding on this notion, Abrams & Hogg (1998) elaborate that social identity implies a feeling of inclusion (sense of belonging), a genuine concern for the welfare of the group (sense of caring), and a sense of pride derived from being associated with that collective. In essence, social identity theory underscores how individuals embrace group values and subsequently shape their self-perception, with a focus on the emotional and psychological dimensions that define such belonging.

Social identity of an individual determined by the community to which they perceive they belong, according to Tajfel and Turner (1979). Hence, someone will be encouraged to join groups that are intriguing and offer benefits to individuals who join. Furthermore, Tajfel and Turner believe that it will be difficult for people to maintain their good social identity. As a result, when their social identity becomes unsatisfying, individuals will seek for groups that are giving more positivity for themselves (Islam, 2014).

1.6.3 New Media Theory

In 1990, a book titled “The Second Media Age” by Mark Poster was published. This book heralded interactive technologies and network communications, which is, the Internet would transform society. In the 1980s, the notion of the Second Media Age initiated and transformed changes in media theory which are: (1) loosened the notion of media from the mass communication to a variety of media ranging from very broad to personal in scope; (2) the concept showed that there are new forms of media use that can range from personalized information and knowledge acquisition to interaction; (3) the concept led to media theory being relatively unknown in the 1960s and regaining popularity in the 1990s and beyond, where the power of the media in and of itself came back into focus, including a renewed interest in the characteristics of distribution and broadcast media.

It was stated that the first media age was characterized by: (1) centralized production; (2) one-way communication; (3) state control; (4) the reproduction of social stratification and inequality through media; (5) fragmented mass audiences; (6) the shaping of social consciousness. Meanwhile the second media age is characterized as: (1) decentralized, (2) two-way, (3) beyond state control, (4) democratizing, (5) promoting individual consciousness, (6) individually oriented. Essentially, the second media age emphasizes networks.

Two dominant views on the difference between the first media age, with its emphasis on broadcasting, and the second, with its emphasis on networks. The *social interaction approach* and the *social integration approach* are the two dominant perspectives. Seeing this research is referring to the tendency of participating collectively in and for a group

which can be related to networking, therefore, the researcher will choose the *social integration approach*.

In the social integration approach, media are characterized in terms of rituals that convey a sense of belonging. Based on this viewpoint, people no longer need to interact with others in person to feel included in a group. The traditional way of evaluating communication is changing, and face-to-face interaction is no longer the only way to connect with others. People now interact with the media itself, rather than with individuals. Media consumption has become a ritual with its own inherent meaning. People use new media together as a ritualistic routine to feel like they belong to something larger than themselves. As media becomes more habitual, it takes on broader values that extend beyond its own platform. This gives people the feeling of being part of a larger social community, and they connect with something beyond themselves (Littlejohn & Foss, 2011).

1.7 Conceptual Operationalization

1.7.1 Participatory Culture

Participatory culture involves the gathering of people who share a common interest or passion, forming a vibrant community that fosters collaboration and creativity and there are no experts or authorities. Instead, it operates as a social mode of production, where information and content are not treated as commodities to be sold, but rather as resources to be freely shared among community members. The motivation behind producing content within this participatory culture is not driven by financial gain, but rather by the

love for the subject matter and the desire to share the knowledge and connect with like-minded individuals. There is a vital element present in the content shared, something that individuals feel compelled to communicate and pass on within the community (Jenkins on Edutopia, 2013).

1.7.2 Fandom Identification

Fandom includes a group of fans who have a deeply felt connection and passionate interest in a particular object or subject. This community arises around the interest in something where the interest manifests as connection between their object of interest and the individuals (Reysen & Branscombe, 2010).

According to a social identity theoretical approach, individuals naturally seek to be a part of organizations that are favorably unique. These groups have specific values, norms, beliefs and attitudes that determine their unique identity and set them apart from other groups. The degree of psychological attachment to the group is called group identity. When an individual is closely connected to a group, their connection to the essence of the group becomes stronger. (Tajfel & Turner, 1979; Turner et al., 1987).

In relation to fans, fandom identification denotes the extent of the psychological connection to the fan community. Edwards et al., (2019) in their studies called “Meet the bronies: The psychology of adult My Little Pony fandom”, discovered that fandom identification predicted various behaviors such as watching reruns, attending meetups, concerts, producing fan-made content, engaging in discussions about the object of

interest's show, immersing themselves in the fandom, and showing empathy, which is a value promoted in the show's content.

1.7.3 Fan Community Building

Arctic Monkeys is a group consisting of four members who are actively engaged in the music realm and industry, operating as a band. Music is an excellent medium for exploring and comprehending the idea of community, as well as the part that each person serves in maintaining the community.

Several research have found music choices play a significant part in developing relationship including friendships with people who share comparable preferences (Boer et al., 2011); as a result, dedicated fans frequently find music that "reinforces and reflects aspects of their personalities, attitudes, and emotions" (Rentfrow, 2012). Individual fans are able to attend to meaningful concerns and have a feeling of connection to something bigger than themselves, in addition to benefiting from social interaction and building friendships.

People in the fan community may gain social and psychological benefits from meaningful involvement through the growth and maintenance of their identities, social connections, and possibilities for individual expression (Londale & North, 2009). Similar interests strengthen communities. Eventually, communities are spaces where people can acquire a sense of belonging socially and physically, platforms where they can form social bonds and have like-minded persons reflect essential elements of their identity throughout

moments of solidarity, communion, and a feeling of being a part of the group (Baumeister & Leavy, 1995).

1.8 Research Assumption

Engaging in collaborative content creation and sharing on social media platforms like Instagram, particularly those who contribute to expressing themselves creatively and sharing fan-generated content linked to Arctic Monkeys, are more likely to experience a deeper sense of community and belonging. This indicates that Instagram provides a favourable setting for cultivating a thriving participatory culture within the fan community. As outlined by Participatory Culture Theory, active involvement, collaborative content creation, creative expression, and content sharing play a key role in fostering a close-knit and resonant fan community, forming the essence of participatory culture (Jenkins, 2013).

The participatory culture thriving within the Arctic Monkeys' fandom on Instagram nurtures a profound sense of shared identity and collective experiences where as a result fans are more likely to be committed to the fandom and to continue participating in it for a long time, moreover, when fans' active engagement and contributions on Instagram are met with acknowledgement and validation from their fellow fans. The Social Identity Theory of Tajfel & Turner (1979) provides an explanation for this. It claims that individuals are motivated by the pursuit for positive social identity and recognition within their respective groups (Islam, 2014).

The utilization patterns of Instagram use are consistent with participatory culture concepts, including characteristics such as sharing, collaboration, and engagement. This means that Instagram can effectively serve as an instrument for growing and sustaining the Arctic Monkeys'

community in Indonesia. Primarily because according to New Media Theory, new media platforms can be used to create and sustain participatory cultures (Littlejohn & Foss, 2011).

1.9 Research Method

1.9.1 Research Type

This research utilizes a qualitative method that begins by defining a specific issue and exploring different types of people or social activities. It focuses on understanding "how" things happen and aims to explain why they occur. According to Neuman (2014) where the research delivers a detailed picture of a specific situation, social setting, or relationship are the characteristics of descriptive research. This research will describe participatory culture within the Arctic Monkeys' fan community through the Instagram account @arcticmonkeysindonesia. It will then describe how the followers of the account are able to maintain this participatory culture, which continues to grow even in situations where there is minimal direct involvement from the band to the fans.

Humans are born storytellers; we constantly tell stories. We provide meaning to our lives by telling stories. Story telling can come from any source and not only through books, poetry, films, or other works of art. Nowadays, people can tell stories in a variety of ways such as through their social media accounts. Narrative is an ordered explanation that claims to be a record of events. Narrative is a structured form where the story makes an explanation of how the world is (Barker, 2008). Prince (2003) further explains that "Narrative is the representation (as a product and process, object and act, structure and structuration) of one or more real or fictive events communicated by one, two or several

(more or less overt) narratees ". Another opinion that strengthens this opinion states that "A narrative is integral to the process of storytelling." (Casey, 2002) where narrative is a part that is completely connected and cannot be separated from the storytelling process. As in the social media content in this research on the @arcticmonkeysindonesia account, it has a hybrid format, namely using fiction and non-fiction forms, has narrative elements in it.

Narrative analysis, a fundamental component of qualitative research methodology, involves the interpretive analysis of textual, graphical, or audio/video data, aiming to uncover the intricate layers of meaning embedded within narratives. The spectrum of qualitative analysis spans from descriptive exploration to theory building, requiring researchers to anticipate analytic strategies even in the design and data collection phases. Narrative analysis, among established qualitative traditions like case study, ethnography, grounded theory, and phenomenology, treats stories not only as potential representations of events but as narrative events in themselves. Researchers employing narrative analysis delve into the form and content of narrative data, examining how these elements serve the storyteller and how the stories contribute to shaping ontologies and epistemologies (Mihas, 2023).

1.9.2 Research Site

This research will be carried out within Indonesia as the primary focus of this study revolves around the Arctic Monkeys' fandom in Indonesia.

1.9.3 Research Subject

The subject of this research will be the comment text from followers of @arcticmonkeysindonesia Instagram account.

1.9.4 Data Type and Resources

This research uses two types of data which are primary and secondary data.

- **Primary Data**

Primary data includes information in the form of content that meets specific criteria set by the researcher and is collected through observations via the Instagram account @arcticmonkeysindonesia, which serves as the initial source.

- **Secondary Data**

Secondary data is acquired from books, journals, and documents related to the issue being examined.

1.9.5 Data Collecting Technique

For this study, the chosen method of data collection involves observing the @arcticmonkeysindonesia Instagram account. The content that is curated will then be subjected to a textual analysis approach. The curation will include determining specific terms, hashtags or keywords related to the account and provide clear guidelines such as setting a certain period of time to know how many contents which are available to be analyzed. The primary data will be taken from the contents of @arcticmonkeysindonesia Instagram account, while the secondary data will be sourced from books, journals, and documents that address the issues at hand.

1.9.6 Data Analysis and Interpretation

From the perspective of Reader-Response Theory, the interaction between the reader and the text is central to the process of deriving meaning (Iser, 1978, 1980; Rosenblatt, 1978, 1985). In this framework, meaning is not solely inherent in the text itself but is actively constructed by the reader's subjective interpretation and personal experiences. Rosenblatt (1985) emphasizes that readers bring their own ideas, sensations, feelings, and images from past linguistic, literary, and life experiences, synthesizing them into a new understanding of the text. The reader plays an active role in engaging with the text, filling in gaps, and imaginatively bringing it to life. Additionally, the text serves as a stimulus for the reader's thoughts and guides their interpretation by determining which elements are relevant to the experience being created (Rosenblatt, 1985). This transactional process between the reader and the text results in mutual transformation, where each influences the other.

Reader-response theory originated in the 1960s and 1970s as a reaction to the dominant New Criticism approach, which focused solely on the text itself rather than considering the reader's response (Iser, 1978). Proponents of reader-response theory argue that by emphasizing the role of the reader in shaping meaning, this approach offers a more democratic and inclusive view of literature. Readers are encouraged to engage with the text in a personal and individual way, allowing their own experiences, emotions, and beliefs to shape their interpretation (Rosenblatt, 1985).

The theory emphasizes that the act of constructing meaning is a personal literary experience, with the reader playing a vital role in assigning meaning to the text (Padley, 2006). It highlights the reader's response to the text as a dynamic and transformative process, where multiple interpretations are not only allowed but also encouraged.

Rosenblatt's transactional theory of reading underscores the relationship between the reader and the text in constructing meaning. This approach views reading as a conversation with the text, where readers draw on their personal responses and experiences to engage with the text's content and themes (Rosenblatt, 1938, 1978).

At its core, reader-response theory emphasizes the importance of the reader's active engagement with the text and the role of subjective interpretation in shaping meaning. By considering the reader's perspective, educators can facilitate richer literary experiences and encourage students to develop critical thinking skills through personal engagement with texts (Roen & Karolides, 2005).

Reader Response Theory (RRT) within the context of the online fan community of the Arctic Monkeys in Indonesia. RRT emphasizes the active role of the reader in interpreting and constructing meaning from the band's music, lyrics, and visuals. Fans engage in individual interpretations, drawing from personal experiences and perspectives to derive unique meanings from the band's work. Additionally, fans participate in shared interpretations through discussions and debates, enriching the overall understanding of the band's work within the community.

1.9.6.1 Data Collection

Due to the variety of data collected through comment extraction of @arcticmonkeysindonesia's account on Instagram.

1.9.6.2. Data Analysis

The data will be analyzed using the Participatory Culture framework and employing Readers Response Theory. Reader Response Theory (RRT) serves as a fundamental framework for understanding how fans actively construct meaning from the Arctic Monkeys' music, lyrics, and visuals based on their individual experiences and perspectives. This aligns seamlessly with the concept of fan positioning, which recognizes the diverse ways fans engage with the band's work. The proposed five-level positioning framework is justified through core principles of RRT. Firstly, RRT emphasizes the subjectivity of interpretation, highlighting that fans develop their own positions towards the band based on their unique interpretations. Secondly, viewing fans as active participants who bring their backgrounds and experiences into their engagement, RRT provides insight into how these factors influence fan positioning, whether as casual listeners, hardcore fans, or music critics. By grounding the framework in RRT, it gains a theoretical foundation for explaining the motivations behind fan positioning and understanding the diverse perspectives within the fan community. Furthermore, RRT enables an exploration of the "why" behind fan positioning by considering interpretations, experiences, and social contexts. Additionally, the framework can accommodate the acknowledgment of multiple fan interpretations, ensuring that diverse perspectives are captured. It's essential to ensure clarity in defining each level of the framework and its correspondence to different fan interpretations and engagement styles. The analysis will be carried out using five level of framework as follows:

Level 1: Character Positioning within the Narrative

Analyze how the band is positioned within the narrative. Are they portrayed as idols, relatable artists, or cultural icons? How do fans' descriptions and interpretations contribute to this positioning?

Level 2a: Narrator's Positioning within the Interactive Context

Analyze how fans present themselves within the interactive space. Do they utilize humour, expertise, or emotional vulnerability to position themselves as dedicated followers, insightful interpreters, or passionate fans? How do these self-portraits contribute to the community's dynamics?

Level 2b: Narrator's Self-Positioning in Relation to Dominant Discourses

Analyze how fans' narratives align with or challenge broader fan discourse surrounding the Arctic Monkeys. Do they reinforce existing interpretations, offer new perspectives, or even critique the band's artistic choices?

Level 2c: Joint Interactional Engagement of All Participants

Analyze how fans' interactions contribute to the management of a broader fan community. Do they foster a sense of belonging, collaboration, and shared understanding? How do these interactions navigate potential conflicts and disagreements?

Level 3: Identity Construction and Broader Discourses

Analyze how fans utilize different "teller roles" within the narrative, such as experts, interpreters, or emotional connectors, to construct their online identities. How do these roles reflect their relationship with the Arctic Monkeys and the broader online community?

1.9.6.3. Conclusion Drawing

The final step in data collecting is drawing conclusions, which must come after data reduction and presentation of earlier data (Miles & Huberman, 1994). Furthermore, researchers can provide a clear outcome in this stage that can develop causal connections, hypotheses, or theories. This means that the conclusion will be supported by valid and consistent evidence, allowing the researcher to answer the problems that have been formulated. This conclusion must be well written and always verified in order for the conclusions to be more accurate.

1.9.7 Data Quality (Goodness Criteria)

Data quality is essential in research to ensure the validity of the findings. The quality of the data and the authenticity of the sources must be verified during the data checking process based on certain criteria. Verification must be done to ensure that the research is scientific, and that the data can be accounted for, therefore, data that has been obtained must also be tested to confirm its accuracy and reliability.

Researchers need to gain the validity of the findings. In qualitative research, Zhang & Wildemuth (2005) explained four criteria to test the validity of research data: credibility, transferability, dependability, and conformability.

1. Credibility

In qualitative research, validity and reliability are often used to describe credibility. Creswell and Miller (2000) propose 9 procedures to increase the credibility of qualitative research: triangulation, disconfirming evidence, research reflexivity, member checking, prolonged engagement in the field, collaboration, the audit trail, thick and rich description, and peer debriefing.

To increase the credibility of this research findings, the researcher will use triangulation in this study. Triangulation is the process of collecting and analyzing data using multiple methods. In order to guarantee that the information presented is consistent, triangulation can be used in qualitative research to collect data from various sources including interviews, observations and document analysis. Therefore, researchers can make use of multiple theories and methodologies to comprehend and resolve research questions.

2. Transferability

Transferability refers to the potential for research findings to be broadly implemented or serve as a benchmark within the selected sample. Researchers achieve this by providing comprehensive and organized reports of their research process, ensuring clarity for the reader. Moreover, these findings can be extended to other similar situations, phenomena, or characteristics of the subject matter.

3. Dependability

A dependability check is conducted to evaluate the accuracy of the entire research process. In this study, the researcher follows a systematic approach from the initiation to the conclusion of the findings under the guidance of a supervisor. The researcher also verifies the data to maintain its reliability and consistency. Additionally, to ensure that the

data are consistent with the research question, the researcher ensures that the data collection and analysis process is consistent with the results of data collection. The results obtained from the triangulation data are then checked and discussed with the thesis supervisor.

4. Conformability

This stage relates to the extent to which the characteristics of the data, as proposed by the researcher, can be verified by those who read or review the research findings. The determination of conformability stage is to assess the internal relationships between data analysis, results, interpretations, and recommendation. Resources that can be utilized for this purpose include field notes, memos, coding manuals, process notes, and similar items. Alternatively, for conformability to be achieved, researcher shares all data and also seeks comments, opinions, and suggestions from the thesis supervisor.