



The  
University  
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**An Ethnographic Analysis of the Night-Time Entertainment  
Market Economy of Limassol**

By:

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## Abstract

This paper contributes to the scholarly and practitioner understanding of entertainment marketing, management and consumption through an ethnographic study of an urban night-time entertainment economy. The inquiry sought to answer the research question: “In a night-time entertainment economy, what are the key issues in exchange relationships between entertainment venue producers and individual and collective consumers?”

The thesis reports on an ethnographic study of the entertainment night-time economy of Limassol (Cyprus) from a marketing and consumption point of view in order to answer the main research question of the study. This led to the development of five research objectives, namely: (1) To identify different types of music venues located in urban Limassol and their entertainment production approaches; (2) to identify and describe possible consumer groups, their shared values and consumption patterns; (3) to explore and understand the exchange relationships within and between artists, customers and venues; (4) to explore and understand issues related to consumption and production of night-time entertainment; (5) to evaluate and examine how tribal and entertainment marketing theories might be helpful in understanding the night-time entertainment economy.

The study drew on a range of literatures, including entertainment management, marketing and consumption; arts marketing; tribal marketing; and recent work on the night-time economy. The ethnographic approach to the inquiry was designed to provide a thick description of the night-time economy and thereby facilitate a holistic understanding of the exchange relationships in their operating context. The fieldwork lasted 18 months with data collection involving 30 mainly individual interviews with venue promoters, consumers and musicians and DJs, as well as photography, extensive participant observation, numerous informal conversations, as well as information-gathering on social media and web-sites. Two types of venues were clearly found to be operating in the study environment, and these differed considerably in their entertainment marketing strategies, one type more economically driven, the other more artistically driven. Their strategies were reflected in different approaches to pricing, target markets, door policies, and associated clientele. Entertainment venues and consumer group identification were found to be closely interlinked. Identification of consumer groups in a night-time entertainment environment was found to be relying upon the availability of venues.

Consumer groups were clearly seen to differ visually and could be divided into two types that reflected their venue consumption choices. One group of consumers were extensively labeled by consumers as one cohesive group entitled “High Class” and this group were associated with showing off, following trends, wealth, self-centrism, pretentiousness, closed-mindedness, and uncritical consumption of chart music. The other group of consumers were labeled as being open-minded and more sociable, with particular interests in music, the arts, live events and culture. Within this second group a range of sub-groups were identified, namely: Hippies, Rockers, Gays and Artists. The common motives behind consumers’ consumption of entertainment were also analysed and found to be strongly related to socialising, communication, and change of environment.

Issues related to production and consumption of night-time entertainment were also analysed and found to be strongly related with local authorities and a saturated market. Entertainment consumption choices of individuals were evidenced as being based on personal individual preferences rather than perceived group affiliation, while de-marginalisation of consumers was extensively found to be of great value to consumers. The study contributes to the entertainment management, marketing and consumption

literature by focusing attention on a geographically restricted space in order to assess current marketing theories and practices related to the subject. It is the first marketing ethnography of a night-time entertainment economy and provides a thick description of exchange relationships, thus enabling a more nuanced understanding of the phenomenon. It problematises the theoretical utility and practical application of the notion of tribal marketing in a specific locale and provides evidence of the influence of entertainment providers in shaping consumer behaviour.

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## **Statement of originality**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person, nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institute of higher learning.

I also declare that the intellectual content of this dissertation, including but not limited to the data gathered through original research, is the product of my own work, except where acknowledged.

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## **List of abbreviations**

CCCS - Centre of Contemporary Cultural Studies

CCT - Consumer Culture Theory

CSS - Cyprus Statistical Service

CTO - Cyprus Tourism Organisation

SIT - Social Identity Theory

SNS - Social Networking Sites



# 1 Introduction

## 1.1 Overview

This thesis forms an ethnographic study of the entertainment night-time economy of Limassol (Cyprus) from a marketing perspective. The study is based on recent work on entertainment marketing, management, and consumption, as well as on consumer tribal literature, and seeks to make a contribution to both entertainment marketing and tribal marketing. The fieldwork involved extensive data collection, including interviews, photography, participant observation and secondary research. Particular attention was paid to investigations on both sides of the exchange relationship: production and consumption.

The key aim of the research is to analyse the exchange relationships between venues, artists and consumers in order to provide understanding on the relationships in their operating context. Findings relate to theories of entertainment marketing, management, the night-time economy, tribal marketing and urban geography.

This research studies music venues and consumption using a fully qualitative ethnographic approach in the city of Limassol, Cyprus, of which the researcher is a native. The study uses theories of urban night-time entertainment consumption and tribal marketing as explored and theorised by academics such as Maffesoli (1996), Cova (1997) and Chatterton and Hollands (2013) in order to study patterns found in the location of the research related to the venues and their consumers. Academic literature on managing tribes by Canniford (2011) and Silva and Carnido (2012), and current issues in the urban entertainment industry (Chatterton and Hollands, 2013) also form the main theoretical background of the research, alongside with theories under the topic of subcultures. Gaps that exist between these theories including Maffesoli's tribes and Cova's tribal marketing are discussed.

By using theories of tribal marketing, consumption and entertainment marketing, the entertainment industry where communities of consumers are formed is examined coherently. By analysing both sides of the exchange relationship, production and consumption, current theories were critically examined and evaluated based on their practical adaptation, explanatory power and relevance to the night-time entertainment environment within the confines of this study.

Visual data and artifacts from the field, secondary data derived during fieldwork, interviews with customers, managers and musicians, participant observation data and academic theories form the pool of data used in the study.

Can tribes practically exist outside the brand environment found in Cova's theories? Can they be used to create carefully strategic marketing planning for entertainment offerings, or are they just modern marketing philosophy? How do customers connect with each other in reality? What are the managerial implications of these theories in the night-time entertainment environment; and what aspects of this environment are important for successful production of night-time entertainment offerings? These are only some questions of which answers will not only deeper understanding of consumer behaviour and marketing theories but also offer new production and marketing tools for industry professionals.

This study discusses and analyses theories based not only on their scholarly contribution but also on their practical application and relevance to the entertainment industry. It aims to academically inform business strategies whilst also practically informing implemented theories. Only then the two worlds of academia and business can sync and co-develop. This study calls for a reconsideration of current strategies

and a more 'organic' development of these in relation to their market and consumers. It also argues that issues related to consumer behaviour and marketing should be framed in order to analyse tribal related theories.

The study does not concern itself with the analysis of the production and consumption environment through the lenses of psychology, anthropology, tourism, musicology or ethnomusicology. Due to the study's interest in investigating how local communities interrelate around the night economy, any non-local residents and individuals with no personal relations to indigenous Cypriots living locally are excluded from this study. Online communities were also excluded from this study. In addition, this inquiry is conducted from a marketing point of view and to that extent it differs from studies of music "scenes" (e.g. Ryan, 2010).

Due to time restrictions, the working hours of performing musicians, the hours during which services in bars and nightclubs are at peak, and the interest of the thesis in the local communities, research was restricted to bar and nightclub venues. Inclusion of daytime venues such as coffee shops and hotels would render the completion of this research impossible in the available time frame and would also reduce the degree to which local consumers and their relationships with venues and other consumers are analysed due to the inclusion of tourists who do not attend the same spaces or foster long term relationships with venues, musicians and producers.

## **1.2 Motivation**

The need for further research on the topics of tribal marketing and the entertainment industry was conceived before the start of this research and during the researcher's own participation in the rituals of consumption and entertainment provision for others in his role as a musician. The sudden increase of venues in Limassol in recent years, along with the perceived creation of heterogeneous consumer communities around them sparked the interest of the researcher on the topic. Professional and personal connections with individuals in the environment offered even more insights in the vast possibilities and complications this new, changed environment offered.

This environment in Limassol in combination with the under-studied topics of entertainment and tribal marketing, musicscapes and urban geography formed a research based on the interests of the researcher and the current needs of the study environment. Academically trained on the topics of Entertainment Management and professionally related to the venues under study as an active musician and consumer from Cyprus, the researcher's interest on the topic of night-time entertainment is genuine and his motivations are not self-imposed.

The academic, professional and native knowledge and experiences of the researcher allowed the study to be successfully completed in a timely manner, as they offered great connections with the field and knowledge of the community, environment, language and culture under study. A brief introduction on the study environment follows.

## **1.3 Entertainment and Cyprus**

The economy of the island has been serviced-based since 1974 and relies mainly on tourism and financial services (IBP, 2013). The entertainment industry of Cyprus covers a wide range of business including restaurants, coffee shops, bars, clubs, hotels and water parks. Limassol is the second largest city in the island and its historical centre has been recently restored and is evidenced in this study to be the main factor that contributed to the sudden increase of bars and clubs in the area. The numbers of urban residents in Cyprus aged 20-29, who were preliminary perceived and later evidenced as the most frequent venue attendees, form the 1/6<sup>th</sup> of the total

population of the island (142,967/856,960) (CSS, 2013).

The entertainment environment that has flourished in Limassol in recent years is a very unique and rare sight to be studied for a number of reasons. Firstly, it exists on a small island and in a geographically limited space, which can be studied sufficiently by a single researcher in a small amount of time. The clientele of these venues is almost completely composed by local customers of 20 to 30 years of age who perceivably create small communities around venues that can vary greatly. These factors offered a great basis for the design of this research, which consists of two main topics: entertainment marketing and tribal marketing.

#### **1.4 Research question, aim and objectives**

The research was initially designed in order to advise *how professionals can develop entertainment production and marketing strategies based on Generation Y consumers* by utilizing and assessing theories found under the topics of tribal marketing and social groups within the native culture of the researcher. This question was formed based on preliminary observation of the culture by the researcher himself, his native knowledge of the environment under study, and stated theories.

During the early stages of fieldwork and after deeper literature analysis, it was understood that an amendment to the central question was required. More specifically, the element of Generation Y should be dismissed due to the conflict between its properties characterised by homogeneity and the properties of theories used which guided the design of the research and are characterised by heterogeneity. In addition, Generation Y is a term with no internationally accepted definition in the academic literature. Age restriction would also bear limitations to the reflexivity of the research. Based on the above, main question of this research is:

*“In a night-time entertainment economy, what are the key issues in exchange relationships between entertainment venue producers and individual and collective consumers?”*

This amendment has not generated any difficulties to the study that needed to be encountered, nor required major changes to be made to the design of the research, other than the exclusion of age related quotas designed during the preparation stages of the research.

The following research objectives were constructed in order to answer the main research question of the study most effectively while also considering time constraints and resources.

1. To identify different types of music venues located in urban Limassol and their entertainment production approaches.
2. To identify and describe possible consumer groups, their shared values and consumption patterns.
3. To explore and understand the exchange relationships within and between artists, customers and venues.
4. To explore and understand issues related to consumption and production of night-time entertainment.
5. To evaluate and examine tribal and entertainment theories based on the environment under study.

In order to achieve those objectives, the literature review chapter that follows was designed based on the literary needs of the study.

## 1.5 Contribution

This study aims to contribute to scholarly knowledge by analysing theories related to tribal marketing, urban night-time economy, entertainment marketing and management, and consumers in a geographically limited entertainment industry using qualitative ethnographic methods of research. The basis of the study was formed upon the studies and publishings of Maffesoli and Cova on tribal marketing, and Chatterton and Hollands' *Urban Nightscapes* (2003), expands upon their limitations, connections and generalisability, and examines how their theories apply in a different and original entertainment environment.

Existing academic material on tribal marketing inform theoretically on the ways people form communities of shared values around certain ideologies or brands and certain activities, but little is known if these theories can be practically applied in marketing strategies, as most tribal related academic material are purely theoretical and lack empirical evidence. Moreover, the majority of these existing studies relate to tribal marketing with little, if any, connection with the entertainment industry, music and experiential marketing; topics which this study engages with. There is also lack of academically informed strategies around the production, management and marketing of entertainment products and services and also large gaps between seemingly related theories that can be used in complimentary conjunction with each other. Studies that investigate the exchange relationships within and between consumers, producers and musicians are extensively limited, the gaps and limitations of tribal marketing theories have not been sufficiently discussed, and the possible advantages of these theories to the urban night-time environment have not been studied sufficiently through empirical researches.

This study argues that there is no reason in having a theory of consumer tribes that is not grounded in a specific historical and market context. By attempting to answer the research question based on the set objectives, this study aims to contribute not only to the evaluation of entertainment and tribal marketing and its adaptability to the entertainment environment, but also offer valuable information on the ways theories can (or can't) possibly be used in the marketing and management of entertainment in the *night-time entertainment economy*; a sector which is arguably one of the largest and least studied in the academic marketing environment.

The researcher's own background and the geographical location of the research offer this study a great value of originality as no other related studies looking into the application of entertainment and tribal marketing in the night-time entertainment sector are currently known.

## 1.6 Thesis outline

The structure of this thesis follows a logical train of thought in order to guide the reader smoothly, from conception to findings, results, conclusion, and possible future studies. The research question and objectives stated are important to be understood clearly at the very early stages of the thesis, as they are the basis on which the research was designed and completed.

The literature review that follows offers insights in the theories and academic material used in the research, which are considered important. Topics covered include tribal and entertainment marketing, subcultural theory, the urban nightscape, consumption of music and space, issues in entertainment marketing, and visual culture.

The methods chapter explains in detail the way in which the study was formed and completed by discussing academic material from the fields of qualitative research and ethnography. Data collection methods including sampling, participant observation, interviews, visual and secondary data, and data management and analysis are



discussed in detail.

In the data analysis chapter, production and consumption of entertainment in Limassol are analysed in an organised manner that seeks to directly answer the question and complete the objectives of this study. Production and consumption of entertainment, and the entertainment environment in which producers, consumers and artists operate are analysed in detail, in a way that emically presents the findings of this study.

The discussion chapter aims to etically reflect on the main findings of this study regarding the research question and objectives related to entertainment consumption and production. Methods used and theories are reflected upon based on their capacity to achieve those objectives. Original contribution of the study is discussed alongside its limitations and areas that could benefit from possible future research.

The conclusions and recommendations chapter acts as a quick overview of the purpose of the research, its findings, contributions, and limitations. Based on the findings and reflections, recommendations are made regarding (a) discovered opportunities of developing new knowledge for forthcoming studies and (b) practical recommendations for venues.

## 1.7 Timetable

The following timetable briefly presents the stages that were followed for the completion of the research.

**Table 1 - Research Timetable**

<b>Timetable</b>	
<b>Research proposal and upgrade</b>	October 2011 - August 2012
<b>Upgrade to PhD</b>	August 2012
<b>Fieldwork</b>	August 2012 - January 2014
<b>Translation and transcription of interviews</b>	July 2013 - June 2014
<b>Data analysis, reading and writing</b>	June 2014 - October 2015
<b>Submission of thesis</b>	October 2015

## 2 Literature Review

### 2.1 Overview

This research forms its theoretical background using theories found under the topics of ethnography, marketing, consumption and entertainment. Important subjects discussed and analysed include tribal marketing theories and the night-time entertainment environment, alongside consumption practices found within it.

The main objective of the study is to expand the academic knowledge associated with the interdisciplinary field of entertainment marketing and the exchange relationship in its regulatory/economic context by utilising current theories and literature related to the night-time environment and economy, and entertainment marketing, production and consumption.

The notions of tribalism in the social (Maffesoli, 1996) and the market environments (Cova et. al, 2007) have also been useful in understanding consumer behaviour from a collective subject perspective (Askegaard and Linnet, 2011); a perspective that frequently characterises the field of entertainment consumption in a multitude of occurrences such as festivals, events and other gatherings. Adaptation of such theories to an original research environment that differentiates culturally, geographically and methodologically allowed the production of original data.

In order to answer the main research question, the author turned to a range of literatures that offered insights based on previous empirical and conceptual work. These included: the entertainment environment and related night-time economy, urban, social, cultural, online and offline spaces, public bodies, consumer tribes and tribal and subcultural literature including symbolic consumption, entertainment, music and arts marketing; music consumption, performance and audience, and visual culture; all of which are discussed under the following topics found in the following chapters:

**Entertainment environment:** Analysing literature related to entertainment marketing allowed for understanding the extent to which the topic has been studied, the limitations of current knowledge, and opportunities of improvement through the use of marketing theories. Entertainment marketing resources include theories and studies from the topics of entertainment, music, arts and experiential marketing. Due to the strong relation of the study environment with the night-time economy, the characteristics of the latter and its effect on the entertainment and urban environment are also discussed.

**Visual culture:** As this study relies heavily on the use of participant observation which also incorporates collection and analysis of photographic data, visual culture is an important topic that needed to be discussed and understood sufficiently. Within the topic of visual culture, subcultural style, advertisement, and social meaning are discussed.

**Marketing and Consumer Culture Theory:** As this study evidently relates itself to entertainment and cultural marketing through the application of tribal marketing theories, history, current theories and discussions related around the field of Consumer Culture Theory (CCT) in which the vast majority tribal and subcultural theorists are situated (Arnould and Thompson, 2005) are discussed.

**Tribal marketing and consumer communities:** Tribal marketing and studies related to community formation through consumption offer the basic principle on which this study is based upon. These theories are concerned with studying the shared values and links between consumers. Critical analysis and discussion of current academic

material around tribes explain the limitations of current theories, but also their potential value when these are applied. Complimentary theories from the world of subcultures are also evaluated in the study as those too are considered as social groups. Limitations of current theories regarding the two topics of tribes and subcultures are discussed, including works of the Chicago school, Centre of Contemporary Cultural Studies (CCCS), Consumer Culture Theory (CCT), Sarah Thornton, Dick Hebdige, Bernard Cova and others.

**Consumption:** Theories related to consumption are included in the study and act as complimentary theoretical sources which are used through the study in order to offer a more holistic and informed knowledge on the subject of community formation and mass consumption. Types of consumption discussed in the research include arts, music and product consumption, collective consumption, tribal and subcultural consumption, symbolic consumption, and consumption of online and offline spaces.

Other topics, concepts and notions such as tourism and theories from the field of psychology are not discussed or used in the study as these do not lie in the interests of the research. As already argued by Arnould and Thompsom (2007), adopting pshychology related theoretical patterns in an effort to explain consumer behavior can be overly constraining and dependent on the assumptions of rationality and cognitive processing.

Age related theories are also not considered in this research due to the fact that tribal marketing and consumer *culture* are characterised by the notion of shared values and cannot be confined by the factor of age (Cova and Cova, 2002). As discussed in the following chapters, such demographic segmentation would contradict theories used in the study, which support that preconceived notions and quantitative data about generational patterns restrict marketing possibilities. These notions are also supported by Askegaard and Linnet (2001) in their analysis of the epistemological approaches found in studies that identify with Consumer Culture Theory: "...researchers that identify with the CCT field still submit works totally devoid of references to the nationality, gender, age, geographical location, political leanings, etc. of the informants in question. They are just 'consumers' and the ill-defined context referred to is 'consumer culture' - often without accounting for any cultural dynamics and norms that would be specific to 'consumer culture', apart from long established notions such as the 'extended self' that pertain to consumers' identity projects" (Akegaard and Linnet, 2001, p. 394).

Before proceeding to the following chapters it is important to mention that the terms 'tribes', 'neo-tribes' and 'subcultures' are used rather loosely in an effort to take into consideration and discuss the wide range of theories related to communities of consumption and collective behaviour rather than as rigid theoretical terminologies. This research is mainly interested in the individuals' perception of group membership without ignoring any data that could be related to other types of group relations derived from other theories. As Hodkinson (2004) suggests, researchers should be careful not to limit their reflexivity through the use of terms that could be restrictive to data collection and fail to effectively explore communities that don't exactly fit with the terms used.

In addition to the above, in the following methodology, data analysis and discussion chapters, the term "artist(s)" was used by the researcher in order describe musicians and DJs related to the study environment. No other types of artists related to the wider meaning of the word such as painters, fine artists and dancers have been included in the research. The wider meaning of the word was only used by participants during interviews and was faithfully translated to represent its meaning in context.

## 2.2 Entertainment Environment

As this study engages in the study of entertainment production and consumption as found in the night-time environment in which venues operate, the topics of music and entertainment marketing are discussed, as well as the important topics of night-time economy and urban space. In the following chapter the discussion focuses on the managerial aspects of entertainment and venues as products and brands produced and consumed within the night-time economy. Issues regarding policies, the social and cultural environment, venues, and the experiential, communicative, hedonic, emotional and symbolic aspects of their offerings are also discussed.

Discussing the topics of entertainment environment and night-time economy, enables this study to complete a holistic research that takes into consideration not just theories, but also the contexts in which these theories may be evaluated and examined.

### 2.2.1 Entertainment, Music and Arts Marketing

Music is very much considered as part of the performing arts (Fraser et al., 2004), the entertainment economy (Wolf, 2000) and the experience economy (Pine and Gilmore, 1999) in which venues such as bars and nightclubs operate.

As stated by O'Reilly (2004, p. 7), while music scholars have been increasingly considering popular music as an individual topic worthy of discussion alongside subcultural studies, "neither marketing managerial nor consumer behaviour research has engaged specifically with popular music in any systematic or prolonged way" and important issues such as creativity versus commerciality are left unexplored; issues which can be considered as part of the larger cultural environment in which entertainment organisations operate. In addition, as stated by Oakes and Warnaby "although marketing studies have examined the impact of music in a variety of service environments, their focus has been upon pre-recorded music; this does not reflect service encounter characteristics typically involving real-time human interaction between producers and consumers, culminating in the co-creation of value" (2011, p. 406); a topic that relates to the research objectives of this study.

While there are also a growing number of studies related to the consumption economy in urban spaces, these are mostly focus on shopping malls (Wrigley and Lowe, 1996; Shields, 1992; Goss, 1993) with little attention being paid to the growth of the night-time environment and its importance to the entertainment economy or its effect on the urban spaces (Chatterton and Hollands, 2003); a topic on which this study aims to contribute.

As also discussed by Fraser et al. (2004) in their analysis of key issues in the arts marketing, consideration of marketing as an issue in a particular context demands a different localised approach depending the specifics of the sector under consideration. While there are several textbooks related to arts and arguably less on entertainment marketing, these are often criticised for their limited application and generic frameworks which need to be modified when applied to these sectors (ibid).

Based on the lack of academic material related to the marketing, production and consumption of entertainment, popular music and night-time venues, it can be argued that current entertainment marketing practitioners who operate in the provision of entertainment services and products such as bars and nightclubs rely on general strategies and techniques that are widely used in the business environment and utilise platforms shared by most types of organisations, including advertising, celebrity endorsements, branding, and lately social media and digital marketing.

This study strongly believes in the adaptability of relevant theories to the real entertainment environment in order to be able to produce knowledge strongly rooted to

its context rather than just analysing extensively used marketing theories that lack empirical application. Due to the lack of academic material related to the night-time entertainment sector and the high relevance of Chatterton and Hollands' (2003) *Urban Nightscapes* work, the authors are frequently cited in the following chapters alongside other important and relevant studies.

### 2.2.1.1 *Night-time economy*

Rooted in the heart of the leisure and entertainment industries, Chatterton and Hollands (2003) discussed the increasing importance of bars and nightclubs to the contemporary entertainment infrastructures. Acknowledged as urban geographers based on their work *Urban Nightscapes*, Chatterton and Hollands are considered in this study in order to take a multidisciplinary perspective to understand the environment under study holistically, by taking into consideration the social, cultural and urban contexts. As the above text is extensively related to the production and consumption of entertainment, and is informed by literatures related to consumer groups, this study finds its importance invaluable, as professionals and academics interested in the urban night-time entertainment environment can extend their understanding of this environment through theoretical lenses previously not discussed.

Heavily focusing on U.K. cities such as Leeds, Newcastle and Bristol, the authors argue that despite the 'flexibility' consumers are offered in a post-modern consumption era, the night life industry is increasing characterised by concentration and conglomeration of ownership, lack of diversity and real consumer choice, and continued social and spatial segregation due to market segmentation, with branding becoming a key factor in the nightclub sector with the growth of super-clubs such as Gatecrasher and Ministry of Sound in the U.K. at the time of writing (2003).

Such modes "of nightlife production based upon brand development is a purposeful attempt to shape new consumer identities in the night-time economy, and can be understood as part of the wider restructuring of entertainment production" where "...even niche branding efforts can represent simply a more 'flexible' type of mass production (Piore and Sabel, 1984)" and "independent/alternative modes of nightlife are being quickly displaced by a post-industrial mode of corporately driven nightlife production in the consumption-led city" (Chatterton and Hollands, 2003, p. 41, 43). The authors understandably also state that such levels of concentration of ownership can vary considerably from country to country and resistant modes of production can still be evidenced.

Klein (2000) also suggests that due to the globalisation of the market, national, local and regional brands are all nemeses of the large global corporations whose logic of capital and is greatly rooted in economies of scale, standardisation and homogeneity (Kumar, 1995). The subject of globalisation and internationalisation of youth cultures has also been studied by academics such as Miles (2000) and Bennett (2000) who discuss how local youth cultures have now become more standardised and homogeneous and part of a globalised collective.

While the above literatures can arguably be considered correct in the environments in which they were developed, this study takes into consideration the regional, social, cultural and environmental differences of the study environment, and therefore critical consideration of the above theories is needed. While in the UK entertainment brands such as Gatecrasher and Ministry of Sound could indeed be in competition with local and regional brands, such global corporations cannot be found in the geographical region of the study. On the other hand, consideration of the effects of brands and larger club venues on standardisation and homogenisation of the night-time environment is a topic that is considered important in this study.

Following is a discussion on the effects of the global market on the urban space in which venues operate, and entertainment offerings are produced and consumed by different types of consumers.

## 2.3 Space

As evidenced by the works of CCCS, CCT and others as discussed above, studies on tribal, brand, youth and subcultural communities have always paid attention to the general context of space as an important ingredient to the understanding of such communities. Maffesoli (1996) explores the relation between tribal communities and their social space, Hebdige (1975, 1979) explores the relation between subcultures and their political and social space, Thornton (1995) explores the importance of the physical space to the clubbing cultures, and, as discussed in the previous and following chapters, Aubert-Gamet and Cova (1999) and Cova and White (2010) explore the relation between consumer communities, organisations, and online space.

Drawing from the importance given to the space for the existence of different types of communities and based on the interests of the study in collective production and consumption of entertainment, this study discusses how the cultural, social, and physical, can be important topics of discussion during the analysis stages of the research.

By reviewing the above topics, this study informs itself with important knowledge that can help in the analysis of marketing theories, the successful examination of the urban study environment itself, the social and cultural contexts found in the study environment, as well as other micro and macro environments.

### 2.3.1 Urban Space

O'Connor and Wynne's (1995) discussion on the economic importance of spatial regeneration of old central areas in cities can be witnessed in the recent ongoing efforts of the local authorities in Limassol to bring life back to abandoned areas of the Old Town and the creation of a buzzing entrepreneurial entertainment night-time economy led by locals and concentrated right in the heart of the regenerated Old Town (Heart Cyprus, 2014). Such spatial regeneration and cultural activities are driven mainly by the idea of the *24 hour city* which has become a part of urban growth since the 1980s (Lovatt, 1995; Bianchini, 1995) in which young adults play an important role due to their stronger identification with specialised lifestyle products and services, ability to distinguish work from leisure (Miles, 2000; Roberts, 1997), and the fact that they are ten times more likely than the general public to be frequent visitors to a club (Mintel, 1998, p. 22; Chatterton and Hollands, 2003).

According to Christopherson (1994) this growing adoption of urban space management and design can also produce many implications to the entertainment economy of such spaces. While they may be able to offer a spatial infrastructure on which local entrepreneurs and/or conglomerates can generate entertainment offers, they also produce consumer control, manipulation, and segmentation on a social and spatial level where marginalized groups such as gays are either absorbed by the mainstream or separated altogether into entertainment ghettos such as gay villages (Chatterton and Hollands, 2003), due to the fact that these urban spaces are increasingly managed by conglomerates which according to Hart (1998) are transforming community landscapes into urban 'brandscapes'. Nightlife brandscapes have radically changed the look and feel of many urban areas, evidenced by the former industrial city of Leeds and its rebranding as European cafe-bar city. (Difford, 2000; Chatterton and Hollands, 2003, p. 104).

This mode of urban re-production is based around profit generation (Harvey, 2000) that stifles economic creativity in nightlife and is characterised by its lack of consultation with entertainment workers and consumers, and continuing problems of disorder, crime and noise; framing night-time economy “through a number of - often contradictory - discourses such as law and order, economic development, creativity and inclusion” (Chatterton and Hollands, 2003, p. 46) where a number of interested groups come into conflict, including police, local state, residents, nightlife operators, consumers, workers, door security and the licensing judiciary. Based on the interests of this study, the most notable effect of this mode of urban regeneration around ‘mainstream’ culture is the possible suffocating effects on tribes and any other forms of groups of lifestyle and night-time entertainment consumers who get spatially marginalised due to the limited number of venues that can support their lifestyle and consumption choices (ibid., p. 28, 70).

While, as stated earlier, global entertainment conglomerates in the form of venues are not to be found in the study environment, such consideration of how the urban landscape - which provides the context in which consumption and social behaviour in the night-time environment are observed - can be transformed into urban brandscape - where standardisation, marginalisation, consumer control are evidenced - is fundamental for this study in order to complete a successful and holistic analysis of not just production processes, but also the exchange relationships between producers, consumers and artists.

#### *Mainstream and alternative spaces*

According to Chatterton and Hollands (2003) venues can be recognised as alternative and mainstream. Mainstream venues are generally characterised by chart music, smart attire, commercial circuit drinking, pleasure-seeking and hedonistic behaviour, with tacky establishments encompassing ‘chrome and mirror’ and minimalistic styles (ibid.). Alternative venues on the other hand are usually independently owned businesses and form the basis of more localised nightlife production-consumption clusters, existing to meet the needs of specific youth groups with quite specific styles related to music, clothing and ethnicity (such as Goths, Indie, etc.). Such sites often encompass out-of-place anti-aesthetic appearances that contrast the more fashionable mainstream venues and sometime combine arts, culture, performance and politics (ibid.).

While mainstream nightlife is generally considered as an unsophisticated commercial mass culture of which sameness can be evidenced across a number of cultural styles such as music and fashion (Swingewood, 1977), it is also important to remember that internal divisions between groups of consumers can exist (Chatterton and Hollands, 2003, p. 94).

The authors further explain that due to the marginalisation of alternative cultures and the domination of the mainstream, mainstream nightlife is considered as the “‘normative landscape’ in which particular actions and behaviours have become pre-inscribed, tolerated and accepted while others are not... One has to look a certain way (through designer clothes) be expected to pay certain prices (for designer beers) and accept certain codes and regulation... mainstream gentrified nightlife spaces are ‘products’ in which people are merely (stratified) consumers.” (Chatterton and Hollands, 2003, p. 108). “Many groups in the gentrified mainstream, then, value style over content, social posturing over social contact” (ibid, p. 118).

Although this study engages with venues that may or may not be characterised as mainstream or alternative, use of such terms can be considered problematic and therefore careful consideration is needed. Consequently, while this study argues that Chatterton and Hollands (2003) work is a unique and very significant piece of literature that manages to cover important academic gaps, such strict and subjective

characterisations need to only be utilised after objective empirical research is completed.

In addition, Berman (1986) identifies spaces as either open-minded or closed/absent-minded, with the former being more relevant to alternative spaces (Chatterton and Hollands, 2003, p. 207) where more freedom and less boundaries from prevailing values allow for the development of more affective neo-tribal forms of identification and lifestyle (ibid.; Shields, 1991; Maffesoli, 1996). Chatterton and Hollands (2003, p. 207) argue that alternative spaces are much less driven by commercial styles and mainstream culture and blend a variety of uses such as drinking and eating, live music, socialising and performing arts. The atmosphere and clientele is vital to such venues (ibid.) and they get inspired by subcultural and minority groups such as the gay and ethnic groups and alternative music genres such as Hip Hop (Bennett, 2000).

As evidenced, the use of many theories that derive from a wider pool of literature that is related to entertainment consumption and consumer groups is crucial in making a contribution. By taking into consideration the above literature related to venues and consumer groups, and combining their strongest points while taking into consideration the environment in which these will be utilised and examined, offers this study a solid foundation in analysing consumer groups found in the entertainment environment of Limassol. In addition, this study argues that these theories have great inter-compatibility regarding spaces and consumer groups and consideration of all is essential.

The strong relationship of the space with consumer groups is further evidenced in Chatterton and Hollands' (2003, p. 203) support that alternative venues seem to be more than just physical spaces but spaces that are socially constructed, collectively imagined and ideologically defined. They manage to play a key role in identity development by acting as places of *social centrality* for individuals and groups who live outside the norms of society (Shields, 1991) and are characterised by their desire for affectual solidarity, togetherness (Turner, 1982), and frustration with mainstream culture (Chatterton and Hollands, 2003, p. 207).

Such alternative venues are frequently home to individuals who challenge the prevailing cultural and political values and seek to explore new meanings through expression of identity, tolerance, diversity and acceptance (Muggleton, 2000), free from fashion and social protocols (Hetherington, 1997). Chatterton and Hollands (2003, p. 208) also argue that such alternative individuals may use their subcultural capital in order to distance themselves from the mainstream society with which they feel disconnected.

Although this study agrees that consumer communities are characterised by their differences and many times diversity, as also stated by Maffesoli (1996) discussed later, such statements of deliberate social distance and challenge of prevailing cultural and political values are considered problematic and need to be empirically examined as these are similar to Hebdige (1979) discussions on subcultures that were extensively criticised, as discussed under chapter 2.4.

According to literature, nightlife spaces also play an important part in the expression of alternative sexualities and in supporting such groups in their social and sexual encounters (Buckland, 2002; Hindle, 1994; Mutchler, 2000). Taylor (2001) and Mason and Palmer (1996) suggest that such alternative venues in the U.K. provide gay individuals safety from homophobic threats and a space where they feel free and confident to express their sexual orientation and desires, actions that they do not perform in straight spaces of the city due to fear of exclusion and possible violence.



Due to this domination of mainstream venues, their association with certain behaviours and the marginalisation of alternative venues including gay spaces, homosexual consumers have only been able to covertly experience mainstream nightlife, as *invisible gays* (Castells, 1982; Chatterton and Hollands, 2003, p. 149, 168), while gay spaces are increasingly consumed by heterosexual consumers (Aitkenhead and Sheffield, 2001). While the above statements may or may not be true in the study environment, knowledge of the literature allowed this research to successfully take into consideration such statements of marginalization and covert experiences and empirically examine them through research, as evidenced in the data analysis and discussion chapters.

The relationship between consumers and producers has been further discussed by Chatterton and Hollands (2003, p. 89) who explain that within alternative nightlife spaces producers and consumers seem to blend “through the exchange of music, shared ideas and values, business deals and networks of trust and reciprocity... It is here and in the more underground club scene that the more fleeting and loose forms of tribal sociation as suggested by Bennett (2000) and Maffesoli (1996) are identifiable”. Such spaces differ from the profit-driven corporate nightlife operators and are driven by deeper connections between owners, staff and customers. They are collectively run spaces where fluid boundaries between consumers and producers allow *active production* rather than *passive consumption* (Chatterton and Hollands, 2003, p. 209). In contrast, the mainstream mode of entertainment production can be considered as *producer-led* regarding the relationships that exist “between those who profit (owners), labour (bar staff) and consumer (customers)” (ibid. p. 95).

This decentralisation of production allows more freedom of expression and, in contrast to the mainstream, “aspires to cultural creativity, more democratic and inclusive public spaces and the development of a closer link between consumers and producers” (ibid., p. 210). “DJs, musicians and record label owners have close association with certain independent nightlife spaces to create an ‘authentic’ outlet for their work and a meeting place for like-minded people” (ibid., p. 209) attracting other artists and consumers who visit the venue to listen to such venue-exclusive music.

Although this study finds the above statements regarding the production strategies followed by mainstream and alternative spaces very interesting, the identification and segmentation methods are defined by the music genre, the establishment, consumers’ appearance and behaviour; and therefore the use of such statements without critical consideration may be problematic due to the lack of flexibility. When talking about mainstream and alternative spaces, authors including Chatterton and Hollands (2003) that are widely considered in this research, fail to take into consideration the possible thin lines and grey areas that may exist between the two types of mainstream and alternative. For this reason, while this study takes into consideration all of the above statements, identification methods for venues need to be considered carefully.

### **Public Bodies and Regulations**

In order to complete a holistic study, public bodies and regulations found in the study environment needed to be of consideration as these were evidenced in literature to have an effect on the production and consumption processes and experiences.

Cohen (1997), Harvey (2000) comment that the effects of the expanding urban regeneration of cities can be evidenced in the growing support from public subsidies and regulatory changes that help with the development of cultural, night-time and entertainment environments, offering an example of the dual roles of the police in advising premises and policing nightlife. In the U.K., the National Security Industry Authority is another public body that seemingly works closely with entertainment professionals in an attempt to regulate and police the night-time environment through the provision of a register of approved providers of security services. Similarly in the

U.S.A, the Training for Intervention Procedures national certified program is designed for informing night-time entertainment workers and is required for most licensed venues (Chatterton and Hollands, 2003).

In addition to the growing support of public bodies, lobbying and advocacy groups such as the Portman Group, the Association of Licensed Multiple Retailers, the British Beer and Pub Association, and other associations related to night-clubs and bars that can support nightlife economic developments operate in the U.K and the U.S.A. (Chatterton and Hollands, 2003). Such groups can offer a powerful voice to the independent venues when they need support and can drive the nightlife economic development forward.

Although the above statements regarding the growing support of public bodies, lobbying and advocacy groups may be true in environment like the U.K. and the U.S.A., such support that help with the development of cultural, night-time and entertainment environments needs to be examined in the study environment, as these are arguably highly sensitive to cultural, national and geographical differences.

### 2.3.2 Cultural and social space

The geographical location within which the study takes place can arguably raise questions regarding the importance of *geographical constitution* and how cultures and especially local cultures situated on a small island such as Cyprus can be “understood as locally produced systems of social interaction and symbolic meanings” (Massey, 1998, p. 123).

Massey (1998) argues that cultural authenticity becomes increasingly inappropriate to use, as what can be considered as authentic and local is not the outcome of years of isolation but, on the contrary, the outcome of years of prolonged social interactions between cultures that introduce a state of *hybridity* to all cultures around the globe. Citing Smith (1993), the author challenges the notion of *scales* as a spatial framework of analysis that considers “body, home, community, urban, region, nation, global” (Smith, 1993, p.101) as the suggested sequence of geographical partition within which social activity takes place. Instead, using a most interesting example of a British city linked to a Turkish region of Cyprus (Massey, 1998, p. 124), Massey argues that the social relations that constituted space are more correctly organised into *constellations of temporary coherence* - within which local cultures can be identified - set within a social space which in turn is the product of social relations and interconnections that expand from the very local to the intercontinental and have an effect on cultural influences and cultural contact.

Massey’s argument against territorialisation can arguably be extended to our understanding of the construction of communities (tribal, brand, youth, subcultural) as those too have long been understood as cultures. Instead of focusing on how geographical segmentation and local and global cultures can affect the formation and characteristics of such communities, the study agrees with the positions of Massey (1998) on geographical segmentation, Maffesoli (1996) and McLuhan’s (1962) on the *global village*, and Stahl (2003) and Appadurai’s (1996) on *the neighbourhood* theory (discussed in chapter 2.5.2.1), and examines communities as “particular articulation(s) of contacts and influences drawn from a variety of places scattered, according to power-relations, fashion and habit, across many different parts of the globe” (Massey, 1998, p. 124) and in relation to their consumption and use of physical and virtual space.

### 2.3.3 Physical spaces

As mentioned earlier, the physical space tribes use and ‘consume’ is an important part of the tribes existence. In these spaces, members meet, communicate and share

values during rituals, strengthening the links that exist between them through collective activities and consumption. The existence of the tribe itself is also strengthened as during these collective rituals tribes signal their existence to the world (Cova and Cova, 2002). These spaces are also sometimes referred to as anchoring places (Aubert-Gamet and Cova, 1999); spaces where members meet with each other on a regular basis. These places act as a temporary home for the tribe where members can meet, communicate, share and perform *rituals* (Cova and Cova, 2002).

The importance of the space and its value has been widely discussed in subcultural studies and post-subcultural studies. Based on Malbon's studies on clubbing (1998,1999), clubs play an important part in the development of identity and sense of belonging for youth communities, a space where an *emotional community* is generated through the application of dancing and music and the individual's self is superseded. They act as meeting grounds where members communicate and share their values creating what Maffesoli (1996) refers to as ephemeral tribes (discussed in chapter 2.5.2.1).

According to Sennett (1990, 1994) individuals search for spaces where such consumption practices exist in order to enjoy the feeling of proximity and togetherness in a higher level than what can be found in the streets. This need of socialisation is driven by the desire of the individual to be in accord with a group, a place and a social situation with which he/she can identify with (Hannerz, 1980). The club can be constructed as such a space, as clubbing is one of the major forms of experiential consumption; it is an experience heavily dependent on the senses, lights and sounds, the music and its ability to transform a space and create an atmosphere, the crowd's response to the music and the rituals they practice, including dancing and chatting (Malbon, 1998, p. 269). During the clubbing experience, individuals' identities are formed, re-formed and also superseded by what Maffesoli (1996) refers to as the *persona*, and thus, based on the context, spaces can be distinguished as *egocentric* (where the individual is of utmost importance), *lococentric* (where the importance of the individual is secondary) or anything in between (Maffesoli, 1996, p. 138; Malbon, 1999). Based on the lococentricity of the club spaces, Malbon (1998) explains how the clubbing experience acts as a way for individuals to temporarily escape undesirable parts of their reality, and experience what Goffman (1963, p. 69) refers to as *inward emigration*. Clubbing spaces become meeting points where shared practices are collectively performed and experienced, rendering clubbing into a "distinctive form of social interaction" (Malbon, 1998, p. 276) that manages to act as the social glue that links individuals together.

This communal feeling is generated through the sharing of space and the proximity that exists between individuals during sharing it, and although "these feelings of membership do not necessarily have to be founded upon exclusivity (with respect to the 'outside') or conformity (with respect to the inside)... both these structuring effects do impinge upon the club experience, manifested respectively as (for example) door and entry restrictions and stylisation" (Malbon, 1998, p. 273).

The above discussion on theories offered this study information upon which the study environment was examined. Maffesoli's (1996) description of egocentric and lococentric spaces were found to have close connections with Chatterton and Hollands' (2003) descriptions of mainstream and alternative spaces, where in the former consumers are characterised as less important than the latter; arguably showing how entertainment and tribal theories can have much in common, gaps need to be addressed and links need to be made.

Thornton's (1996) and Malbon's (1999) works on the clubbing cultures also point out how these spaces are protected from outsiders that may not belong to the community though gatekeeping practices such as door security and its interpretation of how

legitimate an individual's style is, or his/her connections. Kontos (2003) during his research on the Latin Kings, one of the largest and most organised street gangs in U.S.A., also points out how high-ranking members of the groups acted as gatekeepers and could provide him access to other members and situations (Kontos, 2003, p. 138). The same process of acquisition of entry and subcultural capital is described in Thornton's work where the author is gaining access to places and information through other people with sufficient subcultural capital.

As discussed later, night-time spaces are partially monitored and controlled by door staff, including security personnel who now seem to have another role to play despite security; gatekeeping. As venues can differ in a number of different ways, their entry requirements do too, with the most visible difference found between mainstream branded and alternative independent venues (Chatterton and Hollands, 2002). Their subtle discrimination processes that take place at the door vary from *informal* to *rational* and *hyper-selective*, and are most notably based on age, appearance, social class, gender, ethnicity and sexuality; and render their practitioners - the door staff - as the definitive gatekeepers of the night-time entertainment economy, whose discrimination responsibilities are increasingly becoming more difficult as the links between social structure and style become more complex themselves and identifying the right type of customers can become problematic (Chatterton and Hollands, 2003).

Such consideration of gate-keeping practices is important for this study, in order to examine if and how identification and membership with specific consumer groups may be controlled and regulated by either individuals or venues through door policies, prices and dress codes.

Moving from door security and into the venues, Fonarow (2006) research on British Indie communities stresses the importance of the 'Zones' found in the live event spaces and how these were being used by the indie community. Counting up from number one Zones were defined based on their distance from the centre of action, in this case the live band stage space, with Zone one being closer to the stage.

According to Fonarow (2006) Zones are used by fans based on their physical and mental engagement. Zone one offers a more physical and emotional experience to the community due to the crowded space and can "induce an altered stage of consciousness and/or the state of *communitas*" (Fonarow, 2006, p. 120). Zone two is characterised by mental interiority and offer a more spacious environment where mostly older, more knowledgeable members of the community gather. Participants found outside of Zone one are believed to favour a more comfortable space as they don't need to express their affiliation physically. Over time these become connoisseurs of Indie and need to feel moved in order to join back Zone one, even for a brief period of time. Behind Zone two exists Zone three, where industry professionals and members mostly interested in interacting with each other rather than the performance can be found (*ibid.*).

As evidenced by the above discussion regarding the role of the physical spaces such as clubs in the formation of communities and their importance to individuals' membership, consideration of such spaces in this research allows for a much more holistic study to be completed. Although the key importance of the space and the social context to identity development and presentation has been highlighted by academics such as Maffesoli (1996) and Goffman (1959, 1963, 1967, 1971), studies that take into consideration the role of the physical spaces and the social context in the consumption, production, co-creation of value and experiential processes of consumer communities are scarce (Malbon, 1998; Oakes and Warnaby, 2011).

Due to the recent regeneration of Limassol central urban space, the urban square as discussed by Oakes and Warnaby (2011) has particular significance for both this study

and the entertainment environment under investigation. Consideration of the way different physical spaces are being used by consumers can be critical in analysing the social relationships and interactions that may exist within and between different consumer groups. The close physical locations and the sharing of space as found in squares in the regenerated city centre of Limassol could also offer information that may contribute to knowledge regarding use of space due to its original environment.

Although this study is not particularly interested in the way cities are perceived by individuals as studied by Lynch (1960) and Moughtin and Mertens (2003) or their contribution to the urban sense of space, the perceptions of consumers on spaces such as urban squares that act as spaces of consumptions and socialization - in which performers contribute to the effective social and economic interaction (Oakes and Warnaby, 2011; Whyte, 1980, 1988) - can be of major importance due to their ability to act as anchoring places for social groups and micro-communities and therefore effectively aid the co-creation of value.

As Oakes and Warnaby (2011) acknowledge, research related to 'musicscape' has been carried out in an almost exclusively enclosed context and "the value and potential impact of music (and other performing arts) in terms of changing the character of outdoor urban space, as highlighted by Whyte (1988), has been relatively neglected by the marketing literature" (Oakes and Warnaby, 2011, p, 406). This study engages with and presents a rather interesting and arguably original side of study in which outdoor consumption of entertainment - both pre-recorded and live - is typical and can be observed daily in such urban squares.

Exploring the different types of participation and use of indoor and outdoor spaces of consumption found in the physical environment could offer valuable information on how venues are used as physical spaces by the community under study daily or during live events. Production of offerings can be analysed more effectively and holistically, while types of involvement, roles and process can be examined in a social and cultural context.

Due to the collection of secondary data using online spaces such as social networking sites, a brief discussion on online spaces follows.

#### **2.3.4 Online Spaces**

From the early stages of development, tribal marketing has always considered the importance of online spaces as well; sometimes as an extension of the more real, tangible, offline spaces, and sometimes as an entire entity on its own. This has been discussed in Cova and White's (2010) studies on the effect of Web 2.0 on organisations and Kozinets (1999) e-tribalised marketing. Hede (2014) also introduced the growing importance of the web to the arts organisations through which they can engage with their audiences and achieve organizational objectives.

Cova and Cova (2002) also commentate how marketers now take advantage of the online space in order to collaborate with their customers and co-create linking value (discussed in chapter 2.5) for their brands. As brands use the Web in order to acquire more power, community members' relations are also strengthen and power over brands is acquired, empowering communities in their relationships with organisations related to their favourite brands (Uncles, 2008). Online communities, which can exist both online and offline, now have the ability to produce their own meanings and strategies related to products and brands (Wipperfurth, 2005), and generate a linking value that can also oppose the strategies of organisations (O'Guinn & Muniz, 2005). At their most extreme examples, online communities can also create their own brands that can oppose the strategies of organisation associated with them (Kozinets et. al, 2008) (see brand communities chapter). Arvidsson (2006) suggests that in the era of

*co-creation*, brands are increasingly being transmuted into virtual entities in an attempt to come closer to the online existence of their customers and be part of a larger social community unified by shared passions. Internet has provided a platform through which companies can now develop consumer communities that revolve around their virtual existence, such as websites and forums (Hagel and Armstrong, 1997; McWilliam, 2000)

The ability of consumer communities to actively develop linking value is not confined within the offline spaces but also exists in the online environment (Mathwick et al., 2008). Similarly to the offline environment, online contribution of consumer communities is motivated by (1) pure enjoyment of creation, (2) self-promotion, and (3) to influence perceptions (Berthon et al., 2008). They also seem to become increasingly active and social (Kucuk, 2008), more proficient (Macdonald and Uncles, 2007) and capable of shaping experiences (Baron and Harris, 2008) and as a result, the linking value which is created can vary greatly from the one organisations might have intended in the first place (Cova and White, 2010).

Outside the organisational environment, the online space plays an important part to the development of communities as it allows the free sharing of ideas and values between members which in turn support and strengthen the links of the community (Bennett, 2004). Social networking sites, such as Facebook and Tribe.net, are part of a new wave of communication devices where relationships are frequently solidified and extended as they can emulate offline experiences in a *liminal space* where the “sense of communal belonging and reformulations of self-identity are made possible” (Ryan, 2010). Through this emulation, subcultural capital (discussed in chapter 2.6.2) is openly displayed, obtained and developed online and access can be granted to anyone with sufficient knowledge of the online space (Williams, 2006).

The above sharing of ideas and values can be observed in social networking sites such as Facebook in the form of posts found on the group pages individuals are members of. By taking into consideration these posts and utilizing them as data, this study argues that a more holistic examination can be completed, further discussed under chapter 3.7.

Following is a discussion on visual culture and its importance to the development of new knowledge regarding night-time entertainment environment and consumer behaviour.

## 2.4 Visual culture

As already demonstrated, this study is interested in the exploratory process of analysing experiential consumption of entertainment found in the night-time entertainment industry of Limassol, and more specifically in the exchange relationships between venues, customers and artists. In order to be able to holistically analyse these relationship and consumption patterns, visual representations found in the study environment need to be taken into consideration, as these have been proven to be an important part of culture and marketing. In addition, knowledge of the topic enables the researcher to become familiar with possible signs and identifiers that need to be taken into consideration when analysing groups that are many times identified and characterised by their visual appearances, topics that have been previously discussed by subcultural academics including Hebdige (1979).

Termed as *visual culture*, the topic has been widely discussed and analysed by a number of different academics under the umbrella of vastly different fields, including art, photography, television and film, advertising, video games, architecture and public spaces. These also offer an infinite number of tools, models and theories, which can be used in studying visual culture depending on the field one is interested in (Smith,

2008). For this very reason, terminologies and descriptions of visual culture vary greatly and are very much depended on the study subject (ibid.).

While many academics suggest that visual culture encompasses all things visual, this study is mainly interested in the importance of the visual in peoples social lives and how meanings are acquired and communicated through visual texts and most importantly personal style and representation. As defined by Sturken and Cartwright (2009) visual culture is “the shared practices of a group, community, or society, through which meanings are made out of the visual, aural and textual world of representations and the ways that looking practices are engaged in symbolic and communicative activities” (2009, p. 3). It is not so much about the things but rather about the ways through which things acquire meaning by individuals and groups, “thus culture depends on its participants interpreting meaningfully what is around them and ‘making sense’ of the world, in broadly similar ways” (Hall, 1997, p. 2).

Despite the importance of the visual in marketing and cultural studies, its use has been limited in tribal studies. In his works, despite the extensive descriptions of the ethereal characteristics of tribes, Cova does not engage with the physical visual appearance of such tribes. Tribal literature in marketing does not define what a tribe looks like. By taking into consideration the visual aspect of our everyday culture, the understanding of the social work and everything it encompasses, including the formation of communities and their consumption, can be deepen, allowing the exploration of the social world with new eyes. The academic theories and knowledge are now required to adapt to the heavily visual world of today. “The focus on ‘visual culture’ as a viable area of study acknowledges the reality of living in a world of cross-mediation; our experience of culturally meaningful visual content, fluid multiple forms, and codes which migrate from one form to another, are bringing about profound and dynamic changes to social human systems” (Spencer, 2011, p. 12)

Marketing relies quite heavily in the use of visual material in order to promote products and services and also develop and communicate strong corporate images and identities (Wedel and Pieters, 2008). This study believes that importance of the visual needs to be reflected in the research design of any good marketing study in order to be able to complete a holistic and comprehensive research which addresses consumption and production in a cultural context. For the purposes of this research, production and consumption of the visual by both consumers and producers, in this case venues, will be a main topic of discussion.

#### 2.4.1 Style

Schroeder (2006) comments on how cultural and consumers’ knowledge, ideologies and rhetorical processes impact on the development of branding and the consumers’ relationship to the market and, in a theoretical agreement with CCT, points out how consumers make use of brands and visual culture for identity development within the constrains of cultural codes: “Constructing a visual genealogy of contemporary images helps illuminate how marketing acts as a representational system that produces meaning beyond the realm of the advertised product, service, or brand, connecting images to broader cultural codes that help create meaning” (Schroeder, 2006, p. 320).

A term frequently used and adapted in the subcultural in order to explain how individuals understand the world around them is *bricolage*. In its pure definition bricolage refers to the act of creation from a diverse range of available things (Oxford dictionaries, 2014) but it soon became synonym to the DIY practices of subcultures during which objects were used and manipulated differently from what they were originally intended in order to produce new meanings (Clarke, 1976b; Hebdige, 1979). Hebdige explains that youth subcultures, referring to the likes of punks, differentiate themselves by altering the meanings and use of items in order to distinguish

themselves from the crowd. Dr. Martens shoes and safety pins were widely used by subcultures including punks and skinheads. The custom painted VW van had become famous among the hippies communities (Issitt, 2009) while the Burberry pattern became synonym with chavs in modern Britain (Critcher et al., 2013). The most current example would be the visual representation of the hipster community and its ironic use of antique clothes in an attempt to fashion a bricolage look that demonstrates unconformity to anything that is widely consumed (Kinzey, 2012).

As shown, the visual culture is a set of processes through which meaning is extracted through the interactions of objects and peoples; where the consumers are also producers and meanings are subject to cultural influences (Morra and Smith, 2006). Social networks, including those of subcultures, can have a great impact on the meanings of visual objects as these are often manipulated in order to provide value other than the intended. Studying social groups and communities, the focus of this study turns to the visual appearance and actions of people in their social spaces, or as Dick Hebdige (1979) says, *The Meaning of Style*.

Citing Eco (1973), Hebdige also explains the meanings behind the subcultural stylistic approaches and the consumption patterns that take place within subcultures: every object consumed can be viewed as a sign, despite how obvious the message contained is, due to the fact that these objects were chosen based on the consumers preferences and characteristics. The style of a subculture then is the responsible carrier through which the significant message of difference is communicated. Style “is the superordinate term under which all the other significations are marshalled, the message through which all the other messages speak” (Hebdige, 1979, p 102).

Besides clothing, Hebdige (1979) and Cohen (1972) before him successfully took into consideration the importance of the non-tangible as texts that *style* encompasses and is made of. Cohen (1972) identifies four *modes of symbolic construction* through which style is generated: dress, ritual, music and argot. Hebdige (1979) extended upon Cohen and explained that style is assembled by overt and covert displays of behaviour, including way of dancing, verbal expressions and body language. Following Hebdige’s work on Punks, pogo and robo-dancing were the only accepted forms of dance within the punks and foul language was the norm; through the individuals’ style and actions, distinctions were also made between the originals and the hangers-on (Gray et. al, 2007). Clarke et al. (1975) also discuss that style is not simply something that can be worn by anyone but a practice:

*“The various youth sub-cultures have been identified by their possessions and objects... Yet, despite their visibility, things simply appropriated and worn (or listened to) do not make a style. What makes a style is the activity of stylization - the active organization of objects with activities and outlooks, which produce an organized group-identity in the form and shape of a coherent and distinctive way of ‘being-in-the-world’”*

Clarke et al., 1975, p. 54.

Fonarow’s (2006) findings regarding the importance of overt and covert displays of membership within the indie British scene also seem to agree. Young, less experienced members of the culture were found to favour overt practices of displaying membership through the use of band t-shirts and visible positioning of festival passes above their clothes while the more experienced and possibly subculturally more knowledgeable members favoured covert membership practices of display, such as hiding their entry passes from public view so they would not be mistaken for young, naïve and ignorant i.e. lacking subcultural capital (Fonarow, 2006).

Graphics, typography (ransom notes, graffiti) and language (foul) used by the punk



subculture were *homologous* with their style. In other words, all texts directly related to the subculture worked in harmony towards expressing the group's values. In order for meanings to be persistent order was required. This order was first explained through the adoption of the term *homology* by Paul Willis (1978) studying subcultures. The term was also comprehensively adopted and discussed by Hall et al. (1976) and Hebdige (1979) who also offers the best description of its importance when used in the subcultural field:

*“subculture is characterized by an extreme orderliness: each part is organically related to other parts and it is through the fit between them that the subcultural member makes sense of the world... appropriated objects reassembled in the distinctive subcultural ensembles were ‘made to reflect, express and resonate . . . aspects of group life’ (Hall et al., 1976). The objects chosen were... homologous with the focal concerns, activities, group structure and collective self-image of the subculture. They were ‘objects in which (the subcultural members) could see their central values held and reflected... The symbolic objects - dress, appearance, language, ritual occasions, styles of interaction, music - were made to form a unity with the group’s relations, situation, experience’ (Hall et al., 1976)”*

Hebdige, 1979, pp. 113, 114.

Hebdige's fascination with anti-social cultures though seems to have a negative effect during his strict generalized statements regarding subcultures that can only be supported and justified by his restrictive and monolithic characterisation of subcultures that attempts to marginalise all things subcultural (Darder, 1995). This is particularly displayed, not only in his theory of what a subculture is (which only seems to have a political basis) but also in his monocular view that subcultural style is required to stand apart, direct attention to itself, and be *obviously* fabricated (Hebdige, 1979). Hebdige fails to take into consideration what himself states as important: the expressive value of homologous objects, i.e. the more subtle stylistic approaches that don't seek attention neither intend to communicate a message outside the boundaries of their subculture or the individual's personality, and goes as far as to describe subcultures as cultures of conspicuous consumption, which is only natural given that his main interest was in cultures with exaggerated stylistic approaches, what Vivienne Westwood called 'confrontation dressing' (Lewis, 2014; Hebdige, 1979, p. 107).

It now seems essential to state that while Dick Hebdige's studies on subcultures are considered important, Hebdige's strong belief that subcultures are characterised by hegemony, objections and contradictions towards society, and feelings of neglect are not embraced in this study. Hebdige's works have been produced in a different environment of a different time when the activities and choices of subversive subcultures such as punks and mods seemed to challenge the structures of power, conventional and socially acceptable which, according to Cohen (2002), have been largely overstressed by the media of the time. We should not forget that his arguably most important book *Subculture: the meaning of style* has been heavily criticised by academics in the post-subcultural field of studies due to its strong adaptation of the CCCS framework, lack of empirical work and semiotic methodology (Clarke, 1990).

#### 2.4.2 Mass Media

Hebdige (1979) states the important role of the media in defining the experience of the social world. It is through media that objects first acquire meanings and life is organised and interpreted and it is based on what Hall (1977) calls colonisation of the cultural and ideological sphere that subcultures create new meanings using what is already available and commonly understood by the wider public. Mass media are “responsible (a) for providing the basis on which groups and classes construct an image of the lives, meanings, practices and values of other groups and classes; (b) for

providing the images, representations and ideas around which the social totality composed of all these separate and fragmented pieces can be coherently grasped” (Hall, 1977). In other words, meanings are created in a language readily available and commonly shared through the use of mass media.

As stated by Hebdige (1979) the stylistic innovations of subcultures are the first to attract attention by the mass media. Although his belief in how style is celebrated by the mass media when it is widely accepted and ridiculed when it is labeled as subcultural (ibid.) is not shared and considered to lack empirical validity (Warikoo, 2011) by this study; his notion on how publicity and mass production can alter the label from subcultural to common commodity by the incorporation of subcultural stylistic innovations into high and mainstream fashion seems current and theoretically supported. In what seems to be capitalisation of subcultures, ideologies and meanings become frozen (Hebdige, 1979) and start to lose their subcultural value.

Taking into consideration everything that makes Hebdige’s studies problematic, his views and discussions on the stylistic approaches of subcultures are invaluable as they manage to take into consideration the importance of the visual (including not only the style but also objects and behaviour) to subcultures and groups in general. He arguably manages to connect the tangible and intangible objects of *style* with the tangible and intangible world and environment in which they are found while discussing the exchange relationships that exist within and between these elements and indicating how practices represent tangible objects and offer them a basis on which they acquire meaning. Although his works are exclusively related to subcultures, this study argues that the knowledge is transferrable and can be used in order to examine consumer groups within the study environment.

## 2.5 Marketing and Consumer Culture Theory

In order to be able to complete a successful study strongly related to the topics of marketing and consumer culture, knowledge of the topics needs to be addressed and discussed prior to the discussion of more specialised tribal marketing theories. Knowledge of the history behind the traditions through which these theories were produced enables this study to holistically and critically analyse and examine them.

It would be wise to start by briefly discussing the current stage of marketing and its application in the entertainment environment and provide a definition on which discussion could start taking place. As defined by The Chartered Institute of Marketing, marketing is defined as “the management process that identifies, anticipates and supplies customer requirements efficiently and profitably” (Evans et al., 1996, p. 8). This simply translates to businesses trying to meet the consumers’ needs and wants while making a profit. The simplest of academic textbooks also explain that based on the market’s behaviour, products need to get reformed and redistributed in order to achieve better customer satisfaction and ultimately more profits, always taking into consideration the macro-environment in which firms operate (Masterson and Pickton, 2014)

Consequently, firms need to satisfy the consumers’ needs, and in order to do that, they need to understand them, both as individuals and as members of groups found in the *social environment* in which both customers and firms are present (Kew and Stredwick, 2005). But this process is not one that should be taken lightly, nor is a technical one. This study argues that this is a *social, ongoing process* that needs to take place between the firms and the consumers, not unlike the one taking place between individuals. As considered by Maffesoli (1996), firms are also part of the social groups and they too share the same environment with their consumers. They are *actors* too who also need to conform to the social norms based on the tenets of the role theory (Goffman, 1959; Mead, 1934). That is also why segmentation of consumers by firms

should be practiced under more social guidelines and emphasis should be given on the qualitative attributes of the consumers instead of demographics (Webster and Phalen, 2013). Firms should now adopt strategies designed based on the social environment they operate in. Shared emotions and values could be far more powerful aggregators than categories used in demographic segmentation (Blakley, 2010) and an approach that can “take into account the lived experience of postmodern consumers” (Cova & Cova, 2001, p. 75) could be much more appropriate as it would take into consideration the social environment of the firm and its consumers.

At this point it is really intriguing to discuss the marketing of the *idea*. Evans et. al explain (1996) that “an idea is an opinion or a set of values about a ‘better world’...” which “...can be reached through the promotion of the idea and ‘selling’ the idea to others. If many people start to accept the idea, change their behaviour accordingly and become promoters of this idea themselves, the idea has a chance to become successful” (Evans et al, 1996, p. 9). This notion of *ideas* bears many similarities with the notion of *shared values* discussed by Maffesoli (1996) in his social *diagnosis* work *The Time of the tribes* through which consumption patterns of groups are explained based on individuals’ shared values and emotions. The *shared values* are not different from the *ideas* firms like many brands have been selling alongside their products. They too are ideas found within smaller communities and shared by their members with the only difference that they are not mandatorily related to certain brands. Works that followed Maffesoli’s phenomenological approach to studying the social explain this relationship between consumption, values and ideologies have been strongly related to Consumer Culture Theory (Arnould and Thompson, 2005).

Tribal marketing and the study of lived experiences have been a major topic of discussion within Consumer Culture Theory (CCT), “an informal group of researchers which to some degree identifies with the cultural approach to the study of consumption and consumers... which considers consumption and its involved behavioral choices and practices as social and cultural phenomena - as opposed to psychological or purely economic phenomena” (CCT, 2014). In an attempt to express the increased need of more qualitative methods in consumer research, CCT argues that although its research has seen “tremendous growth over the last 20 yr., PhD programs in marketing remain oriented around microeconomic theory, cognitive psychology, experimental design, and quantitative analytical methods” (Arnould and Thomspom, 2005, p. 869).

The CCT has been focused on the investigation of symbolic, experiential and contextual aspects of consumption, with particular interest in (1) *consumer identity projects* that explains how the marketplace provide consumers with resources for identity construction (2) *marketplace cultures* that study the interactions between consumption and cultural actions and interpretations, (3) *sociohistoric patterning of consumption* that looks into the influence of institutional and social structures such as social classes, gender and ethnicity on consumption, and (4) *Mass-Mediated Marketplace Ideologies and Consumers’ Interpretive Strategies* that examine the coding and decoding processes and of messages communicated through the mass media and their effect on consumers’ identity, practices and decisions (Arnould and Thompson, 2005).

The *marketplace cultures* field of research within CCT is of particular interest to this study as it manages to address the importance and influence of social solidarity and how consumer cultures/subcultures/groups are being formed. Based upon Maffesoli’s work on new tribalism and evidenced by the works of Cova et. al (2007) on consumer tribes, Kozinets (2001) on Star Trek fandom, Thornton (1996) on club subcultures, Schouten and McAlexander (1995) on *the new bikers*, and Kates (2002) on gay consumers, this CCT field recognises the need of consumers to produce collective identifications and support them through participation in “rituals of solidarity that are

grounded in common lifestyle interests and leisure avocations” (Arnould and Thompson, 2005, p. 873).

The multitude of works related to consumer tribes and CCT demonstrate how tribal marketing can be used to inform traditional marketing strategies and how a more qualitative view of the social can offer positive results to business. Such a qualitative and holistic approach would allow marketers to explore realities different from the ones they comprehend due to the unique differences that can exist between heterogeneous and, what demographically could be assumed as, homogenous consumers:

*“...the proverbial real world, for any given consumer, is neither unified, monolithic, nor transparently rational... consumers’ lives are constructed around multiple realities and that they use consumption to experience realities (linked to fantasies, invocative desires, aesthetics, and identity play) that differ dramatically from the quotidian”*

Arnould and Thompson, 2005, p. 875-876.

### **2.5.1 Tribes, consumer tribes and subcultural theory**

As explained earlier this study considers the topic of tribal marketing as a possible lens through which advancement on the topic of entertainment marketing can be made. Deep knowledge of the topic is crucial to this study as one of its objectives is to effectively examine and evaluate these theories based on the environment under study. Therefore the topics of tribes, consumer tribes, subcultural theory and post-subcultural studies are discussed in as much detail as possible in the context of this thesis.

The notion of tribes was first introduced by Michel Maffesoli (1996) and was later adapted to the marketing environment, most notably by the multiple works of Bernard Cova, whose *consumer tribes* and *brand communities* theories have been based on Maffesoli’s earlier work (Muniz and O’Guinn, 2001).

Maffesoli’s (1996) work has been mainly regarded as an analysis of the post-modern social world characterised by the *decline of individualism in mass society* and the rise of collective identities and tribes, “groups distinguished by their members’ shared lifestyles and tastes” (Maffesoli, 1996, p. x). The importance of the collective lifestyles and tastes renders Maffesoli’s work important to this research for two reasons. Firstly, the study’s interest in analysing the collective consumption of entertainment and experiential use of venues is considered being directly related to the lifestyles and tastes of the individuals. Secondly, Maffesoli’s importance and influence to the development of tribal marketing theorem requires consideration of his work in order to identify the links and gaps that exist between the topics.

As this study is also interested in the production as well as the consumption processes, Cova’s work on consumer tribes is also important as it manages to particularly focus on the collective consumption of products, services and experiences from a managerial and marketing perspective (Cova and Cova, 2002). Such a perspective is valuable to the analysis and understanding of the current production and consumption processes found in the study environment. Due to the different approaches the two authors take, both are taken into consideration and discussed as it is believed that this would benefit the study greatly. Advantages, disadvantages and criticisms are discussed in the following chapters, as well as their academic links and gaps.

As both of the authors and their theories have great academic association with the field of subcultural studies through their extensive use in other works by Consumer Culture Theorists (Arnould and Thomson, 2005), the two early sociological traditions of

*Chicago School* and *Centre for Contemporary Culture Studies* (CCCS) (Sparks, 1998; Williams, 2007) that gave birth to the field of subcultures as a distinct area of study are also discussed prior to Maffesoli, Cova and CCT.

### **American and European Subcultural Traditions**

In order to complete a holistic and academically informed study on an environment that could arguably be considered as home to consumer groups and possible tribes, the diversity of theoretical, methodological and epistemological approaches that have been followed regarding the studies of youth groups and subcultures since their conception need to be taken into account.

Before the notion of tribes and tribal marketing, the American and British sociological traditions have been studying youth subcultures since the 1920's and the 1960's respectively, with the earliest work being traced back to 1925 with Park's *The City* and the call for qualitative and empirical analyses of cultural experiences and collective lifestyles (Williams, 2007). Although American scholars did not consider themselves as explicitly subcultural, their work on subcultures preceded the British explicitly subcultural approach to the study of youth subcultures by the CCCS (ibid.).

As evidenced by the works of Thrasher (1927) and Cressey (1932), the Chicago school subcultural research model has been used as a qualitative approach to studying social problems that were traced back to youth, criminals and ethnic centric groups that shared deviant lifestyles. Later developments in the field were also accomplished by other academics such as Cohen (1955) and Cloward and Ohlin (1960) whose studies employed Merton's strain theory (1938) in order to understand the psychological and emotional incentives behind the formation of such subcultures. The development of subcultural concepts in the U.S.A. decelerated during the 1960's and 1970's, after the interest of subcultural studies shifted from sociological to the most problematic criminological in order to analyse the associations between subcultures and crime, abandoning any consideration of cultural processes (Baron, 2007; Holt, 2007).

As discussed by Williams (2007, p. 575) these early American subcultural studies suffered from deterministic strain theories that focused on no more variables other than reaction, desire and economic success, and were limited to poor and/or minority populations.

After the deceleration of subcultural studies in the U.S.A., the field of cultural studies was being developed in the UK, where studies on British youth subcultures started to signify the cultural importance of these groups by the CCCS (Clarke et. al, 1975; Sparks, 1998; Arnould and Thompson, 2005). Focusing on the symbolic power subcultures offered to their members, subcultures in the UK were characterised by their efforts to differentiate from the working and bourgeois classes and their resistance to cultural and social hegemony instead of in terms of strain (Hebdige, 1979; Clarke et al, 1975).

The CCCS and its related authors have managed to move away from the ethnographic, sociological and criminological approach of their American equivalent, only to be subjected to a number of different criticisms and weaknesses. As stated by Clarke (1990), CCCS subcultural studies suffer greatly from lack of empirical evidence, excessively relying on semiotic analyses of lifestyles and consumption in order to explain how meanings are constructed, shared and decoded through them (see Hebdige, 1979). The CCCS also restricted itself by studying class-specific subcultures primarily of white ethnic backgrounds, and limiting their methodological approaches to purely theoretical without taking into account primary data that could derive from members of the studied subcultures, relying on the scholars' own cultural and social knowledge to interpret the basis on which these groups were formed (Clarke et. al, 1975; Sparks, 1998, Williams, 2007; Bennett and Kahn-Harris, 2004; Muggleton and

Weinzierl; 2003).

After the large number of criticisms the CCCS has been subject to, a new wave of studies labeled *post-subcultural* followed that focused on identity development and member relations rather than classifications and social structure (Muggleton, 2005), as evidenced by studies completed by authors such as Thornton (1995) and Kozinets (2001).

### 2.5.2 Post-subcultural studies

Although no widely acknowledged definition for post-subcultural studies exists, it is generally accepted that the era of post-subcultural studies is signified by the move away from the semiotic methodologies used by earlier studies of the CCCS and a turn towards the more qualitative and ethnographic sociological approaches which do not share the same concept of rigid and class-rooted subcultures as theorised by the CCCS (Muggleton and Weinzierl, 2003). Instead, the large number of subcultural related studies that followed, argue against viewing such groups as coherent, as they are more accurately understood by a more fluid and temporary existence that lies with their members (Bennett, 1999; Maffesoli, 1996, Thornton, 1995; Cova et. al, 2007).

The new wave of post-subcultural studies also introduced the concept of tribes/neo-tribes, as conceived by Maffesoli (1996). This new focus called for an exploration of the collective lived experiences of participants in terms of social functionality and in regards to the social environment these take place. As evidenced by the works of Bennet (2000, 2001) Cushman (1995), Thornton, (1995), Kozinets, (2001) Goulding et al., (2002, 2009) and Kahn-Harris (2007) among many others, post-subcultural research focuses on the relations that exist between members and/or consumers and the importance of their participation in identity development, denying the demographic segmentation approach previous traditions followed.

Detailed discussions on the two post-subcultural theories that form the theoretical basis of this research follow.

#### 2.5.2.1 Maffesolian tribal theory

The notion of tribes was first introduced through the work of Michel Maffesoli entitled *The time of the tribes* (Maffesoli, 1996). The author rediscovered the social environment and offered an alternative lens through which society can be seen. The author supports that the new “postmodern sociality” is characterised by the fall of political institutional power over people and the rise of communities create by people themselves, signifying the decline of individualism. Maffesoli explains that these new communities, or “postmodern tribes”, are micro groups and lifestyle cultures which are created around shared passions, values, and emotions, and are supported by collective self expressions and rituals in which members of a group participate in. These postmodern tribes are not to be confused with the traditional tribes found under the topic of anthropology, as they don’t share the same stability or longevity (Maffesoli, 1996). In *The Time of the Tribes*, political institutions have lost the ability to unify society and themes such as “desire and sexuality, transgression, heterogeneity, pluralism, and hybridity” play a more central role in the construction of these micro-groups, which “generate bonds rooted in experiential sentiments and passions... which are themselves reinforced by collective rituals, customs, and lifestyles” (Gardiner, 2014, p. 536).

Maffesoli’s tribes are also characterised by their lack of boundaries and their flexibility that allows members to belong to not only one but many groups simultaneously. This flexibility allows groups to adapt and over time transform their existence based on the current social world (Maffesoli, 1996). Maffesoli explains the importance of multiple group membership by stating that “...it is less a question of belonging to a gang, a

family or a community than of switching from one group to another” (Maffesoli, 1996, p. 76) and that no permanent membership to any of these tribes exists but only during the practicing of rituals. These groups offer emotional nourishment to their members by offering them the feelings of being together and sharing without restricting and forming them, rendering their existence unstable over time, yet solid during ritual practices (Steiner and Christians, 2010). Linking tribes to the Dionysian thematic, Maffesoli describes these tribes as non-rational, affectively charged, rooted in the moment groups whose *puissance* expresses itself most potently in one of its “effervescent forms such as revolts, festivals, uprisings and other heated moments of human history” or “it is hyperconcentrated in communities, networks and tribes - in short, the smallest details of everyday life which are lives for their own sake and not as a function of any sort of finality” (Maffesoli, 1996, p. 32).

This flexibility of the tribes is derived from the use of persona “masks” worn by individuals and changed based on the social conditions (Maffesoli, 1996, p. 10). These personas allow individuals to adapt to different groups based on their interests and shared passions of the groups without risking their membership to others (ibid.). Maffesoli lectures us that what unites is more important than what separates, but what separates can many times act as the bond between heterogeneous individuals, giving examples of religious organisations while doing so. Referring to the power of *we-ness*, Maffesoli also explains that while what unites is important, “the bond itself is more important than the elements which are joined together. It is less a case of the goal to be reached than the fact of being-together which will prevail; in a Simmelian perspective: the *fur-mit-gegenseinande*” (Maffesoli, 1996, p.86).

One could argue that rituals and masks could also include the process of adopting a certain lifestyle that would be a continuous and on-going process. An example would be that of a tribe which differentiates itself on the basis of its members sexual orientation, which don't cease to exist outside rituals. This is also discussed by Cova et al (2007) referring to the studies of Schouten and McAlexander (1995) on the biker culture and Miklas and Arnold (1999, p. 568) on Goths who underline that both of these communities are characterised by their rigidity and a specific stable life.

Ephemeral as tribes are, ‘masks’ could arguably denote a value of restriction during and between practices. As this study argues that membership to multiple tribes could be an on-going process not limited during the practicing of rituals, the theory of masks needs to be questioned as an individual's character cannot be simplified and restricted into a set of masks. Identities are more complicated and difficult to verify and consumption related to group membership could be more correctly explained through the process of *salience* (Schwartz et al., 2011).

Stryker and Serpe (1994) explain that individuals act out identities based on their groups membership. While identity development is not a central part of this research, this process, called *salience*, has an impact on an individual's acts including that of consumption (Angle et al. 2012). During *salience*, consumption of group-related products becomes more meaningful as it strengthens the individual's membership and *links* with the group and hence the consumer's identity (Ruivo and Belk, 2012). Taking *salience* into account, it would be interesting to explore if and how consumers are being affected by their peers in choosing and consuming entertainment.

#### **Sociologie Vagabonde - puissance, pouvoir**

Fluid as his tribes are, Maffesoli proposes the use of holistic and speculative methodological approaches that take into consideration current social events in order to study such social phenomena that do not necessarily conform “to the stale, abstract categories of mainstream social science” (Gardiner, 2014, p. 538). This *sociologie vagabonde*, (vagabond sociology) calls researchers to observe, experience, and live the social in order to understand it and the way it is synthesised by the two contrasting

powers of *puissance* and *pouvoir* (Maffesoli, 1996; Niezen, 2004).

*Puissance* and *pouvoir* both reflect the notion of power in Maffesoli's work and are used in order to explain the two contrasting powers of the social and modern institutions. "Essentially: 'puissance' is 'strength from beneath', 'pouvoir' is 'authority from above'. Such an 'authority from above'... implies a set of norms, or a morality, that is imposed by the institutions of modernity: the process of rationalisation; the 'disciplining' of the social... Maffesoli connects 'pouvoir' with finality: the modern institutions that are occupied with the conduct/control of life function towards a certain finality..." against which "...stands a postmodern vitalism: 'puissance'" (Volont, 2014). In essence, Maffesoli explains that *puissance* can be found in "the ability of the masses to resist" (Maffesoli, 1996, p. 34) the authoritative, imperialistic and rational stylisation of the social by "all forms of institution, whether of political or even familial, economic or social nature" (Maffesoli, 1996, p. 50).

Referring to Bennet (1999, p. 599), Cova et al (2007, p.114) also advise objection to utilisation of structuralist account to explain consumer autonomy and creativity and "suggest that subcultural activities may be better understood as moving expressions of self-identity and creative solidarity, rather than resistance against domineering forces in what is becoming a progressively classless society" (Cova et al, 2007, p. 114). This suggestion is most certainly directed towards early works derived from authors related to the CCCS framework who managed to offer a level of understanding youth communities found in the social environment, but were criticised for paying too much attention to social structures and class divisions during their effort to explain their formation (Debies-Carl, 2014).

The *vagabond sociology* that Maffesoli (1996) suggests is a sentiment that this study shares with his work. To shift social examination from the *mechanical* and restricting towards a more holistic and *organic* approach that adapts to its social surroundings. In other words, to develop strategies suitable for the environment they are applied in, which are more holistic and qualitative; rather than adopting generalised methods that are not necessarily compatible and 'in sync' with the current social environment. To experience and decode the social, free of any institutional constrains. The *vagabond sociology* approach is reflected in this study's methodological choices that incorporate processes of exploratory ethnography.

### Global village

Maffesoli should also be praised for his perceptiveness foreseeing that technological advancements can give birth, reinforce and end tribal communities thanks to the interactivity offered through the "model of a new global village" (Maffesoli, 1996, p. 139). Strongly associated with McLuhan (1962), the term *global village* refers to the effects of technology on the instantaneous exchange of information on a global scale, shrinking distance and time, bringing social and political functions together (McLuhan, 1962, p. 5). Evidently fascinated with the notions of *tribal unity and total togetherness*, giving examples of the Germans and the Japanese, McLuhan analyses how such tribes try to retain their tribal characteristics and resist the effects of "the total electric field culture of our time" (McLuhan, 1962, p. 29). McLuhan continuous emphasis on the tribal characteristics and powers of peoples can arguably be perceived as an influence to Maffesoli's reference to the new global village.

In essence, both Maffesoli and remarkably McLuhan before him suggest that the new era of electronic communication is important and offers a new basis on which the world's tribes, nations, and individuals commune. A basis where "the globe is no more than a village", new sociological structures are formed, and previously unrelated groups commit, participate and get involved in the lives of each other, "thanks to the electric media" (McLuhan, 1962, p. 5).



*“The new electronic independence recreates the world in the image of a global village... our new electric culture provides our lives again with a tribal base”*

McLuhan (1962, pp. 31, 32).

### The Neighbourhood

As already discussed, the importance of the cultural context within which subcultures and their associated actions create meaning needs to be of consideration in community studies in order to completely understand how the effects between the social and cultural environment and those communities operate. One such concept that manages to illustrate the exchange relationships that exist between physical spaces, structures and social organisations, is that of *the neighbourhood* (Stahl, 2003).

The neighbourhood acts as a metaphor capable to demonstrate how micro-level communities produce contexts within which activities are produced (and reproduced) and acquire meaning under the effects of larger, macro-level establishments, determined to shape them within the reach of their powers (Appadurai, 1996, p. 187). Understanding of the concept offers this study valuable knowledge upon which the study environment can be analysed by taking into consideration the context of the collected data and the relationships between micro communities and macro establishments.

The neighbourhood concept can let subcultural studies re-imagine how those activities are performed in, and connect with neighbouring and distant contexts outside their native environment (Stahl, 2003, p. 35). Cultural spaces are now better understood as organised through a series of interconnections rather than individually independent entities, not much different than McLuhan's (1962) *global village*. Massey (1998) has also advised towards studying youth cultures as such formations, influenced by local, regional and transregional interconnections. An example of a macro-level environment that is subject to the notion of the neighbourhood is that of virtual neighbourhoods; micro-level communities joined by social links that allow the “transmission of ideas, money and information, which in many ways also transform the lived spaces of neighbourhoods in which the participants live” (Stahl, 2003, p. 35).

*“The parameters that define cultural practices, industries and institutions have been blurred, stretched, exploded, erased and redrawn through the complex and arbitrary effects wrought by the machinations of a globalized cultural apparatus. It is among the shifting origins and destinations of cultural production, distribution and consumption, that an analytic model more flexible than that offered by subcultural theory must be found to describe the elasticity and fluidity that confounds any notion of self-contained cultural practices”*

Stahl (2003, p. 39).

### Limitations

*The time of the tribes* and Maffesoli's perspective on the *postmodern era* (Maffesoli, 1996, p. 110) are highly valued but are not without their shortcomings. Limitations needs to be discussed and addressed in order to manage to design a more correct study, able to produce data that fill in current gaps in academic knowledge while also taking advantage of precious knowledge offered.

Maffesoli's work offers an alternative theoretical base on which the society can be analysed and interpreted. It offers ideas and theories that can be used to produce new data, regarding the world we already “know”, derived from the perspective of postmodern tribes. But his work's strength is also its limitation as it fails to deliver a practical application of all these ideas in the real environment, but only theoretical ideas that could be useful to take into consideration. Of course Maffesoli's work was

never intended towards a marketing application (O'Reilly, 2012), but nevertheless, this limitation is something that needs to be taken into consideration and calls for additional academic principles to be used in combination with the most apparent of all the *tribal marketing* theme that followed Maffesoli's diagnosis of the social. Maffesoli analyses the social role of the links, emotions, passions and the intangible (Otnes and Maclaran, 2007) without paying attention to the tangible and the act of consumption (O'Reilly, 2012).

In addition to the practical restrictions of his work, Maffesoli, and others who faithfully adopted his framework, have also been criticised for failing to acknowledge the important effects institutional power has over consumption and rather only highlight the importance of identity and communal experiences (Askegaard and Linnet, 2011). Askegaard and Linnet (2011) stress this importance of institutional power and social structure and how taking it into consideration can greatly impact our understanding of consumer culture, acknowledging the significance of Bourdieu's work while doing so. During their analytical evaluation of the prevalent epistemological approach adopted by CCT researchers, the authors argue how broader analytical frameworks that pay "increased attention to the contexts that condition practices of consumption" (Askegaard and Linnet, 2011, p. 389) need to be adopted, as "there is lack of adequate attention to social and cultural context" (Askegaard and Linnet, 2011, p. 391).

Stahl (2003) explains that one of the problems posed by the majority of subcultural studies is indeed the fact that although spaces where cultural practices are realised are being examined in order to understand subcultural communities, these studies do not consider them dynamic or as important as the practices produced within them: "Cultural production produces spaces that are dynamic sites of activity and include the continual reassertion and maintenance of boundaries enacted through processes of differentiation and distinction made by groups and individuals, all of which needs stronger consideration" (Stahl, 2003, p. 31); "the intersection of social spaces and social relations shifts emphasis to the greater global contexts and the smaller local circumstances in which social and cultural activities unfold." (Stahl, 2003, p. 34).

In order to overcome this limitation, this research adopts a wider and more holistic approach towards the study of consumption that takes into consideration the cultural and social forces and contexts in which consumption takes place and possibly gets influenced by current events and actors on micro (local) and macro (global) levels, but are not necessarily part of the lived consumer experiences; an approach evidenced in the methodology design of the research discussed in later chapters. As proposed by Holt (2003), Arnould and Thomsson (2005, p. 876), and Askegaard and Linnet (2011): "...it will help any CCT study in communicating how specific are its findings to consumer culture, if the researcher considers how his or her particular slice of consumer culture is influenced by or varies from local culture, ideological conditions, social structures and present historical conditions. A wider contextual awareness would provide consumer research with a cross-cultural sensitivity that could transcend the heavy bias of the American middle-class perspective in our understanding of consumer culture" (Askegaard and Linnet, 2011, p. 394). Understanding the constraints and dynamics of possible different communities and analysing them individually and in relation to each other can result in the production of more complete and valuable data.

While the inclusion of a wider array of contexts within a research is proposed, there is a limit to the number of contexts that can, and need to be considered as context is subject to infinite regress (Dillely, 1999, p. 1; Melhuus et. al, 2009, p. 52). Consequently, the contexts which are of consideration by researchers are subject of scholarly debate and are "always preselected by the analyst and follow[s] intuitions about what is considered to be relevant (Hervey, 1999, p. 68)" (Melhuus, et. al, 2009, p.52) "since making certain connections always implies making disconnections" (Askegaard and Linnet, 2011, p. 396).

### 2.5.2.2 Consumer tribes theory

Drawing from Maffesoli's tribal work, Cova has extended the application of the idea of the tribes onto the marketing world and introduced consumer tribes as a force that organisations need to take into consideration. Resembling Maffesoli, Cova and Cova (2002) describe consumer tribes as "a network of heterogeneous persons - in terms of age, sex, income, etc. - who are linked by a shared passion or emotion" (Cova & Cova, 2002, p.602). The tribes' members are characterised by their strong interpersonal connections and express their *bond*, or *link*, through shared experiences, rituals and collective consumption (ibid.). These actions are often performed in *anchoring sites* where the tribes gather and sometimes considered as places of worship (Cova et al., 2007).

Similarly to Maffesoli, Cova also supports that "the link is more important than the thing" (Cova, 1997, p. 307) but without ignoring the "thing's" importance to the consumers who many times form *brand communities* around a certain brand or product. The difference between *tribal communities* and *brand communities* is many times ignored in academic literature or at least not stressed enough (O'Reilly, 2012). This is a point that this research wishes to discuss, as there are particular big differences between the two types of communities. While tribal communities (or tribes) are fluent, consume a set of different products and services (the values of which are much more ethereal and hard to define) and focus on the relationship between their members, brand communities are much more rigid communities with clear set of values and focus on specific products or services that are supported by their members (Maffesoli, 1996; Cova, 2002). Although Maffesoli's tribes have given birth to the development of Cova's brand communities, the two terms are much more distinct than they appear, with the former focusing on the analysis of the social environment and the later focusing on the development of marketing theories.

#### Brand communities

These brand communities are also more widely referred to as *subcultures of consumption* within CCT. They are defined as groups of consumers who revolve around and identify with certain brands, products or activities and create solid communities (Schouten and McAlexander, 1995). These are much more easily identified and studied than the less structured and fluid consumer tribes and have been increasingly popular over the years (Lusch and Vargo, 2006).

The communal point of view towards consumption of brands has been most evidently been covered first by Schouten and McAlexander's (1995) study on the Harley Davidson community, which acts as a point of reference towards the creation of the brand community concept which looks into the relations between consumers and producers and the emergence of brand-related communities (McAlexander et al., 2002; Muniz & O'Guinn, 2001). Evidence on how such brand communities can develop brand loyalty attracted the attention of the marketing world and offered the brand community concept a growing importance (Algesheimer et al., 2005; Veloutsou and Moutinho, 2009; Cova and White, 2010).

While it can sometimes be argued that brand communities are also tribes, tribes are not brand communities. An example would be the brand community around the classic Volkswagen van that still exists today and its relation to the Hippies community. While the former community is defined by its collective consumption of the van as the product that acts as the link between the consumers, the latter is defined by a much larger, more ethereal and harder to define set of values and collective consumption of different products and not just the van.

Unlike Maffesoli, Cova concentrates more on the relationship that exists between the tribes and the producers or providers, and explains the power brand communities have over brands and how they should be taken into serious consideration during the

marketing and production stages (Cova et al., 2007). Cova explains that brand communities are communities that revolve around certain brands (ex. Harley Davidson) and that the relationship between the producers and the consumers should be one that relies on communication and consideration of ideas rather than a top-down business relation where the producers remains uninfluenced by its supporting communities and ignoring the social and emotional relationship (ibid.). These statements regarding the relationships between consumers and producers are important for this study and were considered during the research design, data collection and analysis.

#### Affective, cultural and linking value

The brand community concept has also raised the attention of marketers towards the co-creation of *linking value* (Vargo and Lusch, 2004) by consumers and producers (Cova and White, 2010)

Cova explains that products and services are used by the tribes because of their linking value that helps in creating and strengthening the bond that exists between consumers and brands (Cova, 1997b, Cova and White, 2010). Tribes are both creators and users of the linking value; they create it through their common consumption practices and assign it to certain products, services and brands (ibid.). It can be formal and supported by the marketing strategies of the brand, or informal, entirely supported by the consumers' practices. It can also be physical, in the form of organised events, or symbolic, supported by the consumer's identification with one another (Ponsonby-McCabe and Boyle, 2006, p. 182). Based on Bagozzi and Dholakia (2006) positive motives behind the co-creation of value from consumer communities include community development, pleasure, and self improvement.

Marketers should be careful to create offerings that support their consumer communities (Cova and Cova, 2001) as the linking value cannot be produced or exist without the support of consumer communities. Consumers create communities through participation and value is created by the communities; therefore, the crowd becomes the most important asset in the creation of value as the larger the crowd of participation, the greater the opportunity of creating linking value that is then attached a brand's products and/or services (Cova and White, 2010).

Tribes also produce *affective* and *cultural values*. Affective value includes the 'feelings of ease, well-being, satisfaction, excitement and passion' among the members, while cultural value is being produced through the selection of 'ideas, symbols, codes, texts, linguistic figures and images that are then put into products and services' (Cova & White, 2010, p. 259). Through the production of affective and cultural value, products associated with the community become infused with those values and consequently their linking value is heightened and those products can become important assets to the existence of the community (Cova and Cova, 2001). Both types of values are most evident during rituals on which they rely to demonstrate their common values, beliefs and experiences and reinforce their connections and the *symbolic consumption* of tribe associated products (ibid.). Nights out and mass consumption of night-time entertainment can arguably be regarded as rituals, and therefore such knowledge is important in the examination of consumption practices in the study environment.

Cova and Cova (2002) discuss the levels on involvement of members within tribes and how marketers should be aware of them in order to provide and cultivate value. Based on their *Tribal Clover* model, Cova and Cova identify four types of roles members adopt based on their level of involvement with a tribe: the adherents, the participants, the practitioners and the sympathisers. These four levels bear similar characteristics to other hierarchical frameworks such as Thornton's (1995) subcultural capital discussed later on, and attempt to explain the different levels of influence a member can have on a tribe. The above levels of involvement inform this study and would be interesting to see whether these may or may not apply in the night-time entertainment environment.

### Alter-brand and counter-brand communities

Based on O'Guinn and Muniz (2005) the strong interest and shared passion for a brand will translate into expertise and competency, otherwise exclusively reserved for marketers, through systems of collective learning aided by the advancements in communication technology. As a result of this collective interest and increased familiarity with the production processes, Cova and White (2010) invite us to rethink who owns the brands, due to the great shift and the rebalancing of power between consumers and producers and the increasing perception of the brands as shared cultural properties by their consumers.

Facilitated by the development of communication technology, three types of consumer communities can be identified based on their consumer-producer relationships: 1) *tribal partners*, who interact with companies and jointly create value, 2) *tribal opponents*, who oppose or challenge the management of their favourite brands, and 3) *tribal competitors*, who collectively create their own brands which in turn may compete with existing corporate ones (Cova et al., 2007; Cova and White, 2010).

Because of this great shift of power, consumer communities can sometimes develop their own brands that can capture the value of the communities they are serving much more successfully than the ones companies produce.

Alter brand communities are non-for-profit projects through which consumers become producers in order to create an alternative offering and generate the experience they require (Pitt et al., 2006), transforming themselves into prosumers (Toffler, 1980) and becoming part of the product rather than revolving around it (Mairinger, 2008; Cromie and Ewing, 2009). Although alter brands are created in order to serve the collective necessities of their community, companies may still face unforeseen competition due to the ability of the alter brand community to produce and consume value without the need of the company (Cova and White, 2010)

Counter brand communities on the other hand can have a more direct impact to a company's performance due to their ability to boycott and produce competing products that can replace the community-rejected products already available in the market and lower their value (ibid.). Based on Cova and White's (2010) analysis of the Warhammer gaming community, such counter brand communities come as a result of (a) a prolonged frustration of brand community members with a company's exploiting co-creation process that generally doesn't respect its consumer for their willingness, expertise, and contribution, and (b) the premium prices required for them to pay for those co-created offers (Zwick et al., 2008).

These possible types of competitions that marketers may face, need to be taken into consideration and require an immediate call for more consumer-driven production practices, bottom-up approaches and tribal partnership between marketers and consumers (Cova et al, 2007). Some of the most notable actions marketers can take, in order to establish and strengthen a brand relation with a tribe include provision of physical space, supporting and sponsoring tribal idols, organising events and any other action that can facilitate further development of the linking, affective and cultural values. In the case of counter brands, marketers are requested to communicate with the community members in order to lessen their frustration while in the case of alter brands, marketers should involve themselves in the community's projects in a way that benefits both the brand and the community (Cova and White, 2010).



Figure 1 - Brand Communities (Cova and White, 2010, p. 266)

Cova and White (2010) explain that brands are now gradually being perceived as “shared cultural property rather than as privately owned intellectual property. Familiarity breeds ownership: brands ‘belong to us’ and not to the companies that supposedly own them” (Cova and White, 2010, p. 260) and call for shift of control towards the consumers, empowering them and including them in production processes in what is called *tribal partnership* (Cova et al, 2007). “The brand community is not just formed around a brand; it creates the brand. The brand community is not just formed around a product; it is part of the product” (Mairinger, 2008, p. 118). It is now important for firms to understand the social role of their products and the social perspective of consumption in order to cease possible business opportunities through utilisation of communities with a yearning.

Examples of such tribal communities considered by firms within the entertainment industry include Rastafarians and Sci-fi communities, both of which had the characteristics of consumer tribes that were then strengthened through Bob Marley, the Star Trek and the Star Wars series. These are also good examples of tribal communities transformed into brand communities through the provision of a strong product link and demonstrate how the brand community theorem can be a potential asset for firms (Kozinets, 2002; Langer and Beckman, 2005).

Taking into consideration the relationship between consumers and brands as theorised by the brand communities theorem, this study informs itself in order to holistically analyse venues that may or may not have a following that represent any of the above brand communities, acting as brands themselves.

### 2.5.2.3 Limitations of tribal theories

Differences and similarities can be distinguished between Maffesoli’s and Cova’s theories. Enterprises were regarded by Maffesoli as possible members of the *fluid* tribes (Maffesoli, 1996). Brand communities on the other hand are regarded by Cova as *more stable* communities created around a certain brand (Cova et al, 2012).

Although brand communities were developed based on Maffesoli’s tribal communities that point attention towards the social changes of the post-modern environment, they fail to take into consideration those exact same social variables that can affect their

formation and existence and have an impact on their members' participation and influences, as already discussed within the theories of the global village and neighbourhood (Maffesoli, 1996, p. 139; McLuhan, 1962; Appadurai, 1996; Massey, 1998). Cova and White (2010) also suggest the tribes' ability to produce cultural value but fail to consider the effects between cultures (both on a local and global scale) and tribes. Not unlike Maffesoli, Cova also fails to analyse the interchange that can exist between sometimes contrasting tribes.

Postmodern theories regarding consumer groups have also been criticised for their lack of economic and spatial context and largely ignoring the possibility of stratified youth cultures and inequalities in their methodologies (Chatterton and Hollands, 2003, p. 76, 77) when standardisation of cultural industries can have an impact on consumers' choice (Ritzer, 1993).

Cova and other academics such as Muniz and O'Guinn (2001, pp. 412 - 432) on the other hand focus on the act of collective consumption by tribes and brand communities who concentrate on certain products, services or activities. This is also supported by Goulding et al (2012) who argue that studies on consumption communities have been overemphasising the relation of communities with particular brands or activities rather than the relations between the members. While Cova's consumer tribes differ significantly from brand communities as they stress the importance of the link between members more than that of the object of consumption, it can be clearly evidenced that in all of his studies, the central link is always an identified activity or shared value and lack exploratory value; not unlike the CCCS ineffectiveness to take into account data other than the publicly displayed.

The similarities of Cova's tribes and subcultures also need to be pointed out. Cova and Cova's (2002) tribal clover was created in order to help marketers analyse tribes in a more subcultural rather than a tribal way, by attempting to rigidly segment members of tribes into an hierarchical system of involvement. While this study does not question the possible advantages this may offer to marketers, Cova's theoretical stance seems oxymoron. A tool that is used to hierarchically analyse a tribe strongly contradicts with the most important factor of a tribe: its fluidity and lack of hierarchy. At this point, it's unclear how much of Maffesoli's tribal theory made its way into Cova's consumer tribes, with the latter contradicting itself through the use of hierarchical tools on non-hierarchical communities. As this study is interested in the exploratory analysis of a non-brand focused environment, home to a number of heterogeneous individuals only bound by location and the activity of going out, the use of such rigid tools and systems is avoided but still considered during analysis.

There is an apparent lack of strong theoretical connection that exists between Cova's tribal marketing theories and Maffesoli's tribal theories that were inspired by. This study believes that its key ideas need to be revisited and re-examined for use in the marketing and consumer topics of academia in combination with Cova's tribal marketing theories due to their potential value. Some differences between the two theories can suggest alternative methods of consumer analysis and production. As stated by O'Reilly "important ideas of Maffesoli on neo-tribalism, which were absolutely central to his thinking on the subject... have never been explicitly and fully worked into tribal marketing discourse" (2013, p. 344) and that investigation of the theoretical antecedents tribal marketing is inspired from in combination with social identity theory (SIT) and the brand community metaphor could yield new valuable knowledge around the topics of collective consumption and consumer communities.

Can tribes exist outside the brand and act related boundaries that exist in Cova's works and the ignored aspect of consumerism on Maffesoli's? Can a more ephemeral consumption tribe exist?

## 2.6 Consumption, tribes and subcultures

As it can be understood, the use of products by individuals is multifold. They are not only used as mediums to foster relationships between consumers and producers, but also as mediums of communication and as mechanisms for defining tribes and their 'borders' (Cova et al, 2007). They are used as *gate-keeping devices* that only individuals possessing the right amount of tribal knowledge can use. This type of knowledge is referred to as cultural or subcultural knowledge or capital depending on the subject of study, but it is generally regarded as the general knowledge an individual possesses about the norms and values of a tribe, subculture or social group (Elkington et al., 2006). Based on the level of knowledge, products become available to individual in order to gain access to the group, hence the title of *gate-keeping*.

Based on Cova et al (2007) products are also used as a medium through which groups "can think about their culture" (Cova et al, 2007, p. 43) and differentiate. The idea behind this is that based on their group membership, individuals are supposed to consume certain *legitimate* products and services while rejecting others. This is referred to as *legitimate consumption* and has an effect on an individual's consumption patterns based on their level of involvement. Cova et al. also explain that legitimacy can also be judged by not just the product but by its channels of distribution, price and modes of consumption (Cova et al, 2007, p. 87).

In the following chapters the topics of music consumption, subcultural capital, symbolic consumption, social identity and consumption of spaces are discussed in order to acquire a holistic understanding on the consumption processes of tribes and how these may be reflected in the study environment.

### 2.6.1 Music consumption, performance and audience

Maffesoli's references to the *plenitude* meetings and musical excitement offer to the individual led to the adaptation of his theories by a small number of studies related to collective consumption of music. Although studies on music and venue consumption under the theorem of Maffesolian tribes are almost non-existent, music consumption has been excessively covered within subcultural studies, arguably due to the strong links of music to authenticity, self-identity and creativity (Hesmondhalgh, 2008).

Music consumption by subcultural communities has been mostly referred to as a tool through which communities could develop unique identities rather than the central interest or single glue that hold members together (Brown 2003). Becker (1963) also pointed to the importance of Jazz and its related stylisations in maintaining cultural boundaries between its followers and the mainstream culture. Jazz music and, in this particular example criminal activity, were also the centre of interest in Mailer's (1957) *White Negro* society, the *Hipsters* (or Hip), who according to the author looked to differentiate themselves from the mainstream *Squares* through consumption of Jazz and choice of marginalized lifestyles.

Thornton's (1995) studies on the Rave music scene put a lot of emphasis on the role of the music and how important that is to the existence of the Rave subculture itself, but also state that other items are equally important in order to support it. Such items, as discussed by Thornton herself, include the use of established clubs and abandoned warehouses, drugs, visual appearance and hierarchies, all of which are an important part of the subculture, an individual's membership and experiences.

Hebdige's (1975, 1979, 1988) studies on subcultures also seem to pay a lot of attention on the visual, political and anti-mainstream characteristics of subcultures with little reference to the importance of the music itself. Studies on other subcultures such as the Heavy Metal, Punk and Reggae communities also point out that there are more things to the subculture than just the music. The style, shared values, live experiences,



demographics and even way of life are important factors that members take into consideration.

Music, whether it is performed or consumed, is strongly regarded as a social experience (Crozier, 1997; Pucely et. al, 1988) and part of the live performing arts through which consumers can define themselves as part of a collective (Gainer, 1995) through sharing of meanings distributed from producers to consumers (O'Reilly, 2004). As part of the collective aspects of the performing arts (social, experiential, etc.), the collective audience reaction, participation and reception are arguably aspects to which little focus has been paid from a managerial point of view. This study also considers the role of the performing *artists* (DJ's and musicians) as part of the production - consumption process of experiential entertainment products.

Studies on such communities generally take two approaches. The first one is an ethnographic approach that attempts to explore and offer a deep description of a specific community's characteristics that little is known about (i.e. CCCS). The second one attempts to build on such existing empirical work and develop theories around them (i.e. CCT). Few, if any studies attempt to academically contribute by theorising on original, holistic, descriptive and exploratory work completed in a yet tribally-undefined community such as Limassol.

It would be interesting to explore if and how current music availability and venues are able to effect the formation and existence of modern communities/tribes in a geographically limited location such as Limassol. Is the existence of communities limited to available consumption options and directly related to the existing market?

In a location where the major players in the entertainment industry are bars and clubs, the most efficient way to start such an exploratory tribal research would be to categorise venues based on their music genres. But studying what could possibly be a widely diverse environment, the use of labels to characterise music genres and venues can be problematic for a number of reasons. Firstly, the genre of music played by each venue could be subject to personal opinions and widely differ between individuals. Secondly, the terms could vary based on the geographical location. As stated by Malbon (1998, p.273) "...increasing trend for musical (and cultural) cross-fertilisation and hybridity... is posing problem for those involved in classifying both musical and clubbing forms". Last but not least, the number of possible categories could be so large and cause fragmentation that could render data collected useless.

The academic gaps discussed introduce an opportunity to this study to complete an original research by exploring how music venues influence customers' choices using tribal theories. Existing studies that relate to music and venue consumption have not been exploratory, reflective or holistic and studied music and venue consumption as parts of analysing specific communities rather than considering them as possible catalysts for community creation and consumption choices within a geographically limited environment.

### **2.6.2 Subcultural Capital**

This type of knowledge regarding certain aspects of a tribe or a group has also been more comprehensively theorised by Sarah Thornton (1995) under the term *subcultural capital* during her studies on club subcultures. Notably influenced by Pierre Bourdieu's forms of economic, cultural, and social capital, Thornton explains that "subcultural capital confers status on its owner" and "can be objectified or embodied... in the form of being 'in the know'"(Thornton, 1995, p. 11) in an effort to describe how hierarchies are developed based on the level of knowledge demonstrated between their members through consumption.

Referring to the development of subcultural capital, Kates (2002) discusses the dangers that arise with demonstration of high level of commitment and how that could lead to illegitimate behaviour within subcultures. While knowledge, actions and consumption could offer the individual a certain amount of subcultural capital, extreme levels of demonstrating commitment could lead to the opposite results. Instead, selection and combination of various subcultural elements based on an individual's identity would be more acceptable (Kobin and Allaste, 2009).

She also explains that not unlike Bourdieu's, it can also be converted into economic capital as a result of its use (giving examples of club organisers, musicians and DJs), but it is not as class-bound as Bourdieu's cultural capital (and the CCCS framework) and that media are the main medium of its circulation and distribution of cultural knowledge, a topic on which Bourdieu has been criticised for ignoring (Thornton, 1995, pp. 12 - 14).

While the theory of subcultural capital was established while studying clubbing subcultures, its fundamental principles can be valuable to consider during the study of the differently named communities of consumption. Sarah Thornton herself concluded and argued that "subcultures are best defined as social groups that have been labeled as such... in the process of naming them and draw boundaries around them in the act of describing them" (Thornton, 1995, pp. 162). This can be also supported by the wider definition of subculture: "a cultural group within a larger culture, often having beliefs or interests at variance with those of the larger culture" (Oxford, 2014).

The term subculture has also been adopted within consumer research as a notion through which alternative consumption and consumer-brand relation could be studied, undergoing a major facelift and uprooting from its anti-establishment origins (Szmigin and Piacentini, 2014). As already discussed earlier, excluding CCCS' theoretical framework, studies on subcultural consumption and their use of ethnographic methods of examining the experiential and social aspects of consumption have been considered as the groundwork on which consumer cultures and tribes have been developed. Nonetheless, the tribal frameworks that derived from Maffesoli and Cova offer a much more adaptable and flexible way of studying communities of consumption without restricting their *essential fluidity* (Bennet, 1999, p. 614). Unlike subcultures of consumption, consumer tribes are not restricted by hierarchies or commitment (Goulding et al., 2012).

### 2.6.3 Symbolic consumption

Individuals practice consumption in their everyday lives. Consumption of products, services, space, arts, and other tangible or intangible material. Individuals now have a more personal connection with their possessions and everyday consumption practices as these everyday acts of consumption are said to be realised not only because of their practical value but also because of their symbolic ability to convey messages and help in the development of one's self (Tucker, 1957; Westfall, 1962; Belk, 1978, 1980; Rosenfeld and Plax, 1977; Levy, 1959). Schouten and McAlexander (1995, p.59) support that individuals do not define themselves through sociological constructs but rather through objects and consumer goods. They do not consume based on their social links but rather evaluate them through their consumption patterns that act as a tool to identify shared values and interests (ibid.).

The messages symbolised are based on a number of factors related to the product including the function, brand, price, the way it is marketed, acquired and consumed and a number of others (Hall, 1997). But the signification of these messages lies not only in the encoding of them but also in their decoding by others. Based on Hall (1997), in order for a message to be communicated successfully and as intended, both the sender and receiver need to share the same cultural meaning associated with the item

through which the messages is being conveyed, or else the sign may be misinterpreted. Understanding of this coding-decoding process offers this study the knowledge to analyse non-aural data found within the study environment, be more competent to examine the exchange relationship between consumers and their affiliation with specific groups and/or venues.

Products are also many times injected with meanings and values different from the ones the firms ever intended (Danesi, 2007). They are used and customised by tribes and serve as tools for identity and tribe development and social bonding (Cova, 1997; Cova et al., 2007). They are used as a form of communication between individuals that signify one's identity, group membership and social position in the social environment (ibid.). They serve "as a means of communication between the individual and his significant references" (Grubb and Grathwohl, 1967, p. 24 ) and their symbolic value can only function when meanings embodied into products are produced, shared and reproduced during social interactions (Dittmar, 1992).

This is also explained by Van Gorp (2005): "Consumption has both a self-defining and a self-expressive function. In consumption, people make some aspects of their own self tangible and more concrete. In this way, individuals create a unique personality, meant for public consumption (Schau and Gilly, 2003)" (Van Gorp, 2005, p. 6-7). It has also been noted that symbolic consumption is more likely to take place when an individual does not feel capable of performing the role she/he is interested in, as it is easier to convey messages in this way (Wicklund and Gullwitzer, 1982). Such cases are mostly found during transitional periods when individuals undertake a role transformation (Schouten, 1991) and rely on consumption to symbolise and earn a social position. More experienced individuals, well established in their social circles with high knowledge of the role they undertake rely less on the symbolic parameters of consumption. This is also supported by the works of Fonarow (2006) discussed earlier.

As demonstrated, symbolic consumption exists not only on a cultural level, but also the individual and the subcultural/tribal levels. Subcultural, post-subcultural, tribal and other studies related to communities found within the larger social environment have identified symbolic consumption as a way consumers express their existence, shared values and identities through consumption, not only of products, but of ideas, philosophies, visual appearance and music (Hebdige, 1975, 1979; Thornton, 1995; Schouten and McAlexander, 1995). Through collective consumption practices, individuals can communicate their membership to a specific social group and express their group's identity and values. (Belk, 1988). In this way, the existence of the group itself strengthens and so does the relationship of the member with the group (Clarke et al, 1975).

Termed as *homology*, Willis (1978) identified the close and analogous relationship that exists between the shared values of groups and their members' consumption behaviour, giving examples of the hippies' ideologies on world peace and return to nature and the symbolic messages related to their values expressed by their public nudity, drug use and anti-capitalism. Similar statements can be found in a large number of studies including Hebdige's (1975, 1979) mod and punk subcultures, Thornton's (1995) Rave scene and Fonarow's (2006) Indie among others.

Hinkle and Brown (1990) also argue that consumers are not only defined by what they are in relation to others but also by what they are not. This is also supported by Bourdieu (1984) who highlights that the importance of distastes in demonstrating group membership could be higher than tastes in indicating distinction. This is also known as *negative symbolic consumption* which occurs when negative or unwanted messages are conveyed through consumption of certain products (Banister and Hogg, 2004). By taking into consideration and analysing the role and possible importance of both positive and the often neglected negative symbolic consumption, and how meanings

are practically extracted by consumers in the social environment, tribal theories could be further developed and strengthened.

This hypothesis can be found in the social identity theory (SIT), which offers a way to understand relationships between groups and how their members can be divided into in-groups and out-groups in order to identify and evaluate their social selves. As originally developed by psychologist Tajfel and Turner (1979), SIT suggests that an individual's membership to a group offers the individual a sense of belonging and self-esteem. SIT could be of value to this research as it can be used to explain group dynamics and intergroup behaviour.

The primary principles of SIT and symbolic consumption is that individuals allocate themselves into social groups they identify with. This allocation in turn has an effect on their social interactions, identity and relations to others. As clearly pointed out by O'Reilly (2012) insights from SIT could help to analyse and further develop Maffesolian thinking and the consumer tribal metaphor and develop some stronger theoretical connections that are missing between the two

#### 2.6.4 Social identity theory

Due to its strong relation to the exploration of group dynamics and social behaviour, social identity theory was considered as a possible addition to this study. Analysis and discussion of theories related to social identity can provide better understanding of the role of the individual in social groups and of the dynamics that can exist in such communities though the concepts of in-group favouritism, out-group derogation, in-group self-categorisation, positive distinctiveness or differentiation, and multiple social identities one has that correspond to analogous group membership (Tajfel and Turner, 1986; Turner et al., 1987; Brewer and Brown, 1998).

Developed by Tajfel and Turner (1979), social identity theory attempts to explain how *self-perceived* group membership can affect social perceptions and attitudes of an individual and can act as a lens through which to examine group identification (Greene, 2014). Social identity is defined by Tajfel (1981, p. 255) as "that part of an individual's self concept which derives from his knowledge of his membership in a group (or groups) together with the value and emotional significance attached to the membership".

Although it could be argued that SIT could provide a new way to explore how group dynamics can affect the collective consumption patterns of individuals, its application has been more strongly related to the field of social psychology and studies interested in the exploration of in-group and out-group dynamics and discrimination, with little presence in the fields of marketing and consumer studies (O'Reilly, 2012). Studies that have endorsed the theory are limited and mostly related to the consumption of certain products by certain groups or the relation of SIT to consumer behaviour and/or identity (Grimmer and Sowden, 2009).

According to Brown (2000, p. 753) "there are five main issues which have proved problematic for SIT: the relationship between group identification and ingroup bias; the self-esteem hypothesis; the phenomenon of positive - negative asymmetry in intergroup discrimination; the effects of intergroup similarity; and the choice of identity maintenance strategies by low-status groups".

In his study related to youth identity and consumption Van Gorp also states that "by asking people about aspects of their identity, we are possibly not measuring identity but instead those aspects of identity that one is prepared to or wants to reveal. Thus, in a way we are not measuring identity but public self-image." (Van Gorp, 2005, p. 10). In addition, while it is believed that tribes seem to be able to help individuals construct

identities and offer them a sense of belonging, it has also been debated by many academics that tribes also limit “consumer creativity and autonomy in constructing identities” (Cova et al, 2007, p. 112, 113).

Due to the possible theoretical and practical conflicts that can arise with the inclusion of SIT in this study, its application has been critically declined. Its strong identification with the field of psychology, issues regarding its assumptions, and the debates related to identity and self image found in consumer and tribal marketing studies would arguably render its application more problematic than helpful.

## 2.7 Summary

In the literature chapter that followed, it was clearly demonstrated how this study, its interests and research questions and objectives have been shaped and informed by the scholarly literature discussed above. To conclude, the above chapter has introduced a number of topics which show how CCT and works related to tribal marketing are important to the research objectives of this study, due to their great ability to offer understanding in consumer behaviour from a collective subject perspective that the field of entertainment consumption is characterised by.

Through the analysis of literature related to the entertainment environment and the night-time economy, the limits of the current knowledge related to the subject topics became apparent and opportunities of improvement through the use of qualitative methods and CCT were evidently uncovered.

The importance of the exchange relationship within and between consumers, producers, artists and public bodies was clearly demonstrated through the discussion on urban spaces and producer-consumer relations using key texts such as Chatterton and Hollands’ (2003) that is considered one of the most important texts used in this study due to its large contribution of knowledge related to the topic of urban night-time entertainment environment in which academic material is exceptionally limited. The importance of the above text and its possible influence on the study can be evidenced in research questions one, three and four that are related with the exploration of music venues in the study environment, analysis of production and consumption approaches, and understanding of the exchange relationships within and between artists, consumers and producers. Due to its exceptional value to this study and its ability to bridge theory and practice, Chatterton and Hollands’ text was utilised extensively in this study, as evidenced in the following data analysis and discussion chapters.

Scholarly literature related to entertainment marketing and CCT was evidenced being strongly rooted in tribal and subcultural theories that were discussed in depth and offered this study deep awareness on the collective notions of consumption. As demonstrated above, this study argues that entertainment consumption is a social ongoing process found in a social environment which firms and consumers share, and therefore marketing approaches should take into consideration the lived experiences, values and ideologies found in that environment. As stated, the CCT identifies with the social and cultural approach of the study of consumption and consumers, and the CCT’s focus on marketplace cultures (evidenced through the multiple works of Cova, Maffesoli, Thornton, Kozinets, Schouten, McAlexander and Kates) demonstrates how more qualitative views of the social can positively affect current marketing strategies. The study agrees with the argument set by the CCT group that more qualitative methods in consumer research are needed and hopes to build upon that very need, evidenced in the qualitative methodological approach that is discussed in the following chapter.

After critical examination of literature related to tribal marketing and consumer communities, limitations and strengths of such theories were established and their

possible contribution became apparent and helped shape the research design and methodology of this study. Specifically, the importance of the notions of consumer communities introduced by Maffesoli and Cova to the study can be evidenced in the research objectives two and five that engage with the identification of possible consumer groups and the evaluation and examination of tribal and entertainment theories. Therefore, consumer communities theories have been selected to be critically utilised.

Other theories related to consumption found within the CCT, including symbolic consumption, subcultural capital, social identity theory, cultural, social, offline and online spaces, and visual culture have also offered this study a holistic understanding of the topics under study, the entertainment environment, and the interrelations that exist between the two. Deep understanding of the space and environment was crucial in the effective examination and analysis of the location under study and the activities completed by participants found in that environment.

By completing the above literature review chapter and discussing all of the important topics this study is related with, a more holistic, effective, and successful study can be completed, drawing accurately informed findings and conclusions that can effectively contribute to academic knowledge.

In the following methods chapters, ethnography, qualitative research, data collection methods and the process of analysis are discussed.

### 3 Methods

As this study is interested in answering the research question and understand “*in a night-time entertainment economy, what are the key issues in exchange relationships between entertainment venue producers and individual and collective consumers*”; multiple qualitative methods of research have been adopted.

The application of an ethnographic methodology was required in order to achieve the following research objectives:

1. To identify different types of music venues located in urban Limassol and their entertainment production approaches.
2. To identify and describe possible consumer groups, their shared values and consumption patterns.
3. To explore and understand the exchange relationships within and between artists, customers and venues.
4. To explore and understand issues related to consumption and production of night-time entertainment.
5. To evaluate and examine tribal and entertainment theories based on the environment under study.

In the following chapters, ethnography, qualitative research, data collection methods and the process of analysis are discussed.

#### 3.1 Ethnography

As discussed in the following chapters in more detail, an ethnographic research design was chosen for the following reasons:

- The strong relation of methods to the literature utilised in the study discussed above.
- It can offer contextual understanding of the study environment taking into consideration social and cultural complexities (Krueger, 2014)
- It can offer deeper understanding of behaviour and thought (Murchison, 2010)
- It allows the exchange of rigidly structured methods and control for real life experiences derived from the field (Filstead, 1970; Krueger, 2014), a topic central to the study.
- It can help the examination of the relations between different elements of society (ibid.), a topic central to this study.
- It can bridge the gap between marketing theory and practice (Simakova, 2013), a topic central to the study.
- It employs multiple research methods and therefore allows comparison of data between methods (Schensul, et al.,1999)
- It allows the examination of cultures and social groups (central to this study) from an insider’s perspective, allowing for multiple perspectives and differences to be revealed without searching for the only ‘truth’ (LeCompte and Schensul, 1999).

Another reason for taking this approach is because of the possibility of making a rich contribution by exploring how different theoretical emphases derived from different literatures come together in an in-depth study of a geographically specific set of social and market practices.

### 3.1.1 Overview

Ethnography is characterised by Spradley (1980) as the process of *describing* and *understanding* another culture from a native's point of view, through cultural behaviour, cultural knowledge, and cultural artefacts. As a qualitative approach, ethnography enables the researcher to answer questions contextually, taking into consideration "the more interpretive aspects of social setting, such as qualities and dynamics in the environment or culture" (Krueger, 2014, p. 134) that quantitative approaches often miss. Due to the complexity of the social and cultural phenomena, ethnographic studies support that the only way to study them is in action (Haviland, et al., 2008).

Ethnography is a research strategy, outside of a controlled environment, that enables the researcher to collect data and gain understanding of cultures and societies through active participation, involvement, interaction, and sharing of experiences with the subjects under study, underlined by the belief that the "ethnographer's increased familiarity with the language, customs and individuals would allow the researcher to gain more of an insider's perspective and a deeper understanding of behaviour and thought" (Murchison, 2010, p. 7). Due to this lack of control over the environment, objects of ethnographic studies are subject to change and researchers tend to employ a multitude of different methods including participation in rituals, interviews and conversations, of which complexity normally reflect that of their objectives (Schensul, et al., 1999).

As a research strategy, ethnography is utilised in disciplines including anthropology and sociology as well as in the areas of marketing and management. Due to the importance of understanding the local cultures under study, ethnographic studies generally commit to lengthy research periods, paying attention to a wide range of cultural and social features of life and interaction (ex. language, gender roles), and therefore it is remarkably helpful for understanding the relations between different elements of society. (Murchison, 2010)

In marketing, ethnography was utilised due to its potential to bridge the gap between marketing theory and practice (Simakova, 2013) and the need of organisations to better understand their consumers, i.e. (Ladner, 2014). In the case of organisations, ethnography provides opportunities for product innovation through deeper understanding of the consumers: what factors affect their decision? What is the meaning of the product to the customer? In which context is the product purchased and used? (ibid.) Consumer researchers such as Hirschman (1986), Hill (1991), O' Guinn and Belk (1989), Schouten and McAlexander (1995) and Sherry and McGrath (1989) have utilised ethnography in order to answer these questions. "...developments, such as customer relation management, lifestyle and multicultural marketing, and the proliferation of so-called identity brands (Holt 2003), have brought consumer meanings to the center of managerial concerns, and consequently ethnographic methods have become commonplace in applied market research (Frank 1997; Osborne 2002)" (Arnould and Thompson, 2005, p. 868)

### 3.1.2 History of ethnography

Some of the earliest and most famous ethnographic studies derive from the field of anthropology, in which ethnography as a research approach was developed, and later from the field of sociology and cultural studies. Notable studies which act as stepping stones in ethnography include Bronislaw Malinowski's (1922) *Argonauts of the Western Pacific*, Margaret Mead's (1928) *Coming of Age in Samoa*, Ruth Benedict's (1934) *Patterns of Culture* and (1946) *The Chrysanthemum and the Sword*, William Foot Whyte's (1943) *Street Corner Society*, Lévi-Strauss' (1962) *The Savage Mind*, Geertz (2000) *Available Light*, Charles' Briggs and Clara Mantini-Briggs (2003) *Stories in the Time of Cholera* and Veena Das' (2006) *Life and Words* among others.



The earliest ethnographic studies in the late 19th and early 20th century were mostly characterised by male dominance, political and economic influence (ex. colonialism, imperialism) and a desire to understand what then were considered as marginalised and subordinate groups in terms of economics, politics, religion, rituals, kinship and material culture through greatly undefined research methods and lack of depth that resulted in partial or mistaken and biased ethnographic presentations (Said, 1985; Murchison, 2010). Since then, experimentation and critical thinking managed to develop ethnography into a useful, less problematic strategy.

After the completion of the earliest classical examples of ethnographic studies, the Chicago School utilised ethnography in an attempt to study American communities, demonstrating how ethnography could be employed in a number of different settings including the local (Gobo, 2008). Whyte (1943) demonstrates the first use of ethnography in an urban setting. Although this wider adoption of ethnography managed to introduce the research strategy to the field of sociology, it was not until then (1940s - 1950s) that ethnographic research would be institutionalised as a methodology and its further development would continue by Hughes (1897-1983), Glaser and Strauss (1916 - 1996) Whyte (1914-2000) and Goffman (1922-1982).

### 3.1.3 Changes in ethnography

In later years, as researchers began to rethink the possible applications of ethnography as a research method, many of the assumptions of classical ethnography including theory and practice were questioned and a new wave of *contemporary ethnography* started taking place (Greenhouse, et al., 2002).

Contemporary ethnography is now mainly characterised as problem oriented, focused on particular aspects of a culture which are analysed through particular 'lenses', and may take place in a local, regional, national, or global setting (LeCompte and Schensul, 1999). Contemporary studies also pay a lot of attention on triangulating and validating their findings through a variety of methods and data sources such as field notes, interviews, questionnaires, life histories and content analysis, which are clearly stated in an attempt to complete an unbiased reflection of the study community (Hunter, 2013).

Hammersley and Atkinson (1983) argue that in contemporary ethnography, reflexivity and the social position of the researcher in relation to the subjects also require explicit recognition as they are both part of the social world under investigation, in an "attempt to resolve the dualisms of contemporary social theory i.e. object/subject, theory/practice, action/structure and so on... operat[ing] on the basis of a dialectic, between the researcher, research process and its product. Such an epistemological move has been central to the current postmodern turn in ethnography" (Jordan and Yeomans, 1995, p. 394)

After these decades of development, ethnographic studies now greatly differ from their earliest counterparts, paying more attention to internal divisions and perspectives, the importance of contexts, and the dynamic processes within cultures and societies; and these changes are reflected in the current styles of writing and presentations which avoid presenting timeless accounts and greatly consider long and short term changes (Murchison, 2010).

### 3.1.4 Ethnographic Research Practice

As evidenced by Bradburd (1998) and Watson (1999), ethnographic research has been highlighting the importance of *being there* as a way of understanding cultures and collecting data that other methods cannot produce. As one of its strengths, due to its flexibility, ethnography has the ability to inform research through discovery of

information, adaptability and direct communication with participants in order to produce data strongly relevant to the study community, and informed by the study community (Krueger, 2014).

Ethnographic studies are guided by and generate theory (Schensul, et al.,1999) through constant comparison of concepts emerging in the field (Glaser and Strauss, 1967). It enables the researcher to exchange rigidly structured methods and control for real life experiences derived from the field that enables comparison of data between methods (ex. interviews, participant observation) and evaluation of prognosticates; as getting close to the data allows development of the analytical, conceptual, and categorical components of explanation from the data itself (Filstead, 1970; Krueger, 2014). As discussed by Spradley and McCurdy (2008), even in the case of a socially privileged researcher, it is essential that a position similar to the subjects under study needs to be adopted so the researcher can learn from the subjects and challenge possible assumptions. Therefore, the roles of the researcher in relation to the subjects need to be of concern.

Due to its flexibility and adaptability, ethnographic research requires the careful consideration of a number of different variables during research design, production and analysis of data in order to be able to answer possible concerns regarding objectivity, replicability and ethics. In the case of ethnographic studies, the researcher becomes the sole instrument of data collection and therefore various techniques described in later chapters need to be utilised in order to ensure that the study environment and participants are successfully represented and ethically treated (Janet, 2007; Clair, 2012).

In addition to the roles of the researcher and concerns regarding objectivity, replicability and ethics, researchers should carefully evaluate their relationships to the field sites. Due to the tendency of researchers to refer to the study environment as *the field* that exists outside the researcher's academic and personal circles over the years, questions were raised about the propensity of ethnographic studies to exoticise and distant the study subjects in relation to the *outsider* researchers and the need for *insider ethnography* where the researcher is already part of the environment being studied has been raised (Murchison, 2010)

### 3.1.5 Insider Ethnography

The term *insider ethnography* is used in order to distinguish ethnographic studies completed in a setting with which the researcher is already familiar, differing from the more traditional ethnographic studies completed in more distant and exotic locations (O' Reilly, 2012). This approach to ethnography raises some issues and debates between academics as being an insider is considered to be both an advantage and a disadvantage. Some academics argue an insider role is superior to the outsider due to privileges associated with access and knowledge while others support that an insider is too familiar to achieve curiosity in contrast to an outsider who can more easily read a society's unconscious grammar (Jackson, 1987; Messerschmidt, 1981).

As discussed in later chapters, a balance between insider/outsider and emic/etic approaches needs to be achieved through practice. "All ethnographers are to some extent outsiders and to some extent insiders: all must strive to make the strange familiar, and the familiar strange; must constantly question, immerse and distance, in the ongoing process of producing ethnographic insights" (O' Reilly, 2012, p. 98). As demonstrated by Madden (2010), a *step-in-step-out* approach can be utilised in such circumstances when one is studying his own culture, as any setting can appear strange once a stranger's perspective is applied (O'Reilly, 2012).

Based on the researcher's relation with the study environment, this study can be considered as an insider ethnography interested in exploring and understanding issues related to production and consumption of night-time entertainment. Due to the objectives of the study seeking deep exploration of a number of different topics, the use of multiple ethnographic methods including frequent visits to key locations (i.e. participant observation) and discussions with key participants (i.e. interviews). The time restrictions of this study would arguably render this research difficult to be completed by a researcher unfamiliar with the culture, language, environment and the subjects under study, as also evidenced by the outcomes of the study. In such cases, the researcher can also act as a key informant and gain greater access to settings and people, have greater interpretation skills and thus gain knowledge that otherwise could go unnoticed; it also renders the study more ethical than traditional ethnographies due to contribution of real investment of time and energy (Hennigh, 1981).

As demonstrated by a number of different studies completed in the Chicago School, researchers have been studying their own cultures in the streets while also being personally involved with their participants (Deegan, 2001). As argued by Jackson (1987) this was necessary as ethnographic methods were needed to study their own culture since other methods were failing. Although these studies have been criticised by some as 'unscientific' on the basis that "the culture shock and subsequent adaptation which an ethnographer experiences in a foreign culture aid understanding of that way of life" (O' Reilly, 2009, p. 112), the researcher has been a permanent resident in the U.K. since 2008 and his familiarity with foreign and local cultures in relation to the study environment is considered adequate. McDonald (1987) in Europe and Estroff (1981) in the U.S.A demonstrate through research that symbolic boundaries and differences can more than be explored in one's own culture without being less real.

### 3.2 Qualitative Research

While a qualitative approach to research has been used and mostly associated with anthropology and the interpretivist school of thought, employment of qualitative methods of research has started taking place within other academic disciplines due to its ability to offer deep contextual and holistic understanding on processes and behaviours (Mason, 2002).

Although the characteristics and processes that qualitative methodology entails are standardised and shared, an all-encompassing definition of the methodology can be restraining. Definitions of the method vary from the ones emphasising one or some of the following: 1) its purpose and focus on understanding how the world is experienced and understood by individuals, 2) its relation to interpretivism and subjective reality, and 3) its data collection practices including interviews, participant observation and visual material (Guest et al, 2013).

Instead of reducing this research and method of choice down to a single line or paragraph that attempts to capture the complete essence of qualitative research, the study focuses on discussing its primary uses, advantages and disadvantages. Mason (2002) manages to encapsulate the primary characteristics of qualitative research:

1. Qualitative research is broadly concerned with how the social world is interpreted, understood, experienced, produced or constituted. Social meanings, interpretations, practices, discourses, processes, and constructions are some of the elements that qualitative studies understand as important and exist in a complex social world. Such attention to these elements enables this study to understand the social environment of the local community and how these play a role in the production and consumption processes of entertainment

that are part of the social world within which they co-exist with the aforementioned elements.

2. Qualitative research uses data production methods that are flexible and sensitive to the social context in which data is produced. Rather than using rigidly standardised and structured methods that may ignore the real life contexts in which they are applied, qualitative research can learn from its environment and adapt in order to produce relevant data. Such flexibility and sensitivity to the context and surroundings of the study enables attention to be paid in important elements that affect data production, interpretation and its meanings that could otherwise be ignored through the use of rigidly standardised methods that can not adapt to their social context. This flexibility is considered important by this study due to the cultural, social and geographical characteristics of the study environment that have not been previously studied under the topic of entertainment marketing and therefore have been largely unknown.
3. "Qualitative research aims to produce rounded and contextual understandings on the basis of rich, nuanced and detailed data", emphasising on holistic forms of analysis and explanation (Mason, 2002, p 3, 4). Such attention to detail and holistic forms of analysis allowed this study to consider how and on which level the aforementioned elements and characteristics of the study environment may affect and shape entertainment production and consumption processes.

A number of different approaches to collecting qualitative data are available to researchers. This study focuses on the use of ethnography and inductive thematic analysis as the preferred approaches to qualitative research as they are able to generate data and provide answers best suited for the research question and objectives, discussed in detail in the following chapter.

While the qualitative approach to research is generally considered as more time consuming than quantitative, time required to complete data collection, translation, transcription and analysis has been taken into consideration during the design stages of the research. Time allocation and data amount have been adjusted accordingly in order to meet the time constraints of the study while still achieving completion of the objectives.

Due to the exclusive use of qualitative methods that have been chosen based on their aforementioned characteristics and advantages that benefit this study, the extent to which generalisation of the outcomes can be made is limited. Statistical measurement of variation is also impossible due to the utilisation of deeper analysis of smaller samples over charting of surface patterns and correlations of larger samples (Guest et al, 2013).

### **3.2.1 Ethnographic approach in marketing**

This study argues that the positive effects of ethnography can have a great impact on how strategies are created and implemented on the production of academic and organisational knowledge. The use of ethnographic methods can generate valuable data that can contribute to our understanding of aspects in human behaviour and also explain the context in which quantitative data are produced.

Ethnographic studies always involve qualitative and exploratory investigation in order to produce a picture of cultures and social groups from an insider's perspective, allowing for multiple perspectives and differences to be revealed without searching for the only 'truth' (LeCompte and Schensul, 1999). Due to the ability of qualitative methods to offer in-depth understanding of complex topics and relationships such as

human behaviour, cultures and societies, research questions and objectives interested in the why's and how's are more appropriately answered with the use of such qualitative methods (ibid.).

Just like qualitative research, definition of ethnography has been subject to controversy. Some define it as a philosophical stance that is adopted by researchers while others describe it as a method of research. Based on Atkinson and Hammersley (1998), in practical terms, ethnography is a form of social research which (1) emphasises on exploring the nature of particular social phenomena rather than testing hypotheses about them, (2) is largely related to collection of more fluid and less structured data, (3) investigates in detail one or a small number of cases, and (4) involves interpretive analysis of data related to human behaviour, the quantification of which is limited (Atkinson and Hammersley, 1998, pp. 110-111).

This study identifies itself as one using ethnographic approach of research due to its strong emphasis on investigating social relationships and actions, and the strong need of interpretation of actions and behaviour.

Traditionally, ethnography requires long-term submersion of the researcher in the community under study as this increases the likelihood of spontaneously encountering important moments (Arnould and Wallendorf, 1994). It adopts a holistic approach to studying the culture of interest by taking into consideration a large number of factors that can influence it. It is also more specifically interested in understanding the shared meanings and practices found within a culture usually through the means of observation and interviewing and collection of emic data.

In marketing, ethnography can be used in order to study the lived experience of the consumer in a social and cultural environment, as it is able to consider the attitudinal, emotional and behavioural aspects of brand consumption (Elliot, 2002). Based on Elliot's (2002) publication related to the use of ethnography in strategic consumer research, this study utilises ethnographic methods in order to complete an ethnographic analysis of the market under study by developing a thick description of social behaviour (Geertz, 1973).

As suggested by Elliot (2002, p. 4-7), in this study small, opportunistic and judgmental samples of informants have been used in order to acquire rich data and access specialised knowledge through formal interviews, using non-directive questions "designed as triggers that stimulate the interviewee into talking about a particular broad area" (Hammersley and Atkinson, 1983, p. 113). In addition, rich data has been collected through the use of informal and casual conversations with informants found in the field at places of high importance; during what Agar (1996, p. 158) refers to as "hanging out". Elliott also suggests that the use of participant observation is crucial to the completion of ethnographic studies and "visual data can be extremely useful in developing interpretations of behaviour including: the temporal flow of events, culturally significant moments, human-object interactions (Arnould and Wallendorf, 1994)" (Elliot, 2002, p.7).

By exercising multiple methods of data collection including interviews, participant observation and collection of visual and secondary data, strengths of one method can balance the weaknesses of another, allowing a better design that can answer the research questions more effectively. This approach also allowed triangulation of data methods and data sets to be integrated in the study, which strengthened the validity of the data used (Schensul and LeCompte, 2013). An 'on-culture' (ethnographer) and 'off-culture' (strategist) analysis was followed in order to increase credibility, rigour and the generation of value (Elliot, 2002 ,p 18). Following is a discussion regarding emic and etic approaches to research, of which understanding to complete an insider ethnography examining a number of different consumer groups is considered essential.

### 3.2.1.1 Dualisms: Emic, Etic

Emic and etic approaches to research have been adopted in this study as it is believed that their complimentary use can produce important data on understanding the social practices of the community under study while allowing their academic analysis from a researcher's point of view. Wolcott (1999) identifies that an emic approach points towards differences that are important *within* a particular community, while an etic approach points towards the differences that are important for intergroup comparisons.

In the emic approach, the researcher attempts to understand cultural phenomena and interrelationships (structure) from the natives' point of view, from within the one culture under study while trying to avoid imposing any possible influences from an external culture (Berry et al., 2011). The structure of the culture under study is considered being discovered rather than created by the researcher and criteria are only relative to internal characteristics (Berry, 1969).

In the etic approach, the researcher attempts to understand cultural phenomena and interrelationships from an outsider's point of view, from a position outside the system, in an attempt to create rather than discover cultural structures, during which process cultures are compared and criteria are considered absolute or universal (ibid.; Berry et al., 2011)

While empirical measures to separate the two approaches are lacking in academic literature (Poortinga et al., 2011), both of the approaches, although distinct, need to be combined in order to provide a holistic picture of cultural specificity, and their combined use requires the researcher to identify the emic and etic elements of the construct and assess their specificity and overlap (John and Benet-Martinez, 2014).

The emic approach allowed the exploration of the culture under study from a native's point of view, uninterrupted by external influences resulting in what is considered as an accurate ethnographic description of the environment under study, while the etic approach allowed the exploration and analysis of that same culture from an outsider's point of view (Pike, 1954).

As explained by Wolcott (1999) "outsider status refers to an *orientation*, not a *membership*" (Wolcott, 1999, p. 137) and therefore even an insider can analyse his own culture by adapting a different orientation and view. There are multiple insider and outsider views and these are not monolithic or exclusive, but whether you are an "insider or outsider, what you want to convey is how things look to those "inside"" (ibid.).

Both insiders and outsiders are capable of producing both types of knowledge (Headland et al., 1990), although the emic type of knowledge is considered most accurate and valid when it is produced by a native of the culture as actions are considered more meaningful by the actor himself (Morris et. al., 1999).

The native cultural background of the researcher alongside his simultaneous interest in the academic analysis of the culture allowed for the complementary use of both emic and etic approaches to producing knowledge. Only then native accounts, practices and relations could be understood completely and be linked to the theoretical topics of interest.

During the design stages of research and discussion of findings, an etic approach was followed; while an emic approach to data analysis was favoured in order to acquire a needed distance between the researcher and the participants and be able to critically analyse findings in relation to this study's objectives.

Described in the following chapters are various techniques that were utilised during

fieldwork in order to achieve a balance between the emic and etic approaches and to ensure that data produced by the researcher successfully represent the study environment and subjects. External contributions to inform the research inquiry were also included at all stages in order to avoid possible bias and produce data that reflect the research objectives. The roles of the researcher that can also have an important effect on the types of data produced are described in more detail under chapter 3.4 'Participant Observation'.

### **3.2.1.2 Identity of the researcher**

As discussed by Adams, the "self" is primarily defined in relation to "other" and "ethnography involves the researcher directly interacting with people in situ in order to gain an understanding of that particular social world from an insider's perspective" (Adams, 2009, p. 316). "The ethnographer comes very close to experiencing what is experienced by members of the group (s)he is studying, thereby gaining a deeper understanding of what unspoken rules they might be responding to. It is an important research... because it gives you access to the self-understandings of the group in a variety of contexts..." (Adams, 2009, p. 318). For these reasons, the identity of the researcher in regards to his study environment is a topic that needs to be discussed, prior to data collection and analysis.

According to Norton (2000, p. 5), the term identity can be used in order "to reference how a person understands his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future". Understanding that position of the researcher in relation to his/her environment is therefore crucial in the understanding of the studied environment and also in creating "a relationship with people" (i.e., the interviews) in pursuit of 'understanding' their perceptions of themselves and the world around them" (Dryden, 2015).

Holliday (2007a, p. 19) argues that while data collection and investigation of a culture is largely dependent on the approaches followed and chosen by the researcher, the continuous reflexivity practiced by the researcher offers ethnographic studies the possibility to acquire a deeper understanding. The researcher's reflexivity in the study has been one of the most important factors considered in order to ensure reliable and valid data influenced by the researcher in the least possible way. Based on Powdermaker (1966) involvement with, and detachment from the community under study was ensured with extended on-site fieldwork with numerous breaks for reflective review and off-site analysis of the data after the end of the fieldwork in the U.K.

The reflective diary, numerous reports to supervisors during fieldwork, monthly reflective reports on P.O. entries and early draft analysis of interviews during fieldwork composed the reflective tools used during the study. Self-consciousness and awareness of the researcher's different roles and influence to the subject were vital in the development of reactive skills crucial to ethnographic studies (Davies, 2008).

Feelings and personal thoughts were also taken into account during fieldwork and were used as signals of reflective requirement (Emerson et al, 1995, p. 27). The researcher's valuable native knowledge was also criticised and weighted against newly produced knowledge and the participants' own (Alsop, 2001).

A number of different factors ensured and confirmed the reliability and validity of this study. Without purposively pursuing them, repetition and consistency of data extracted over the period of fieldwork suggest strong validity of data collected. This was also verified by comparison of sources. The study's findings contradict early beliefs of the researcher, which were based on preliminary research and native knowledge, and further strengthen the reflexivity, validity and reliability of the study.

### Role of the participants

“Qualitative data are derived from the participant’s perspective” and thus the accurate messages need to be represented through a successful collaboration during the different stages of research in order to produce a story that reflects the voice of participants (Klenke, 2008, p. 11). Just like most qualitative studies, this research is concerned with understanding and exploring the perception, knowledge and experiences of the participants, and the meanings they create out of them (Willig, 2013).

Distinctions between researcher and participants are blurred, as the researcher was also a participant in the study while participants also contributed in the findings of the research through their own input and introduction of valuable data that was used as the primary basis of analysis.

### Native knowledge

Throughout the study, the native knowledge of the researcher on the culture under study was critical in extracting valuable data and discovering the links between different data sets.

The Cyprus dialect spoken on the island was not a problem during fieldwork. The social norms and behaviours found in the field also proved helpful in identifying anything noteworthy and knowing how to avoid causing disturbance to the environment during P.O.

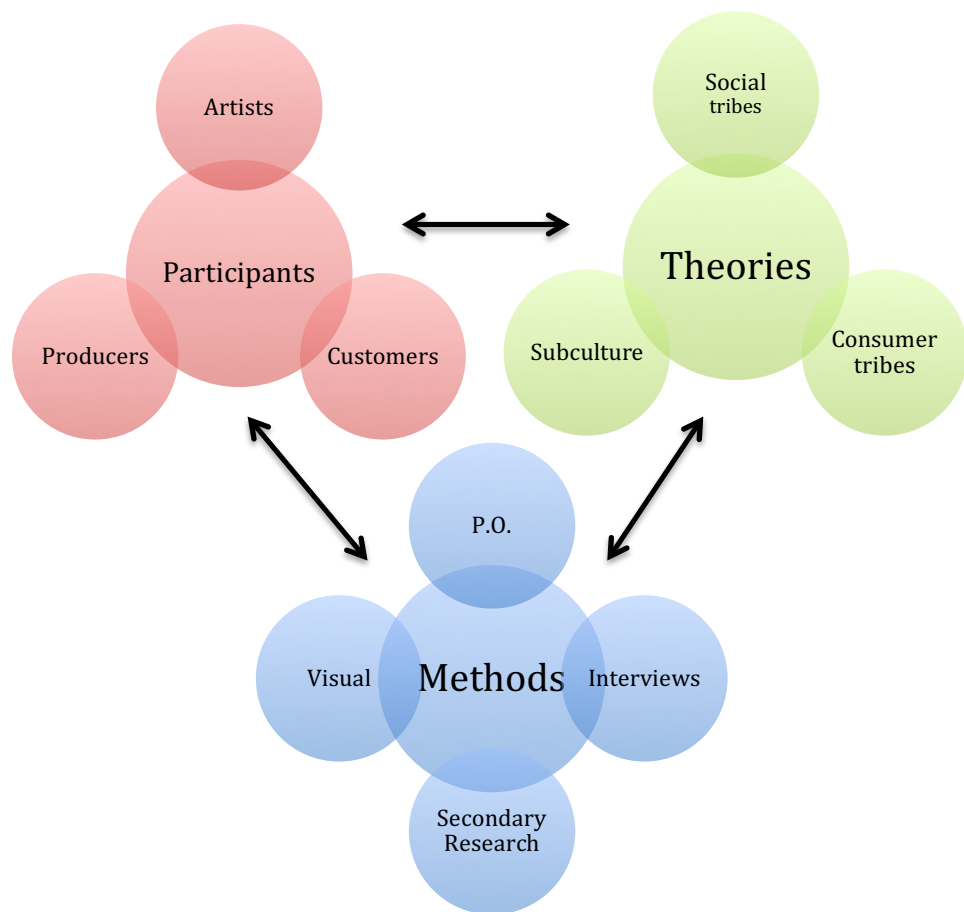
Due to the sampling method used and the wide social connections of the researcher with customers, artists and producers, successful links between different datasets and cross-references were established.

### 3.2.1.3 Triangulation

Dual triangulation of methods and data sets facilitated the collection of more holistic and objective data that can successfully reflect the study environment. In order to establish data, triangulation uses multiple references allowing cross-checking of conclusions and therefore strengthening their credibility (Patton, 2002; Hall and Roussel, 2014).

Based on the research objectives, this study utilises a variety of interrelated theoretical topics (social neo-tribes, consumer tribes, subcultures) and data collection methods (including participant observation, interviews, secondary research and visual) in order to produce data derived from and related to interrelated variety of subjects (customers, artists and producers) achieving *triangulation* through *data triangulation*, *methodological triangulation* and *theoretical triangulation* as suggested and argued by Denzin (1970). Such triangulation methods are considered essential as an alternative to validation (Denzin and Lincoln, 1998). The following figure has been created in order to visualise the combined triple triangulation methods utilised in this research.





**Figure 2 - Triangulation**

#### **3.2.1.4 Prolonged engagement**

In addition to the already native background of the researcher, the practice of prolonged engagement ensured the reduction and, arguably, the elimination of any possible Hawthorn effects (the effects the researcher has on the subjects under study) that could affect the data collected (Carspecken, 1996).

Supported by the multiple roles of the researcher described later on as an active musician and a very frequent visitor of a wide variety of venues in Limassol, his prolonged presence in the field, prior and during fieldwork, was arguably sufficient to ensure that the activities of the study population were at no point affected during data collection and therefore facilitate the process of data analysis. Prolonged engagement is vital to ensuring credibility of the study (Lincoln and Guba, 1985)

#### **3.2.1.5 Peer-debriefing**

In order to avoid possible biases in attention and vocabulary the peer-debriefing method was used during all stages of research (Carspecken, 1996). Based on Lincoln and Guba (1985) peer-debriefing involves communication between the researcher and a peer uninvolved with the field environment in order to analytically explore aspects of the enquiry and enhance credibility. In the case of this study the two supervisors of the researcher performed the role of the peers. The peers' knowledge of the subject and familiarity with the methodological issues involved in the research provided direct feedback to the researcher regarding any possible bias, strengthening of the analysis and critical evaluation of emerging theories (ibid.).

Utilisation of the method was achieved through constant communication and sharing of all data collected during fieldwork through the use of the online blog (appendix shared

between the researcher and the supervisors and multiple reviewing of work in progress during the later stages of data analysis. The method was also used as a process through which emerging theories were critically evaluated by the authors of the study (Given, 2008).

An introduction to the study environment and a discussion of the utilised data collection methods follow.

### 3.3 Data collection

#### 3.3.1 The study environment

In order to offer understanding of the study environment to the readers, a brief description of the field is provided, prior to the detailed discussion regarding the data collection methods used in the research.

As mentioned, the focus of the study lies in the possible consumer formations and exchange relationships within the urban night-time entertainment environment of the city of Limassol, which comprises the spatial restrictions found in this study. Limassol is situated in the South part of the island of Cyprus and its entertainment environment can be segmented into three main geographical spaces, spaces that represent the main locations of the venues operating in the area. The research setting was selected on the basis of both theoretical and practical considerations, as discussed by Adams (2009).

Although the official language of the island is Greek, the heavy Cyprus dialect and vocabulary used in the everyday lives of the residents renders the spoken language vastly different from the one found in the country of Greece, and therefore difficult to understand without sufficient knowledge.

Geographical locations referenced in the following analysis chapters include: (a - black oval) the coastline, which comprises the large coast area spanning across the length of the city, (b - blue circle) the city centre, and (c - red circle) the Old Town, a recently renovated area and part of the city centre, where Saripolou square is located.

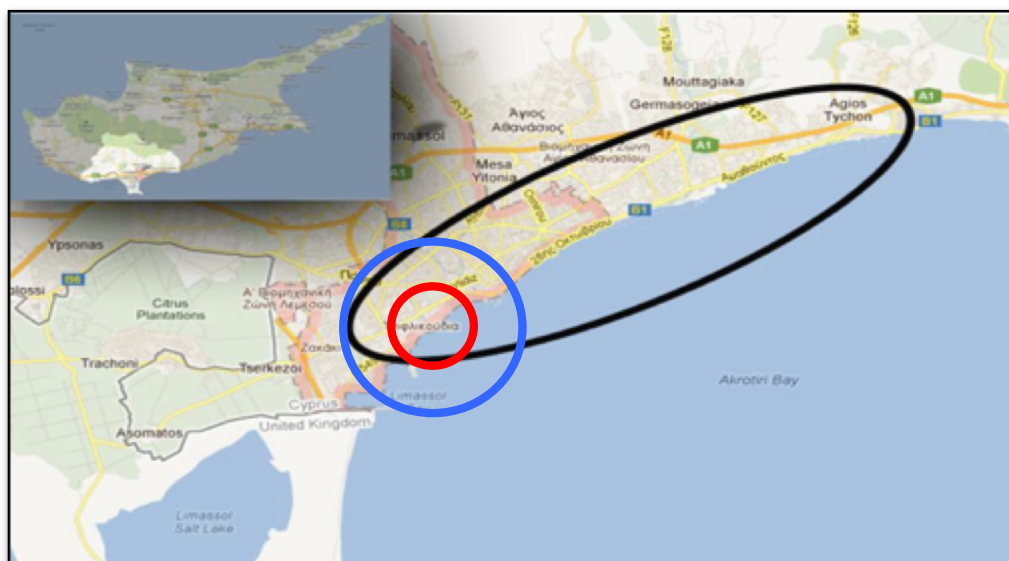


Figure 3 - Area of interest

During data collection, spaces of interest found in the night-time entertainment environment of Limassol included music venues operating in urban Limassol, found in the three locations described above. The types of these establishments included bars, clubs.

Participant observation, collection of primary visual data and informal discussions took place exclusively in these study spaces. Interviews with participants were completed in some of these venues or other private spaces selected by the participants.

The referred venues of study mainly vary based on location, provision of entertainment, size, operating days, hours and seasons. The duration of fieldwork (18 months) allowed the study to collect a wide variety of data related to a large number of different venues.

### 3.3.2 Overview

Fieldwork research begun in September 2012 and was completed in January 2014, during which time all P.O., visual and interview data was collected. The data collection was completed using qualitative methods under the topics of ethnography. Data collected during the 18 months of fieldwork include 72 P.O. entries, 36 venues, 30 formal interviews with 34 participants, a number of informal discussions, 254 raw photographs, videos, and secondary data from both online sources, such as websites and social networks, and offline sources such as artifacts collected during fieldwork.

**Table 2 - Data collection**

Duration of fieldwork	18 months
P.O. entries	72
Venues visited	36
Interviews	30
Participants	34
<i>Number of customers</i>	<i>24 (14 Male, 10 Female)</i>
<i>Number of musicians</i>	<i>5</i>
<i>Number of DJs</i>	<i>2</i>
<i>Number of venues</i>	<i>6</i>
<i>Number of managers, owners and staff</i>	<i>8</i>
Informal Discussions	Multiple
Visual data	254 raw photographs + videos
Sources	Offline and online (Facebook groups, websites)

In order to make sure that the right data was collected at the right time using the correct method, the structure of the research process has adopted a funnel strategy. The first stages of research were of a more exploratory nature and less structured methods such as informal conversations and participant observation were used (Agar, 1980). This offered the researcher a time period of two months to explore and re-adjust to the environment. Deeper familiarity with the study environment allowed the research to confidently proceed with the use of carefully selected methods of research specifically designed around the subject and environment under study. Methods that followed, included semi-structured interviews and participant observation guided by the earlier stages. Due to the existing knowledge of the research regarding the study environment there was no need for wider adoption of unstructured methods.

This approach of research offered significant advantages. The use of less structured methods at the very early stages allowed the identification of topics important to the study and the environment, and possible participants and locations of research from

which valuable data would be more efficiently collected, allowing for more valid data to be generated. Topics of interest were evaluated while new ones were slowly introduced by participants themselves, adding to the reflexivity of the study. But since less structure methods offer less valid comparison of data, their use has been very limited to the very few weeks of the research and were soon replaced by semi-structured methods that allowed much more effective comparison of data (Bryman, and Burgess, 1994). The standardisation of the semi-structured methods used allowed a certain amount of comparison between data as described in the following chapters.

### 3.3.3 Sampling and access

Access to participants and venues was fundamental to the samples used. During fieldwork different methods of sampling were used in order to acquire a holistic view of the environment under study. Selection of participants interviewed was achieved with the use of convenience and snowball sampling methods.

Through the convenience sampling method participants were selected based on their availability and willingness to participate in the research. Although this sampling method is many times considered as flawed due to the less control the researcher has over the sample used (Gravetter and Forzano, 2012), the researcher's cultural background and wide social connections with the study environment allowed for a broad cross-section of participants to be recruited for the study, ensuring that the samples used are fairly representative of the environment and unbiased. Gender, frequency of attendance and venue association were the three main criteria when recruiting customers, and music and venue association were the two main criteria when recruiting artists and producers.

In order to minimise potential bias to a further extent, the snowball sampling method was used in order to gain access to less common and/or difficult to locate and approach participants such as DJs and venue managers (Rubin and Babbie, 2010). "A sampling procedure may be defined as snowball sampling when the researcher accesses informants through contact information that is provided by other informants" (Noy, 2008, p. 330). But the snowball sampling method adopted a two-fold role in this study that is strongly interested in the exchange relationships between its participants. Noy (2008) argues that the snowball sampling method can also reveal important aspects and produce data about the study population through identification and relation of participants with others. "Snowball sampling relies on and partakes in the dynamics of natural and organic social networks... [and] brings to the fore two relevant concepts: (1) Social knowledge... (2) Power relations." (ibid, p. 329). Therefore, knowledge is both researched and produced through snowball sampling and enabled the study to consider how participants can relate with others through shared characteristics and connections.

Access to participants and venues was achieved through the researchers social, professional and cultural background. A study which incorporates similar utilisation of characteristics shared between researcher and participant is Browne's (2005) study on homosexual women. During her study on homosexual women in the U.K., Browne (2005) used the snowball sampling method in order to locate homosexual women, reporting that her own membership to such social networks facilitated this sampling technique and subjects were more likely to trust her due to their common characteristics. The wide variety of venues visited by the researcher prior to the study allowed the fostering of strong social connections with a variety of different types of customers and producers that offered access to closed settings such as venues otherwise unrelated to the researcher. Social connections between participants and researcher and between participants with other participants were utilised to their fullest in order to access such close settings with success. Some examples of such access include the venues of Dolce and Salut (access was granted through common friend with the manager), Mimosa, Library and Sousami (access granted through professional

connection of the researcher with the owners), and Socialista (access granted through introduction from manager of Salut venue).

The researcher's artistic, social and professional background also allowed easy access to artists of all kinds of music genres associated with a large number of different venues. Through personal connections access to a variety of musicians and DJs was unproblematic, fast and reliable while connections with producers were also utilised in order to gain access to a DJ with which no prior connections existed.

In the following paragraphs, the sampling methods used during each data collection method are described independently.

**Participant observation data** - Participant observation has been used in order to obtain a holistic understanding of the environment under study by taking into consideration the everyday experiences available to the consumers and the way in which entertainment is consumed and produced live. Participant observation involved both active and passive participation of the researcher during consumption and production practices. Photographs and other artifacts of interest from the field were also recorded and collected during participant observation.

**Research diary** - P.O. data was consistently recorded and reviewed in a research diary in the form of participant observation entries. Entries included facts and figures related to the events of the day, personal experiences and reflections, visual data and notes to self regarding areas of research that could possibly benefit the study based on the events of the day.

**Visual data** - Based on the interest of the study in communities related to entertainment, the visual environment and culture were considered as important and topics that could produce valuable data regarding the community's characteristics. Use of visual data was also proven able to strengthen the design of the data collection methodology. Drawing from past subcultural and tribal studies, visual texts of interest included visual appearances, behaviours, body language and expressions, verbal language and expressions and space design.

### **Secondary data**

Secondary data collected through publicly access social networks and websites was used in order to enrich the study with visual data that otherwise could not be collected. Posters, nights from specific events and venue photographs available online were able to provide this study visual data that deepened the knowledge and understanding of certain venues while also increasing the reliability of primary data when cross-referenced. Their use and analysis was always based on the context in which they were produced

### **3.3.4 Ethics**

Throughout the research, the safety of the participants and their information has been of utmost priority. Before fieldwork, ethical clearance was received from the University of Sheffield regarding the collection of data. During all stages of research ethical issues were always considered. Written informed consent and participation agreement forms were always given to participants to sign before interviews alongside with a personal copy for them to keep (appendix A). The research, its goals, possible outcomes, and how it may be used were also verbally explained to the interviewees before interviews. Participants were at all times free to refuse answering any of the questions and/or data recording. Participants were also anonymised and given pseudonyms.

At this point, the ethical issues of using photographs as a means of research needs to be discussed. Although information in public spaces does not require informed consent, ethics were still of consideration during data collection in public spaces and

verbal informed consent was acquired from the producers (Davies, 2008).

However, obtaining informed consent from the large number of subjects included in photos is not always possible or practical (Clarke et al., 2010; Swartz, 2002). For these reasons and the wide range of arguments that surround the ethical concerns of visual research, visual data presented in the research abide by the Economic and Social Research Council's (ESRC, 2015) ethics framework, which requires the anonymity of informants. Following examples set by Barrett (2004) and Scwartz (2002), pseudonyms and digitally blurring of faces are used throughout the research and publishing of images containing identifiable individuals is avoided.

Clarke argues that "...altering visual material by 'disguising' participants in order to preserve their anonymity and maintain confidentiality may destroy the very purpose of producing data visually" as "visual methods are often justified on the grounds that they can reveal information that text-based methods cannot, enable participants to present particular aspects of their identities, and have a broad appeal as aesthetic cultural artefacts (Chaplin, 2004; Harper, 2005; Holliday, 2007b)" (Clarke, 2012, p. 21). Due to the specific use of visual data in the research as a *supporting* method of data collection that strengthens the findings through triangulation, such altering did not affect the outcomes of this study and was perceived as essential in order to avoid ethical complications when retrieval of consent was not possible.

In addition, as "information is defined as public by its character, not by its location" (Spicker, 2007, p. 2) no private information was recorded during fieldwork, such as sexual or sensual activities.

Use of secondary data collected available in the public domain did not require informed consent as such information has become publicly available by the individuals themselves and control over the use of such data by others cannot be guaranteed by the researcher.

No individuals under the minimum legal age participated in the research.

### **3.4 Participant observation**

In total, 72 P.O. entries were completed during attendance to 36 venues. The different roles of the researcher during P.O. included the researcher as a customer and the researcher as a paid artist. P.O. entries were always completed in the form of a research diary using a standardised field note form created based on Spradley (1980, p. 78) while taking into consideration the interests of the study (appendix H).

Based on Bernard (2006), use of P.O. was chosen as a method of research for a number of reasons:

1. It has the power to provide access to data and data-rich locations only available to insiders and participants. Some aspects of the social culture are not available to or simply not understood by outsiders, thus related data cannot be produced.
2. It can minimise the change of behaviour and actions of participants around the researcher. When the participant observer becomes accepted by the group under study, the social norms are known to the researcher and the behaviour of the observed is not affected by its presence or actions, even when those actions are related to collecting data, ex. taking photographs.
3. It can inform the design of questions. Based on the knowledge of the culture the content and context of questions can be informed so they can be strongly related to both the academic topics and the social environment under study and be

understandable by the participants. P.O. can be proven very valuable in highlighting the important aspects of social experiences that can be related to the objectives of the research that would otherwise go unnoticed.

4. It can provide deeper understanding of collected data. As analysis of such qualitative data collected using P.O. is largely interpretive and subject to the researcher's knowledge and experiences, understanding of the culture itself could provide a strong basis on which data can be analysed strengthening the validity and credibility of the conclusions. The direct and prolonged experiences of the researcher can strengthen understanding of the local and minimise misunderstanding of data and misinterpretation. Strong knowledge of the culture would also provide the researcher with the ability to successfully support the data and conclusions made.

5. It can answer questions that no other method can. Some aspects of social experiences and life can only be understood through participation. They cannot be explained in words or learned by others and P.O. can be the only available method of choice.

Theory regarding participant observation follows.

### 3.4.1 Theory

Participant observation has been considered as the foundation of ethnographic research design due to its ability to "enhance the quality of data obtained during field research... the quality of interpretation of data, it is especially useful in assisting to formulate new research questions and hypotheses" (DeWalt and DeWalt, 2011, p. 16). Based on DeWalt and DeWalt (2011, p. 1) "participant observation is a method in which a researcher takes part in the daily activities, rituals, interactions, and events of a group of people as one of the means of learning the explicit and tacit aspects of their life routines and their culture".

Its use in marketing research is considered valuable to this study in order to obtain close relationship and familiarity with the groups under study, their practices and culture. Through immersion and participation, the meaning behind behaviour of individuals in a specific context can be determined (Brinkerhoff et al., 2008). Its flexibility of application can offer deep understanding on a wide variety of topics that involve complicated human interaction, beliefs and motives, regardless of their environment and context (ibid.).

Being a qualitative method of research strongly related to the experiential element, P.O. generates data less structured and less controlled by the researcher due to its greater flexibility (Jackson, 2010). Collection of this data and interpretive analysis is greatly dependable on the researcher as an individual and his personal experiences (Baker and Gentry, 2007). The importance and uniqueness of the researcher and the power of the experiences lived in the field are simultaneously the greater strengths and weaknesses of this method (Stake, 2010). Based on other ethnographic and anthropological studies, this study argues that the positive effects of the method greatly overpower the possible 'disadvantages' that could be raised. As evidenced by Koester and Hoffer's (1994) study on disease transmission among injection drug users and Dalby's (1983) study on the Japanese geisha culture, some social aspects of cultures are only visible, available to, and accessed only by the insiders and natives whose access to and interpretation of data about their own culture can be hardly questioned by outsiders.

Involvement in social functions with individuals over an extended period of time in their native environment can also provide access to inside data about the lives of the observed that other methods of study would not be able to offer (DeWalt and DeWalt, 2011). This is particularly true when the environment under study is rich in unwritten

rules, norms and taboos that individuals may follow but don't speak about, either because they don't want to or just forget to mention because they are taken for granted (ibid.).

The extended period of research, which requires at least a year devoted to an ethnographic study, also offers the researcher the possibility of identifying and collecting data that short-term fieldwork would not offer (Klenke, 2008). Changes in patterns based on time and season, familiarity with more concealed social and cultural knowledge (anchoring places of different social groups, norms, rules and taboos), routines and actions indirectly connected to the objectives of the research (but still valuable), establishment of wider and deeper social relations and possible inconsistencies between P.O. and other types of data are some of the advantages offered by long-term participant observation (Denscombe, 2003).

Ernestine Friedl (1962; 1984), Herbert Gans (1982), William Foote Whyte (1994) and Erving Goffman (1959, 1963, 1971; Trevino, 2003) are some notable examples of early authors who used the participant observation method during their researches. Its use has been proven successful in the studies of subcultures and groups characterised by collective identity as demonstrated in Hebdige's (1975, 1979, 1988) and Thornton's (1994, 1995) studies on subcultures.

The use of participant observation method is also suggested by Cova and Cova (2001, p. 71) for identifying possible tribes and consumer groups. As discussed by Richardson (2013, p. 58) "it is important to gain as deep an insight as possible into the ethno-sociological links between tribal members... to put yourself in their shoes, or... in their skates... - to bring yourself down to the level of the individual participant and to experience the activity and the brand through their eyes, instead of presuming that you, the marketer, already know what the activity is about or what the brand ought to mean. Only then can you begin to understand the nature of the tribal relationships and... how to support and understand those relationships"

Based on Klenke (2008) and DeWalt and DeWalt (2011) possible limitations of P.O. include:

**Time requirement:** Building of rapport and collection of sufficient data may sometimes take longer than first estimated based on a wide variety of factors out of the control of the researcher. These need to be taken into account during early research design stages as time restriction is crucial during PhD studies.

**Researcher-sensitive:** Identification and collection of data can greatly vary between researchers, their philosophical values and backgrounds, thus affecting the outcomes. This on the other hand can also be considered as an advantage as it renders every research as unique as its authors in its own right.

**Generalisability:** Unique as each research is, generalisability from the outcomes of such research can be difficult as environments, participants and researchers play a crucial role in the production of data.

During fieldwork, P.O. is most importantly used to access the physical locations of the subject under study at the right times, build rapport with the participants, and collect an adequate amount of data based on a wide variety of experiences and interactions with the locations and participants. Building rapport with the community under study is an important part of P.O. as it helps in the collection of more truthful data once the researcher has been accepted as an insider and trusted. Access to more inside data such as unspoken rules and norms is also possible through conversations with participants rapport has been built with.



The use of P.O. is not only limited during fieldwork. During different stages of research, P.O. is a valuable method to use in order to establish relations with participants, gain familiarity with the environment and culture under study, inform the interview guide, collect, record and analyse data.

### 3.4.2 Role of the researcher

Participant observation can take two forms and each one encompasses different roles the researcher should adopt and balance: overt and covert (Livesey, 2014). Overt observation involves the researcher to openly join the study participants and conduct research with their permission and cooperation, while during covert research participants are unaware that they are being studied and the characteristics of the observer must match those of the observed (ibid.).

Based on Gold (1958), during P.O. the researcher has adopted the four roles widely used in ethnographic studies: 1) complete participant, 2) participant as observer, 3) observer as participant and 4) complete observer. At this point it is worth noting that “much participant observation occurs on a continuum between full immersion and very distanced observation” (O’ Reilly, 2012, p. 114). The researcher managed to routinely “fit himself into as many roles as he can, so long as playing them helped(s) him to develop relationships with informants in his master role (i.e., participant-as-observer, etc.)” (Gold, 1958, p. 219). While it can be argued that all social research is a form of participant observation (Hammersley and Atkinson, 1983) these are the four roles adopted during the research:

*Complete participant:* During this role the purpose and identity of the researcher are protected and not communicated to the informants while the researcher participates to social interactions. Going native and forgetting the role of the observer would be the biggest problem faced during adaptation of this role, thus frequent relaxation phases were taken with the adaptation of other roles.

Such a role was adopted mostly in live events during which the researcher was part of the artistic group responsible for providing entertainment through live music. During those events, the attention of the researcher would greatly shift from observation to participation mode as complete focus on the music was required, with multiple short intervals of adopting the participant as observer role. Although the identity of the researcher in some occasions could be known to some of the customers in the audience due to personal connections, his purpose and identity was not discussed during these events.

At other times, and mostly at the later stages of fieldwork, the researcher would adopt the complete participant role during visits to significantly familiar places on much less busy nights such as weekdays, when customers were too few or even absent.

*Participant as observer:* During this role the researcher continues to come into socially interaction with the observed without his identity as a researcher being protected and hidden. The researcher’s objectives are known to the informants and friendly connections are established, but without too much intimacy. Participation during this role overpowers observation.

Such a role was adopted mostly in situations when the researcher would find himself as part of a group of acquaintances and friends with which familiarity exists and his purpose and identity are known to some or all members of the group. During these situations the researcher could easily switch between the role of participant as observer when none of the topics of discussion involved his purpose as a researcher, and the role of observer as participant when informal conversations that involve the researcher’s identity and purpose would start to take place and the aspect of observation would overpower that of participation.

*Observer as participant:* This role is usually adopted during interviews and conversation when the aspect of observation overpowers that of participation, but cautiousness is needed in order to maintain healthy social relationships and avoid possible misunderstandings.

As explained earlier, such a role was adopted during informal discussions with participants familiar with the researcher's purpose and identity that were related to the study topic of interest. Formal discussions such as interviews with participants also required the adaptation of this role.

*Complete observer:* During this role the researcher does not try to participate or engage in any social interaction with the informants while the researcher's identity and purpose are kept private. This role allows the researcher to observe the environment without affecting it in anyway or being involved in any of its social functions. While this role carries the least danger for the research going native, it was only adopted for preparation purposes as misinterpretation of actions can occur, thus minimising the reliability and validity of the data.

Such a role was adopted in the preliminary and the early stages of fieldwork during which the researcher would visit venues and areas in order to become more familiar with the study environment and participants.

Because of the active participation of the researcher as an active musician himself during research and the triangulated datasets used in the research, these four roles were enriched with a 'third dimension' which includes the researcher in the role of a musician from which the exchange relationships between artists, venues and customers could be explored.

### **3.4.3 Sampling and Frequency**

In order to achieve the data collection objectives set before the start of the fieldwork a plan based on the research objectives was designed that included the types of P.O. carried out by the researcher and a timeframe in which visits to a wide variety of venues should be completed.

P.O. was adapted based on the topics of interest and the objectives of the research. The method was conducted at locations where important and large amounts of data related to the objectives of the study could be collected. For the purposes of this research, a large number of music venues was covered as it could provide answers to questions of this research related to production and consumption of entertainment. Selection of locations visited met the sampling expectation of the study very satisfactorily.

Choice of time and locations determined the type of data collected and was important the right choices to be made. Familiarity with the environment under study proved very important in adjusting the balance of locations visited based on their possible contribution.

These locations included a number of different venues situated inside and outside the city centre of Limassol covering a wide geographical location. The venues were chosen based on their location and the type of customers and entertainment they represented. Due to the fact that this research is not a case study but an exploratory ethnographic research, multiple locations were visited on different times, days and seasons in order to collect a wide range of data, the analysis of which could provide better understanding of the environment.

Participant observation had been consistently taking place at least once a week during the first year of fieldwork and was brought to a completion on the 18th month of fieldwork.

#### **3.4.4 Completed P.O.**

The venues used during P.O. posed different levels and types of difficulties related to visits and access. Door policies, times, days and seasons of operation and minimum charges were the primary factors that affected the frequency of visits to each venue. Bars were the easier locations to access due to the central locations, long operating hours and lack of door policies. Clubs were the hardest to visit due to the varying location all over the city, very late operating hours, seasonal changes in operation, high minimum charges and very strict door policies and face control. Social connections of the researcher with managers and owners were sometimes critical as they offered easy entry and access to clubs and their VIP sections and verbal ethical clearance for taking pictures.

Based on the role of the researcher different types of data were collected. During P.O. the researcher's role and research objectives were known to individuals directly related to him through social links. This type of individuals would include friends and acquaintances that the researcher frequently met with. While this could be criticised for causing possible delay of rapport development, this was not the case as no change of stance and behaviour was ever observed or expressed by any of the participants after being informed about the role of the researcher. On the contrary, friends and acquaintances were very interested in learning more about the study and eager to provide the researcher with their own views at all circumstances at the very least. This offered the researcher ethical clearance, faster building of rapport and access to a larger amount of valuable participants eager to formally or informally discuss the topics and be recruited for interviews due to their everyday interaction with the problems under study and genuine interest on the topic of venues in Limassol. Casual conversations provided the study with a tool to acquire emergent data in its pure context, free from researcher's bias.

The large number of visits, venues and individuals in the research rendered impossible to obtain informed consent from every participant in the venues under study. This provided the researcher with the opportunity of collecting data in its most raw form without participants being affected by the presence of the researcher. As this type of covert research could pose problem in venues where attendees would expect a certain amount of privacy in their actions and ethical problems could arise, locations used in the researcher were always public and observations were at the level of expected public behaviour, as discussed earlier in the ethics chapter. Private information in the form of public actions was sometimes observed and it was in the capacity of the researcher to recognise and respect the rights of their performers. Such information was collected and analysed on a general level, avoiding any references related to the identities of the observed.

The researcher's background and social relations had also facilitated the collection of data related to a wide variety of venues and individuals. As every society controls the amount and type of data available to individuals based on a demographic and social basis, the researcher's close and personal connections with the individuals related to the identified communities proved sufficient to enable what is considered an unbiased capture of the environment under study.

Prior to exiting the field, data collected was reviewed and organised in order to confirm its sufficiency. Consideration of time needed to exit the field after completion of data collection was not required.

### 3.4.5 Field notes, diary, monthly reports, blog

During P.O. field notes were recorded at the location of the events in order to minimise loss of data. Notes on events and actions were made as quickly as possible with the use of Google Keep notes application on an Android smartphone. This method of note taking has been chosen due to its ease of use, availability, and discreet profile. Its use proved to be vital and valuable in times of impromptu happenings increasing the credibility of the study.

The notes were later converted into full P.O. entries as soon as possible. Taking into consideration the interests of the study a standardised P.O. form was created and used though out the research. *Space, time and date, event, type of music, door policies, ages of participants, presentations of venues, employees and customers, actions of employees and customers, interactions within and between customers and employees, important happenings and other* were the categories included in the observation checklist (appendix H). Facts, feelings, emotions, milestones and visual data from the field were also recorded these categories based on their relations.

These P.O. entries were recorded and managed in the form of a research diary and an online private blog through which monitoring of visits and the role of the researcher could be assessed. Identified changes through careful monitoring of patterns and data collection were useful in analysing the researcher's approach to the study while also enabling balance of visits to different venues.

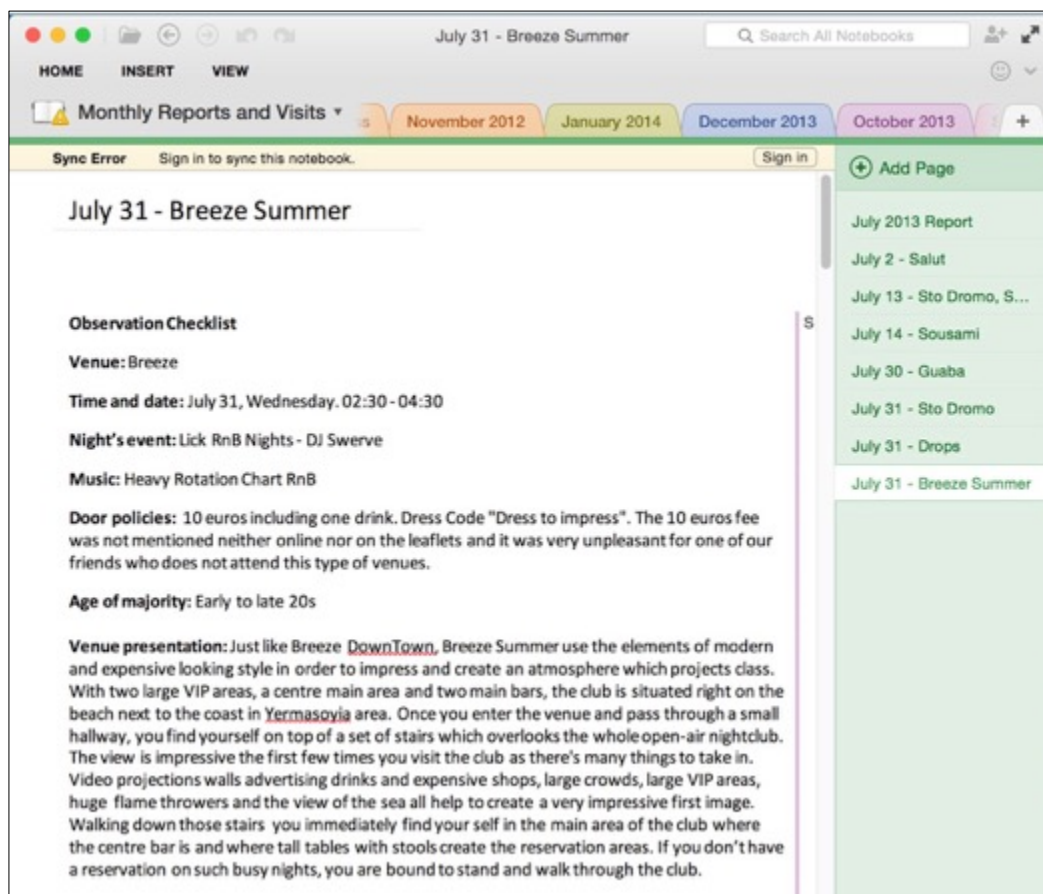


Figure 4 - Database and diary entry sample

### 3.4.6 Reflective Comments

The research diary also served as a reflective tool through which the researcher had been assessing his role and experiences during fieldwork, how these may have affected the research and data collection, and also as a way of monitoring venue attendance.

Reflective monthly reports were also created based on the P.O. data collected each month. These reports acted as reflective diary entries that helped into concentrating and briefly analysing data collected each month which in turn assisted in organising and setting the next steps in the research.

As already discussed, building rapport was important during fieldwork in order to be accepted by the participants under study and minimise the effect of the researcher's presence on the actions of the participants. The researcher's social background and familiarity with the majority of the locations and participants, prior and during fieldwork, had been a major advantage on accessing accurate data unaffected by the presence or actions of the researcher.

Social norms, rules and taboos were known to the researcher prior to the start of the research from a purely participants point of view. This has helped in the quick access to a variety of locations and participants as the need to spend time building rapport was greatly minimised and time was most valuably spent interacting and collecting data overcoming the possible time disadvantage of the method.

As mentioned, P.O. is a method highly sensitive to the researcher. During P.O. the effect of the researcher on the study has been considered highly positive. The native background of the researcher offered great time advantage to the research as it enabled the researcher to locate and collect data from what are considered the best possible sources in a minimum amount of time. In addition, his academic, musical and consumption background allowed fast access, identification and collection of data from highly data-condensed sources including participants and location.

While P.O. managed to offer deeper understanding of the community under study, it also managed to introduce to the study topics of importance not previously considered by the researcher.

## 3.5 Interviews

During data collection 30 interviews have been completed alongside a number of informal conversations during P.O., both of which have been proved very useful in forming links with more customers and venues, informing the research, and acquiring data related to the customer thoughts and experiences on-site and off-site. The number of interviews and interviewees is as follows:

**Table 3 - Interview data**

Interviews	<b>30</b>
Participants	<b>34</b>
<i>Number of customers</i>	<i>24 (14 Male, 10 Female)</i>
<i>Number of musicians</i>	<i>5</i>
<i>Number of DJs</i>	<i>2</i>
<i>Number of interviewed venues</i>	<i>6</i>
<i>Number of managers, owners</i>	<i>8</i>
Informal Discussions	Multiple

### 3.5.1 Theory and implications

The history of interviewing as a qualitative method of research is closely connected to the history of psychology and was introduced to the human and social sciences through Freud's psychoanalysis in the early 20<sup>th</sup> century and adaptation of the method by Elton Mayo in 1933 (Leavy, 2014).

Use of interviews as a method of data collection was selected due to its ability to provide deep understanding on topics by utilising knowledge of experts in the field. In contrast to surveys and other quantitative methods of data collection, interviews allow the researcher "to understand their interviewee's views of processes, norms, decision making, belief systems, mental models, interpretations, motivations, expectations, hopes and fears" (Guest et. al, 2013, p. 116) and explain the reasons behind specific actions. A definition of interviews is provided by Maso and defines interviews as "...a form of conversation in which one person - the interviewer - restricts oneself to posing questions concerning behaviours, ideas, attitudes, and experiences with regard to social phenomena, to one or more others - the participants or interviewees - who mainly limit themselves to providing answers to these questions" (Mason, 1987, p. 63, cited by Boeije, 2009, p. 63). Notable examples of researchers who integrated interviews in their methods include Dobash and Dobash (1980), Kearney et al. (1995), MacLean (2003), Milkie (1999) among others.

Van Manen discusses the use of interviews to "...study ways of doing and seeing things peculiar to certain cultures or cultural groups..., to study the way people feel about certain issues... as a means of exploring and gathering experiential narrative material that may serve as a resource for developing a richer and deeper understanding of human phenomenon, and... as a vehicle to develop a conversational relation with a partner (interview) about the meaning of an experience" (Van Manen, 1990, p. 66, as cited by Hartas, 2010) and effectively captures the reasons behind its utilisation in this study.

Interviews are a method easily understood by everyone and it allows the researcher to provide explanation and rephrasing of certain questions in case some of them are not completely understood by the participants (Thomas et al., 2011). In addition, because of the private setting in which interviews take place, participants can become more free from cultural and/or social bounds or norms that could affect their responses in a public space (ibid.).

During research formal interviews followed semi-structured interview guides (appendices B, C, D) with open-ended questions adding to the reflexivity of the study by allowing easier production of new knowledge on important topics previously unconsidered by the researcher (Stewart and Shamdasani, 1990). In the early stages of the research, these interviews were used as a method through which the limits of the researcher's knowledge could be determined and topics important to the research objectives could be identified. This allowed methods used to inform each other and enable efficient collection of important data.

Use of interviews as a method of research has been mainly criticised for developing knowledge strictly based on the participants' own accounts and views on the subject while ignoring the actions; but use of other methods of research such as participant observation can easily address that issue and offer answers to research questions that interviews may have difficulty in doing so (Green and Thorogood, 2009). Another criticism frequently associated with the use of interviews is related to the limited knowledge of the researchers about the culture under study and whether or not the right questions are being asked (Peoples and Bailey, 2005). Fortunately, the researcher's knowledge of the culture under study overcame this limitation.

The semi-standardised structure of the interviews was decided after critical evaluation of the three types of interviews widely used in qualitative studies and chosen over the use of quantitative questionnaires and surveys.

While a more standardised structure could arguably offer an easier way to collect and compare data from different participants, its use would not allow the study to be reflexive enough and discover topics that were not originally considered (Ferraro and Andreatta, 2014). Questions based on the answers given by the subjects would not be able to be added and topics introduced by the subjects that could be central to the study would be ignored. More possible problems that arise with the use of such inflexible structure are related to the assumption that all subjects would understand every question in the same way (ibid.).

Use of complete unstructured interviews on the other hand would be able to offer the greatest flexibility out of the three, but its flexibility and lack of structure would have a great impact during analysis and comparison of interviews (Bernsen and Dybkjær, 2009). Moreover, data collected during unstructured interviews are prone to digression due to the loose focus of their structure. Such digression could mean collection of much data with little to no value to the study and possible loss of valuable time (ibid.).

Found somewhere in the middle of the two extremes, the semi-structured interviews were chosen due to their flexibility and adaptability. During interviews, a number of predetermined semi-structured questions are chosen based on the topics of interest of the study and are consistently used across all participants (Mitchell and Jolley, 2009). This allows certain data to be collected from different sources with greater sufficiency and aids in a more detailed comparison and analysis of subjects without sacrificing reflexivity. Questions included in semi-structured interviews are adapted and worded differently based on the context of the interview and the participants (ibid.). Following conversational leads, with the use of probes and added unscheduled questions, more detailed accounts on valuable topics previously not considered by the study can be collected, resulting in a much more natural exploration of the environment and the participants' lives (ibid.).

### **3.5.2 Recruitment and sampling**

Recruitment of participants during fieldwork has been carried out based on the research goals and the time limitations. Due to the small size of the research, the recruited sample was required to be small but yet sufficient and competent to provide valuable data.

Participants included in the research were selected based on their relation to the three groups of interest and their criteria: (1) the producers group, which includes owners, management directly related to a venue, (2) artists who are professionally related to the venues under consideration and are active in the music scene of Limassol, and (3) customers who attend these venues at least once a week.

Producers were chosen based on three factors: the importance of the venue based on customer attendance, the type of the venue, and access. Eight participants from six different venues were included in the research.

Artists were chosen based on their profession (musician or DJ), active participation, and importance in the night time music scene of the city, their relation to different venues and music genres, and information extracted by interviews with the producers. Knowledge regarding importance and activity has been acquired by the researcher based on his own extended participation and activity as both a professional musician and a customer to these venues. Data included in the interviews with musicians during fieldwork was considered as extremely valuable and information-dense and a decision

to interview them in the role of customers as well was made. Four musicians and two DJs were included in the research.

Customers were selected using a combination of convenience and snowball sampling based on their relation to the researcher, attendance and venue choices. Participants were chosen based on their representation of common practices and knowledge related to the research and not based on their demographic reflection of the society under study. This allowed deeper access to communities, faster access to participants representative of the community while also strengthening the reliability of the study due to the comfort and trust of the participants. It could be argued that a different method of sampling could be used in order to avoid possible disadvantages discussed, but, based on data extracted from interviews and their contrast and repetition, if a different method was to be used reliability of data would be compromised.

While interviews were mostly conducted with one participant at a time, group interviews have been completed when participants of interest were loosely connected to the researcher but both shared social ties with other participants in the group. This allowed wider recruitment of participants outside the limitation of the researcher's social ties and fast build of rapport. Group interviews also allowed the researcher to observe the relationship and differences in opinions between strongly related individuals.

In total, 26 customers, four of which musicians, were included in the study.

### 3.5.3 Interview guide

The interview guides (appendices B,C, D) used during interviews were created based on the needs of the research, taking into consideration the central questions of the study, the environment under study and the participants. Reflexivity and topics of consumption, communities and exchange relationships were the main factors on which the questions were designed. The use of well designed sequential guides ensured exploration of the most important topics of interest while enabling maximum data collection from interviews to be achieved allowing the introduction of new topics and ideas by the participants.

Semi-structured interviews completed during the research were used as one of the main methods of data collection. Questions used in the interview guides were open-ended while additional questions were made based on the responses of the participants. Hypothetical and specific questions were also made based on the responses given by the interviewees in order to achieve elaboration and discussion. Rephrasing of questions was also another technique used in order to emphasise different aspects of similar questions.

For the purposes of the study three different interview guides with open ended questions were designed based on the three types of participants: customers, artists and producers. Based on the type of the participant the analogous guide was used.

The interview guides consisted of a number of different questions used across participants and allowed the study to collect data directly related to its central focus no matter how deeply each participant elaborated on each part. Based on Spradley (1979) different types of questions were used in order to achieve different research objectives while keeping the interviews interesting for the participants. These types include:

- Descriptive questions that ask participants to describe certain experiences or routines.



- Perception questions that ask participants to share their opinions, feelings, interpretations, knowledge and attitudes on a certain subject. This type of questions allowed the study to explore what participants like and dislike in the environment under study.
- Structural questions that were used in order to collect shared knowledge on the culture and social attributes of the environment. This type of questions allowed exploration of social norms and attitudes of the subjects under study.
- Comparison questions that help the study understand relationships between different items, including attitudes towards different people and places.

These questions were used across the interview guides and mixed based on the logical order of topics set in the guides. Probes and more unscheduled questions frequently followed based on responses given by participants and their link to the research objectives, in order to produce more information on a specific subject (Bernard, 2000). The structure of each guide was developed based on the comparative data and flexibility requirements of the study.

The guides used were designed by listing the conceptual ideas relevant to the study and then elaborating on them based on the researcher's knowledge of the culture and environment under study. By firstly identifying the main research questions and then the primary objectivity that needed to be covered to answer them, the types of data needed to be collected were determined. These were used as the basis on which questions were formed.

General introductory questions were used at the start of each interview in order ease the participants in the subject and establish rapport. Questions that followed were placed in a logical order based on their topic of interest and level of difficulty with more difficult questions placed around the middle and end of the interview guides, allowing enough time to foster a certain degree of familiarity, rapport and trust (Olson, 2011). Introductory questions were related to the number of visits and venue choices, while more difficult and sensitive questions that required built of rapport were related to the identification of consumers groups, relationships and expression of feelings regarding other consumers, and how membership to specific identified groups is perceived by individuals.

The guides were designed in order to achieve collection of sufficient data without exhausting participants. The interview guides resulted in 40-minute interviews on average, but no time restrictions were set or followed in order to achieve sufficient and efficient data collection from each participant (Gorden, 1992). The approach to interviews was flexible and when needed, time was offered so each interview would come to a natural conclusion. Interviews with producers required the most flexibility due to the amount of new information introduced. One of the most complex interviews with Salut venue required three hours to complete.

#### **3.5.4 Completed interviews**

All of the interviews were conducted at the participants' place of choice as this choice itself is an important piece of information to the study. Relation between the participants, the venue and the customers could be observed and analysed while allowing interviewees to feel more secure, restful and also provide answers many times inspired by the environment, evidenced in many of the interviews. While control of the environment could not be achieved during interviews, this extra dimension which includes taking consideration of the context in which interview data was produced, reinforced the reflexivity and reliability of the research.

Choice of venue was always based on the participants preferences while taking into consideration at what location (1) the interviewee would feel more comfortable and confident to share information, (2) rapport could be more easily achieved, (3) the course of interview could be maintained with minimal distractions, and (4) data collection could be achieved more effectively.

At the start of each interview the interviewees were always introduced to the study and its objectives. During briefing, the researcher made sure to stress the importance of the interviews and the participant's knowledge and understanding to the study. The researcher also explained that no answers could be right or wrong and therefore interviewees could let themselves reply the way they feel most comfortable with, without worrying about meeting any expectations. A participation agreement form was also handed to and signed by all participants including the researcher.

The purpose of the interviews proved to be two-fold during the vast majority of the interviews. While the interviewer found answers based on the questions made for the study, the interviewees also demonstrated moments of clarity and deep thought while responding to some questions. Some of them also responded by making questions back to the researcher based on the points of their answers.

On the whole, the interview guides proved to be very successfully designed by managing to collect sufficient data on topics considered by the study while also allowing participants to introduce topics that later proved important. Based on the first interviews and data collected, only minor changes had been applied to the guides during the first stages of fieldwork in order to facilitate better data collection.

Interviews with artists, producers and customers were very comfortable during their whole duration. No inconvenient moments occurred and all participants were very eager to answer every question asked. At the end of the vast majority of the interviews, compliments were given to the researcher for the quality of the interview questions and the importance of the study to the study environment.

Digital audio recording equipment was used during all interviews due to being unobtrusive and its great recording quality and battery life. Note taking was not used and use of interview guides was discreet in order to help participants feel more comfortable during interviews, minimising distractions as much as possible. Interruptions and expression of personal thoughts were maintained to the absolute minimum in order to avoid interference with data collection (Keats, 1993). No participants demonstrated any signs of uneasiness before, during, or after interviews.

Time was allocated at the end of each interview for debriefing reasons. This has helped the researcher evaluate the interview questions and receive direct feedback from the participants regarding the importance of the study and the related topics. Valuable data not mentioned during the interview process was also collected during debriefing when participants felt more comfortable to expressively comment on the discussed subjects.

The open-ended questions proved to be valuable and well designed as data collected offered access to information on the environment under study that could not be achieved otherwise.

Data that derived from the first interviews were used to inform questions and probes in the following ones that helped in deeper exploration of introduced topics and in the comparison of differing understanding, values and attitudes.

### 3.5.5 Translation, Transcription

Formal interviews were recorded with the use of a digital audio recorder and transcribed and translated into English using F4 and F5 transcription software.

The interviews were transcribed and translated during and after the second half of the fieldwork, from July 2013 to February 2014 in Cyprus and from March to June 2014 in the U.K.

Translators were not used during translation in order to avoid inconsistencies in translation and possible biases. The native dialect was also the major reason why qualitative data analysis software was not used.

### 3.6 Visual data

Mainly derived from the field of anthropology, visual research methods have been used in a growing number of studies of cultures and societies (Pauwels, 2011). Their ability to provide context in which social and cultural practices are performed and evidenced, has led to the adaptation of these methods to a wider selection of fields, including sociological and ethnographic studies (Pink, 2001). Inspired by ethnographic and cultural studies, this research employs visual methods in order to understand the culture under study more holistically.

Alfred's Cort Haddon use of visual methods during the anthropological expedition to the Torres Traits needs to be cited as one of the earliest examples of visual methods used during a study. Alongside Franz Boas, and Baldwin Spencer and Frank Gillen, these researchers developed the early anthropological uses of photography in research, which was then considered as an objective research tool (Jacknis, 1984; Morphy, 1996). Later, Jeness and Malinowski utilised photography in their fieldwork (Pink, 2013) but it remained a product rather than a part of the process of fieldwork (Spindler and Spindler, 1967).

Bateson and Mead's (1942) *Balinese Character* was the first study that incorporated visual methods as a major part of the research process with over 700 photographs supporting their findings; encouraging many future ethnographers to adopt visual methods in their own studies later on (Davies, 2008).

Dick Hebdige's works on communities, and more specifically *Subculture: The meaning of style* (1979) was one of the main academic works that encouraged the use of photographic data during the study. Despite the lack of hard visual data such as photographs, the extended use of second-hand sources, and semiotic methodology (Clarke, 1990), his work still highlights the importance of visual culture in understanding the social characteristics of subcultures and groups (Hebdige, 1979, 1988).

As this study follows an ethnographic approach to marketing, understanding the visual culture of the market under study would be useful in producing more holistic results. Visual methods have been used in the research in order to explore and identify possible links between visual representations, social dynamics and consumption that may exist in the study community. Mitchell (1995) and Walker and Chaplin (1997) stress the importance of visual culture to business and social functions and how the relation between them need to be of consideration.

It's important to note that visual data was used where appropriate and in complimentary conjunction with observational and interview data and not as a single data source used in all contexts (Morphy and Banks, 1997). Its use is intended to represent the process by which knowledge about the local culture was produced and as a tool for strengthening validity and reliability and not as a tool to elicit data from participants. Analysis of other primary data was also aided with the use of visual material due to its ability to provide links between different sources.

### 3.6.1 Visual ethnography and implications

Use of the visual serves as a medium for immersing the readers in the research and helping them understand the environment under study in much more detail through the use of photographic material produced during fieldwork or collected during research (Strong and Wilder, 2009). Photography was used in this research as a method of recording the visual culture and exploring its relation to the social dynamics of the community under study. Photographs of participants and locations under study also aid in providing visualisation for other types of data such as P.O. and interviews.

Byers (1964) identifies two types of viewing photography: (1) as art and (2) as records. During viewing photographs as art, the photographer himself is considered as the “source” and his visions and concerns act as the main driving forces behind the content and context of his photographs. On the other hand, when photographs are viewed as records of an object under study, the object is considered as the “source”, and accuracy of its representation needs to be the main concern of the photographer. (Byers, 1964). This second type of view is the one which studies that incorporate visual methods of research are concerned with, including this one.

Characterised as polysemic (Barthes, 1964, p. 156; Byers, 1966, 31), photographs are not used as messages but rather as carriers of an infinite number of messages that differ between viewers. Therefore “the use of photographic methods must be grounded in the interactive context in which photographs acquire meaning” (Schwartz, 1989).

Visual data production and analysis is unavoidably influenced by the theoretical beliefs, disciplinary agendas, and experiences of the researcher, thus reflexivity was necessary in order to acknowledge the extent to which these factors influenced the production of ethnographic knowledge and visual meanings (Pink, 2001). As suggested by Pink (2001, p. 54) awareness of theories that inform visual data production, relationship with the subject, and the subject’s approach to the method of the visual production used were of concern during the production of visual data.

The most important concern of researchers during the use of visual data is how objective these are. Visual methods have been widely criticised for their inability to capture a holistic perspective of the environment under study and for relying on the researchers’ personal judgment regarding what and the way in which data is recorded (Rakic and Chambers, 2011). “There is a danger in treating imagery... as authoritative evidence; as Prosser warns: ‘A photograph does not show how things look. It is an image produced by a mechanical device, at a very specific moment, in a particular context by a person working within a set of personal parameters’ (2006: 2)” (Spencer, 2011, p.16). But as explained by Brown (2009) everything is a matter of perspective, as photographs are able to offer “truthfulness to the appearance of things” and “explicitness”.

Use and analysis of visual data are always constructed based on the researcher’s methods, theoretical background and personal experiences (Prosser, 2006; Pink, 2001, p. 94). The researcher’s knowledge of the culture under study helped in selecting the methods visual data was produced in order to maintain the reflexive and ethical characteristics required while collecting valuable data in the most efficient and unobstructive way. His native background allowed him to be a person who is locally established as a consumer and a professional musician whose actions did not raise any questions by the subjects.

While visual data is criticised for the stationery in time representation of the world that is subject to the researcher’s preferences, data repetition found in a large number of

images recorded in a variety of locations both in space and time can increase the reliability and objectivity of visual methods when the researcher takes them into consideration during data production and analysis (Rakic and Chambers, 2011). Visual methods are able to offer “explicitness and immediacy which delivers a multisensory impact... which verbal accounts are unable to fully encompass... and can create vivid and personal narratives... Visual material provides a form of ‘thick description’ which helps in the exploration and understanding of theoretical ideas” (Spencer, 2011, pp. 32, 33).

### **3.6.2 Visual data selection and recording**

During the first steps of fieldwork, collection of visual data through the means of photography was of utmost importance. In the earliest stages of research, the physical buildings of the venues have been photographed and organised as part of the larger database. This practice also facilitated in the reintroduction of the researcher back to the study community and raised familiarity with the venues in the location under study.

The researcher adopted the role of the photographer mostly during collective practices of rituals and gatherings with the use of a mobile phone’s camera in order to not attract attention of the subjects under study. The actual act of photographing in public had been discreet and never used as a tool of community penetration as this was not only unnecessary but would also have a negative effect on the actions of the observed.

Subjects were chosen based on the theoretical background used in the research and the main theories discussed earlier that stress the importance of collective consumption practices, spaces and rituals. The photographic material was always framed in a way which sufficiently portrays the everyday practices of consumers in their own cultural environment in an unbiased manner. Locations, activities, interactions, visual appearances and events are some of the subjects that were central during visual recording.

Participants were never asked to pose or act during photographic practices and respect towards the local culture was always maintained. Collaboration with any of the subjects was also absent during visual recording and analysis.

Throughout the research 254 raw images were recorded. Artifacts and visual data were also collected during P.O. and desk research in order to increase understanding and reliability. These include posters, business cards, paper clippings, receipts, coasters, customer feedback forms and data collected from social network groups, open to the public.

### **3.6.3 Reflective comments**

Based on the large number of images alongside consideration of the context in which these were recorded, a fair and holistic portrait of the field and the community was produced avoiding over-emphasis of certain elements and a biased view.

The choice of a smartphone as the main visual recording device has been a success due to its discreet looks and use. In larger nightclubs, where the lighting conditions were too difficult for a smartphone camera, a portable digital camera was used instead. This allowed for better recording of data in darker environments without affecting the surrounding environment and participants, as portable digital cameras are extensively used in nightclubs by customers.

## **3.7 Secondary Data - Virtual data**

As part of data collection and analysis, secondary sources of data were used during

research in order to increase its reflexivity and validity and acquire a more holistic understanding of the study culture. Such secondary data was mostly collected from online sources and includes articles, promotional material, and observations on online exchange relationships in social networking sites (SNS) groups (Facebook).

Online data found in the study were collected and used based on their importance to the study and their relation to important topics of research. Only publicly available material that did not include any private information or actions was collected during research.

Such uses of social networks helped in providing data being exchanged between and projected by individuals under study and thus help with validating the findings. Texts found in these online groups included events, music tracks, posts and comments that were exchanged between members of venue related groups.

### **3.7.1 Theory and implications**

Due to the tendency of online social groups to over-emphasise homogeneity due to sharing of texts that are carefully selected by participants and members based on their value to a group, the online field and related communities were not used as a primary method of extensive data collection but rather as a tool of online observation to support understanding, comparison, link and analysis of data collected in the real world. The number of online groups and their level of activity would also decrease the reflexivity of the research if such a method was used as a primary one, due to the small size of data sources (groups) and their varied level of online activity.

Another consideration when using SNS as a secondary source of data is the debates that exist between academics. These debates are mostly related to how accurately offline personalities are portrayed in the online world questioning how valid data collected from these sources can be.

These debates have been related to Goffman's (1959) theories on performing identities during social interactions. In her paper related to performance of identity in online social networks, Pearson (2009) explains that SNS exist and provide a platform to users to stage their setting of expression somewhere between the frontstage and backstage. She explains that SNS can be metaphorically described as "glass bedrooms", neither private or public, that act as a bridge between the two. Users inside these glass bedrooms engage in an exchange relationship, through the use of signs and symbols, with users outside those walls who may then choose whether to get involved in the discussion and enter the glass bedroom or just move on. Such environments allow their users to select the depth of their social and emotional engagements and, not unlike Goffman's believes, construct identities relative to their networks (Parson, 2009).

Similarly to Williams (2006), others have also suggested that SNS play a role in the collection of social capital by there users through exchange relationships (Ellison et al., 2007; Steinfield, et al. 2008).

More studies by Sheldon (2010) and Lampe et al. (2004) also support that online personalities represent offline ones accurately and strategies of online data collection that involve social networks are safe to adopt and reliable as they are used in complimentary conjunction with a number of other methods. Taking everything into consideration, despite the level of control individuals have on SNS, online identity management does not differ much from its offline counterpart; thus data collected from SNS is considered as valid and important to use as supporting texts to the analysis of data collected through other primary methods such as P.O. and interviews as they can increase the reflexivity and reliability of the research.

Without underestimating the importance of data produced during online research on SNS, the strengths and weaknesses of using virtual spaces in order to study virtual communities exclusively do not have too much importance for this specific study as this is concerned with the exploration of offline communities, venues and artists, and only uses virtual methods of research in order to enrich primary data produced during offline fieldwork, rather than explore the abundance of online communities that can be found on SNS.

As argued by De Valck (2007), online communities have low entry and exit barriers and studies around them tend to be unable to take into consideration the conflicts that may exist between online members. Then there is also the question of online engagement by offline members. Are offline members of communities actively participating in online exchanges? Do they even need to be? And although studies show that online identities represent the offline ones quite successfully, how is the level of involvement discussed by Cova and Cova (2002) portrayed online in regards to its offline counterpart?

### **3.7.2 Sampling: Identify, locate and collect.**

Through the use of Facebook, virtual data was extracted by joining and monitoring groups of different venues under study. Data from personal profiles of individuals was never collected.

Online data collection involved groups related to a number of different types of venues including bars and club related to a variety of different types of music. Selection of online groups was not demanding but rather related to the offline venues under study. Available online groups of venues introduced to the research through P.O. and interviews were joined and monitored daily for possible valuable data related to the study.

### **3.7.3 Data collected: types, and sources**

Public online posts by venues, artists and customers account for the largest part of online data collected. Such posts were mostly related to upcoming events or just sharing of music that members would appreciate. More rarely, posts were related to events or incidents indirectly related to the venues, such as events that could be of value to the members of these groups.

These public posts were frequently recorded with their accompanied texts that assisted to a more holistic analysis by offering valuable data on the exchange relations between venues, customers and artists. Such texts include comments made by others and could really provide the study with inside information on the shared values and strength of a group.

Although data collected are only considered fragments of these groups and their selection was made based on the knowledge and judgment of the researcher, data derived from social networks is considered important for supporting analysis of primary data, as it is unaltered and uninfluenced by the researcher, is produced by the community under study itself, and offers access to information that could be not retrieved otherwise.

### **3.7.4 Reflective comments**

Use of secondary data found on SNS has been proved successful in helping and adding to the depth of analysis of data produced through methods of primary data collection. Their capacity to provide visual data not found in the real world such as event posters, added depth and breadth to P.O. entries and aided the visualisation of interview data.

It is wise to mention that during online research, online data collection proved to be limited by the platform this data was found. While detailed data on specific exchange relationships could be extracted, there was no possible way to validly evaluate and possibly analyse the types and strength of the relationships between all the members of these groups strictly through the use of online data.

However, their value proved to be higher than first anticipated. Through daily monitoring of these groups, events related to the venues and/or their customers that the researcher was not aware of were taken into consideration. The calendar view provided by Facebook was an important asset used by the researcher to get informed about the local events without being restricted by the limitations of his own social connections and discussions.

In addition, posts shared by members in these groups managed to provide deeper understanding of the cultural value of these venues that was previously not considered and became apparent during P.O. Groups seemed to also act as an important platform for cultural events that could be of interest to customers of certain venues, revealing the cultural importance of some venues to consumers.

### **3.8 Data analysis methods**

In this chapter, the analytical approach adopted by the researcher is described in detail in an attempt to guide the reader through the steps undertaken during data analysis.

Data analysis completed relied heavily on data collected during interviews while using P.O. entries, visual and secondary data when appropriate in order to support findings. This enables the research to avoid any possible bias caused by extensive use of data produced solely by the researcher.

#### **3.8.1 Data management**

Management of data was accomplished digitally through the use of Microsoft OneNote application. Utilising the ability to create multiple notebooks and entries, interviews, P.O. and visual data were organised in notebooks based on their content. Generic visual data unrelated to certain events or dates were stored in the specific venue's generic notebook entry. The use of venue-specific notebooks allowed the researcher to be able to move back and forth through the large amount of data with ease and cross reference visual, interview and P.O. data fast using a single application, allowing for a reflexive way of archiving data that also supported successful analysis of the context.

The online blog maintained during the research also acted as a platform, which allowed for the application of tags. Entries were assigned 'tags' based on their content and context and based on their assigned tags, P.O. data, interviews and visual data could be quickly displayed with a single click, allowing for easier reflexive analysis of data produced using all three methods.

Digital editing of some of the photographic material also took place in order to produce photographs that are easier to work with and in many times richer in data and more able to represent the environment in which they were taken (Wright, 1998, p. 217). Editing was only limited to face blurring required to provide anonymity, and brightness, hue, and colour manipulation that could expose data otherwise not visible in the original versions due to the technical limitations of the cameras used.



### 3.8.2 Inductive thematic analysis

During analysis of textual data collected throughout the research, including, interviews, participant observation notes/field diary, visual and web based content, an inductive thematic analysis approach was adopted.

Clarification of the analytical process used during the study is vital to the evaluation of the research, comparison with, and synthesis of other studies on the topic (Attride-Stirling, 2001)

According to Grbich (2013), thematic analysis is a process of data reduction conducted when data collection is complete, and the major method of data analysis followed by critical and classical ethnographies that, based on Guest et al (2012) are oriented towards the studying of shared meanings and practices, topics central to the main theoretical lenses of this study.

In contrast to grounded theory approach that analyses data during data collection, the inductive method of analysis is completed after the collection of data (Guest et al, 2012), is not theoretically bounded and does not aim analysis towards the development of theories (Holloway and Todres, 2003)

The inductive analytical method followed by this study in order to analyse data involved identification, analysis and reporting of patterns *across the complete set of data*, also known as themes, followed by interpretation of their structure and content (Guest et al, 2012).

Using an inductive approach to analysis ensures that identified themes are related to the data “without trying to fit it into a pre-existing coding frame, or the researcher’s analytic preconceptions”, providing richer descriptions of the data and more detailed analysis than a *theoretical* thematic analysis approach which is driven by the researcher’s theoretical or analytic interest in the area; therefore allowing “the specific research question to evolve through the coding process” (Braun and Clarke, 2006, p. 13).

During the inductive thematic analysis method followed, themes were identified at a semantic level. Themes were identified based on the meanings of the data, following “a progression from *description* where the data have simply been organised to show patterns in semantic content, and summarised, to *interpretation*, where there is an attempt to theorise the significance of the patterns and their broader meanings and implications (Patton, 1990)” (Braun and Clarke, 2006, p. 14).

#### 3.8.2.1 Stages of analysis

Throughout data analysis, the researcher engaged with the complete set of data in order to complete a holistic analysis that took into consideration links and relationships that exist between different fragments of data. Using this approach, links and relationships between data and later the generated codes and themes were successfully identified.

Following is a description of the different stages followed by this study during the analytical process:

##### 1. Data immersion, transcription and translation.

In order to understand the “depth and breadth of the content” (Braun and Clarke, 2006, p. 18) and provide the study with a solid infrastructure on which data is analysed, the first stage of analysis involved a complete immersion of the researcher in the data. Although the time spent for data collection provided the researcher with some preliminary thoughts on the data, *active* immersion through transcription, translation

and reading of the data allowed the researcher to preliminarily identify meanings and patterns, vital to the second stage of data analysis.

According to Bird (2005) and Lapadat and Lindsay (1999) transcription of interviews by the researcher is an important process through which data immersion can take place, meanings can be created, and comprehensive understanding of the data can be established.

## **2. Code generation**

At the second stage of analysis, codes were generated based on the information data provided and were of interest to the researcher. During coding, data fragments found in the complete set of data were organised in meaningful groups that were later used as the base for themes generation (Tuckett, 2005).

A methodical approach to coding was followed in order to offer equivalent consideration to all data fragments in the data set. In this way codes generated were driven by data, and recurrent patterns were identified.

## **3. Theme generation**

At this stage of data analysis, interpretation of the data took place through development of themes that *overarch and describe* the codes generated at earlier stages of the analysis (Boyatzis, 1998). Codes were grouped under the themes developed according to the data, and relationships between pieces of data, themes and codes were identified.

By the end of this analysis stage, the researcher developed a significant understanding around the size, type, quality and information provided by the collected data, as well as any missing information (Saldana, 2009).

## **4. Theme review**

At this stage of the analysis, themes developed at the previous stage of analysis were examined in terms of coherence and compatibility with their corresponding data sets. Form and reform of the developed themes and recoding of codes allowed accurate representation of data and the generation of a thematic map, which was then evaluated in terms of how effectively the data set was represented.

By the end of this stage, each developed theme could sufficiently represent its assigned codes and data sets, and relationships within and between themes and codes were well defined.

## **5. Theme definitions**

At this stage of the analysis, themes established were defined and refined in order to represent data in the most accurate way possible and a complete understanding of each theme was acquired by the researcher, in terms of content, context, and relation to the research question and objectives (Braun and Clarke, 2006). Naming of each theme was completed and themes were clearly defined.

## **6. Report**

The last stage of the process required the final, detailed analysis of data and composition of the analysis chapter of this thesis that follows. As “the analysis... provides a concise, coherent, logical, non-repetitive, and interesting account of the story the data tell” (Braun and Clarke, 2006, p. 25), data was presented in narrative fashion that analytically illustrates the emerged story while also providing answers and arguments to the questions and objectives of the study.

### **3.8.2.2 Visual data analysis**

Characterised as polysemic (Barthes, 1964, p. 156; Byers, 1966, 31), photographs were used as a raw data source that was then analysed in order to extract meanings informative to the research.

The relationship between the content and the context found in visual data is one of the most important concerns during their analysis. For the purpose of this study, a reflexive approach was adopted as activities, processes, relationships and feelings can not be possibly be recorded and successfully analysed to produce reliable data solely through the use of visual methods, and attention was paid to the reflexive analysis of the context in which images were produced. This reflexive analysis was also supported by the method of archiving used which allowed quick and efficient access to related P.O. data entries and interviews based on their notebooks or tags assigned which allowed the researcher to pay attention to the inter-connections between data.

### **3.8.3 Advantages and limitations**

According to Guest et al (2012), thematic analysis is well suited for studies with large data sets, similar to this study. In addition, interpretation is supported by data raising the validity of the study. Due to the research question and objectives of the study, as well as the theoretical lenses used, the use of thematic analysis is also supported by its ability to study topics other than individual experience, such as social process and cultural norms, central to this study's interests.

While the wide range of analytical processes allowed by the use of thematic analysis is considered one of the important advantages of the approach, this flexibility can also generate difficulties to the researcher when important aspects of data need to be identified. This possibility of missing some of the more nuanced data is considered as the main point of argument regarding the limitations of this approach (Guest et al, 2012).

## **3.9 Summary**

In the methods chapter that followed, a clear examination of ethnography was completed, including its historical uses and changes, advantages, disadvantages, requirements, and methods associated with ethnographic research designs. As stated early in the chapter, an ethnographic research design was selected due to the multiple advantages it offered to the study that relate strongly to its research questions and objectives, and the literature that was selected to be utilised in the study. The ability of ethnographic methods to adapt and offer understanding of cultures, experiences, social groups, lifestyles and consumer meanings enabled this study to explore and understand issues related to production and consumption of night-time entertainment.

Due to the researcher's native background, this study can be considered as an insider ethnography that utilises qualitative methods including interviews, participant observation and visual data, and emic and etic approaches to research in order to provide a holistic picture of cultural specificity. Multiple methods - such as triangulation, peer debriefing, use of a reflective research diary, monthly reports, online blog, prolonged engagement - were examined and chosen to be utilised in order to complete an insider study that takes into consideration the role of the researcher at all stages of research.

In addition to the above, an inductive thematic analysis method has been discussed and was established to be the most suitable method of analysis for this study, due to its ability to not be theoretically bounded and therefore allowing the effective examination of shared meanings and practices without being limited to theories utilised in the research (Guest et al, 2012). Based on the above, the data analysis chapters follow.

## 4 Data analysis

### 4.1 Overview

The following analysis chapter was completed in order to holistically analyse data collected during the length of this study related to the study's research question and objectives, repeated here for signposting purposes:

1. To identify different types of music venues located in urban Limassol and their entertainment production approaches.
2. To identify and describe possible consumer groups, their shared values and consumption patterns.
3. To explore and understand the exchange relationships within and between artists, customers and venues.
4. To explore and understand issues related to consumption and production of night-time entertainment.
5. To evaluate and examine tribal and entertainment theories based on the environment under study.

The following analysis chapter was completed and structured based upon the first four main objectives of the study by assigning sub-chapters to each of the objectives. The last objective, which relates to evaluation and examination of theories, is analysed under the discussion chapter in which research data and theories are comparatively examined.

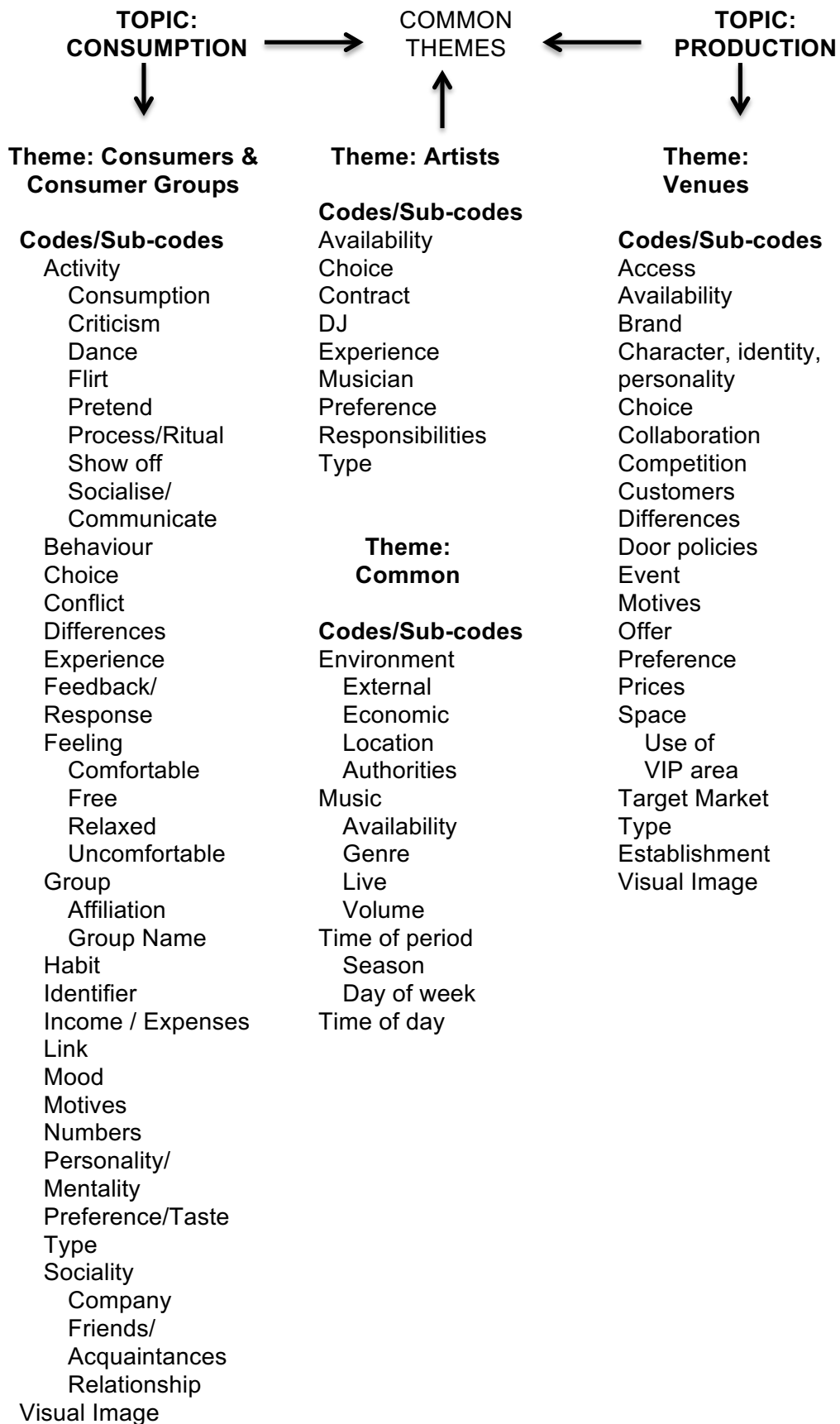
At this point, it is important to note that while the first stages of the study which include research design, questionnaire design and methods were completed following an etic approach, the following data analysis chapter was completed following an emic approach in an effort to let the voices of informants in the population be heard in a structured way. The following data are not presented as facts but as a presentation of the participants' perceptions, thoughts and constructions. This emic approach was favoured in order to minimise the effects of the researcher on the data collected and to acquire the required distance between participants and researcher. An etic approach is again followed in the discussion chapter. As displayed in the following table, data related to the two central topics of production and consumption has been successfully collected using all of the data collection methods suggested in the methods chapter.

**Table 4 - Methods to data relation table**

<b>Data</b>	<b>Production</b>	<b>Consumption</b>
<b>Interviews</b>	X	X
<b>P.O.</b>	X	X
<b>Photographs</b>	X	X
<b>Web</b>	X	X

Taking into consideration the research question and main objectives of the research, themes emerged during the thematic analysis, all directly related to entertainment production and consumption processes. The set of themes that has emerged and then used during the following chapter is visualised in the following table which is comprised of two topics (consumption, production) four themes (consumers and consumer groups, artists, venues, common), and multiple codes and sub-codes.

**Table 5 - List of analytical themes and codes**



Due to (a) the successful collection of data related to both entertainment production and consumption processes, (b) the unified code list derived and used during data analysis, and (c) the relation of the developed themes to both production and consumption processes, the same set of themes was used across all of the analysis chapters that follow. This methodological configuration allowed the use of a consistent set of themes throughout the whole analytical process, and the development of findings that can be analytically compared across the two contrasting processes of consumption and production efficiently.

As evident above, the relation of the developed themes to producers, consumers and artists, allowed this study to complete a holistic analysis that relates to the exchange relationship between the three parties.

In order to effectively guide the readers through the analytical process, following is an introductory description of important themes and codes used in the analysis chapters. Due to the characteristics of qualitative research and the use of open-ended questions during interviews, pieces of data collected could be assigned to multiple theme categories due to its relation and importance to more than one topic of analysis.

**Theme: Artists:** The current theme was used as a way to group and analyse data related to artists (musicians and DJs) including their views on current production practices, difficulties found in the current environment and conflicts that may exist between artists and producers.

**Code: Type A Artists:** The current code was used as a way to group and analyse data related to artists who are exclusively professionally affiliated with type A bars and clubs and have no or almost no affiliation with type B music venues.

**Code: Type B Artists:** The current code was used as a way to group and analyse data related to artists who are exclusively professionally affiliated with type B bars and clubs and have none or almost none affiliation with type A music venues.

**Theme: Consumers and Consumer Groups:** The current theme was used as a way to group and analyse data related to consumers, consumer groups and their identifiers, the thoughts of consumers on other consumers, the relationships that exist within and between these groups including possible links, and consumer affiliation with specific groups. References to specific venues were also included in this theme as some strong relationships between consumer groups and venues seem to exist. Topics including choice and motives, behaviour, activity, habits, feelings, personality, preferences, sociality and visual image were all analysed under this theme in order gain a holistic understanding of the consumption processes of the study environment and their relation to tribal theories.

**Code: Type A Consumers:** The current code was used as a way to group and analyse data related to consumers who exclusively attend type A bars and clubs and have none or almost none affiliation with type B music venues. Data included in this theme was derived from all methods used, including interviews with all types of consumers.

**Code: Type B Consumers:** The current code was used as a way to group and analyse data related to consumers who exclusively attend type B bars and have none or almost none affiliation with type A music venues. Data included in this theme was derived from all methods used, including interviews with all types of consumers.

**Theme: Venues:** The current theme was used as a way to group and analyse data related to all types of entertainment venues (bars/nightclubs). Topics included in this

theme cover music events, entry charges, door policies, the local entertainment environment and the thoughts of consumers, producers and artists on the current operating conditions of venues, managerial processes, and the effects of these on entertainment consumption and production.

**Code: Type A Venues:** The current code was used as a way to group and analyse data related to venues including bars and clubs that offer popular, mass consumed chart music. Data include characteristics of this type of venues, relation to specific consumer groups, and the thoughts of consumers, producers and artists on their operation and effect on entertainment production and consumption.

**Code: Type B Venues:** The current code was used as a way to group and analyse data related to venues that offer less popular, non-chart, experimental and variable types of music. Data include characteristics of this type of venue, relation to specific consumer groups, and the thoughts of consumers, producers and artists on their operation and effect on entertainment production and consumption.

**Code: Type A/B (venues, consumers):** The current code was used as a way to group and analyse data related to venues, consumers and artists that can be included in both groups simultaneously. In the case of venues, these produced entertainment offers that could be related to both types of venues. In the case of consumers, these favour a collection of venues from both groups simultaneously.

**Theme: Other:** The current theme was used as a way to group and analyse data related to all of the above themes. Topics include environment (spatial, production and consumption), experience, music, and periodical changes in consumption and production.

As displayed in the following table, data related to the above seven emergent themes has been successfully collected using all of the data collection methods suggested in the methods chapter.

**Table 6 - Sources of data related to emerged themes**

<b>Sources of data related to entertainment consumption</b>						
<b>Themes &amp; Codes</b>	<b>Interviews</b>			<b>P.O.</b>	<b>Visual</b>	<b>Secondary</b>
	<b>Producers</b>	<b>Customers</b>	<b>Artists</b>			
<b>Venues</b>	X	X	X	X	X	X
Type A Ven.	X	X	X	X	X	X
Type B Ven.	X	X	X	X	X	X
<b>Artists</b>	X	X	X	X	X	X
<b>Consumers &amp; Consumer Groups</b>	X	X	X	X	X	X
Type A Con.	X	X	X	X	X	X
Type B Con.	X	X	X	X	X	X

During the following analysis chapters, data collected during interviews were primarily used as evidence, while P.O. entries, visual and secondary data were used in order to support findings when appropriate, and/or when interview data lacked specific information important to the study's objectives.

The following table was created in order to demonstrate the types of participants included in the study in the form of interviews. Participants 1-5 have been interviewed twice and included as both artists and participants due to the high value of the information provided during their interviews as artists.

**Table 7 - Participants and code names**

No	Code	Type	Age and Gender
1	EM	Type B musician and consumer	25 M
2	SX	Type B musician and consumer	28 M
3	MK	Type B musician, Type A/B consumer	25 M
4	MM	Type B musician and consumer	25 M
5	BA	Type B musician and consumer	25 M
6	JP	Type B DJ and musician	31 M
7	CP	Type A DJ	30 M
8	NS	Type B consumer	25 F
9	MB	Type B consumer	21 F
10	IN	Type B consumer	24 F
11	KS	Type B consumer	24 F
12	ME	Type B consumer	24 F
13	SM	Type B consumer	26 M
14	MS	Type B consumer	24 M
15	EI	Type B consumer	25 F
16	KMM	Type B consumer	24 M
17	AM	Type B consumer	25 M
18	MP	Type B consumer	25 F
19	PL	Type A/B consumer	25 M
20	AP	Type A/B consumer	30 M
21	IK	Type A/B consumer	24 F
22	SS	Type A consumer	20 M
23	GZ	Type A consumer	18 F
24	KMF	Type A consumer	19 F
25	CC	Type A consumer	28 M
26	VZ	Type A consumer	24 M
27	GV	Type A - Socialista owner	36 M
28	CM	Type A - Dolce club manager	31 M
28	EF	Type A - Salut bar manager	M
30	YN	Type A - Salut bar owner	27 M
31	VK	Type A - Salut bar barman	29 M
32	JC	Type A/B - Mimosa bar owner	M
33	IS	Type A/B - Library bar owner	41 F
34	GS	Type B - Sousami bar owner	33 M
		Type A artists: 1 Type B artists: 6 Type A consumers: 5 Type B consumers: 11 (+4 artists) Type A/B consumers: 3 (+1 artist) Type A venues: 3 Type B venues: 1 Type A/B venues: 2 No. of venues: 6	Male consumers: 9 (+5 artists) Female consumers: 10



Based on interview data, the following table was created in order to visualise the types of venues favoured by participants.

**Table 8 - Table of venues favoured by participants**

<b>Participant</b>	<b>Venue</b>
<b>NS (B)</b>	Giagkini (B) , Sousami (B), Meli (A/B)
<b>SS (A)</b>	Guaba (A/B), Basement (A), Kingston (B), Rolling Stone (B)
<b>IK (A/B)</b>	Library (A/B), Meli (A/B), Sousami (B)
<b>MM (B)</b>	Tepee (B), Ravens (B), Rolling Stone (B)
<b>BA (B)</b>	Library (A/B), Sousami (B), Sto Dromo (B), Soho (A/B), Retro (A)
<b>EM (B)</b>	Library (A/B), Sousami (B), Sto Dromo (B), Jazzy Bee (B), Ravens (B)
<b>SX (B)</b>	Library (A/B), Sousami (B), Sto Dromo (B)
<b>KS (B)</b>	Sousami (B), Sto Dromo (B), Karouzel (B), Mpoem (B), Rock bars (B)
<b>KMM (B)</b>	Library (A/B), Sousami (B)
<b>ME, SM (B)</b>	Sousami (B), Sto Dromo (B), Mpoem (B)
<b>MB, IN (B)</b>	Sousami (B), Sto Dromo (B), Canas y Copas (B), Rock bars (B)
<b>MS, EI (B)</b>	Sousami (B), Sto Dromo (B), Mpoem (B)
<b>AM (B)</b>	Sousami (B), Sto Dromo (B), Giagkini (B)
<b>MP (B)</b>	Sousami (B), Sto Dromo (B), Giagkini (B)
<b>PL (A/B)</b>	Sousami (B), Sto Dromo (B), Giagkini (B) and clubs (A)
<b>MK (B-A/B)</b>	Route 66 (B), Kingston (B), Sousami (B), Ravens (B), Teppee (B), Retro (A), Breeze (B)
<b>AP (A/B)</b>	Sousami (B), Library (A/B), Dizzy Bizzy (A), Baraonda (A)
<b>KMF, GZ (A)</b>	Waves (A), Drops (A), Basement (A), Sesto (A), Guaba (A/B), Saripolou (A)
<b>VZ (A)</b>	Saripolou (A), Retro (A), Breeze (A), Dolce (A), Rogmes (A), Guaba (A/B), Library (A/B)
<b>CC (A)</b>	Saripolou (A), Retro (A), Breeze (A), Dolce (A), Rogmes (A), Guaba (A/B), Library (A/B), and Sousami (B)

#### **4.2 Research Objective 1: To identify different types of music venues located in urban Limassol and their entertainment production approaches.**

The following chapter sets the starting point of the main body of analysis and analyses data related to venues operating in the study environment and the production processes followed by these venues. Types of venues, music, events, door policies, prices, clientele and the current market environment are all analysed. While all of the above topics were discussed in detail by all participants, consumer preferences that engage with these topics were analysed in separate chapters in order to avoid repetition and comply with the university's regulations regarding length of thesis.

Due to the immense changes that took place in Limassol the last few years (as discussed throughout the analysis chapters) after the renovation of the old part of the city, the Old Town was transformed into an entertainment centre, with a large number of venues operating next to each other. Saripolou square was transformed into a drinking square with thousands of people attending over 20 venues every night during the summer period.

### 4.2.1 Identified Venues

As, based on tribal theories discussed above, it is important for tribes to have meeting places where passions are shared and collective rituals are performed, venues are the key meeting points in the night-time economy where possible consumer groups can be found.

Over the period of fieldwork in the night-time economy of Limassol these places have been visited frequently by the researcher as a consumer and musician. A research priority was frequent attendance to these places in order to understand these places where individuals meet and form possible groups in the night-time entertainment economy.

It was quickly evidenced that two types of venues were operating in Limassol's entertainment economy. The basis on which these distinctions were made is as follows:

**Type A venues:** venues that offered popular, mass consumed chart music. These venues were found to operate on predefined musical choices and policies shaped around their target markets.

**Type B venues:** venues that offered less popular, experimental and variable types of music. These venues were found to vary their offerings continuously and/or have no specific policies and/or target markets.

Venues analysed and discussed in the study have been etically categorized into the two groups of type A and type B venues based on the type of music being offered. As already discussed, the use of ambiguous terms such as alternative and mainstream music was considered problematic, therefore these have been avoided and used only occasionally to comparatively analyse venues that offer different types of music and identify possible variations of such categories.

In the following chapters the term *Type A* is used in order to describe venues that favoured widely popular types of music (in relation to the study environment) - such as Pop, RnB, Club, and House music - and their customers. The term *Type B* is used to describe venues that favoured non-chart, less popular and more marginal types of music - such as Jazz, Rock, Hip-Hop, Soul, and multiple Electronic genres such as Electro-swing - and their customers.

Detailed, colour-coded maps displaying the location of the venues considered in the study were produced and can be found under appendices E and F.

#### 4.2.1.1 Music, events availability and provision

As suggested by the complete set of data that follows, Type B venue offerings varied greatly, offering music events that include Jazz, Funk, Electronic, Ethnic, Rock, Metal, Latin, Reggae, Soul, Hip-Hop and others; while Type A ones offered a much narrower selection which only included English and/or Greek Pop and RnB hits, and popular chart music.

The above segmentation method has organically emerged based on the complete collection of data that persistently guided the study towards the above identification approach. The approach followed by the study is important, as understanding of these places is crucial to the understanding of consumer tribes, due to their property as anchoring places for consumer groups within the night-time entertainment environment.

But in fact, these places are marketing organisations, players in a market. They are not simply empty spaces where tribes can gather; they are deliberately designed and

structured for specific business/commercial purposes in an entertainment economy. Understanding of the different variables that exist in the study environment that can have a significant effect on consumers, offered this study the ability to produce holistic findings.

Following is a table of venues on which data has been collected during the study and demonstrates the variability of music offers between Type A and Type B venues. Please note that the following table does not represent the complete number of venues operating in Limassol or their percentages but the number of venues on which primary and secondary data has been collected.

**Table 9 - Venue types, offerings and location**

Venue	Type	Style	Music	Location	Operating status
<b>7 Seas</b>	<b>A</b>	Club/Bar	Chart selections	City Centre	Yes
<b>Breeze Downtown</b>	<b>A</b>	Club	Chart selections	Old Town	Yes
<b>Drops</b>	<b>A</b>	Club	Chart selections	Coastline	Sold
<b>Breeze Summer</b>	<b>A</b>	Club	Chart selections	Coastline	Yes
<b>Canas y Copas</b>	<b>B</b>	Bar	Latin, Jazz	Old Town: Saripolou	Closed
<b>Daluz</b>	<b>A</b>	Bar	Chart selections	Old Town: Saripolou	Sold
<b>Dolce</b>	<b>A</b>	Club	Chart selections	Coastline	Yes
<b>Giagkini</b>	<b>B</b>	Eatery	Folk, Jazz	Old Town: Saripolou	Yes
<b>Guaba*</b>	<b>A/B</b>	Beach bar	Electronic, House / Reggae,	Coastline	Yes
<b>In Theory</b>	<b>A</b>	Bar	Chart selections	Old Town: Saripolou	Yes
<b>Jazzy B</b>	<b>B</b>	Bar	Jazz	Old Town	Yes
<b>Kanella</b>	<b>A</b>	Bar	Chart selections	Old Town: Saripolou	Yes
<b>Library*</b>	<b>A/B</b>	Bar	Electronic, House, Jazz, Soul, Hip-Hop	Old Town	Yes
<b>Meli</b>	<b>A</b>	Bar	Chart: House	Old Town: Saripolou	Sold: Currently Mainstream: House
<b>Mimosa*</b>	<b>A/B</b>	Bar	Chart: House, Live funk, Greek	Old Town	Yes
<b>Mov</b>	<b>A</b>	Live music venue	Chart: Live Greek	City Centre	Yes
<b>Notes</b>	<b>A</b>	Live music venue	Chart: Live Greek	Old Town	Yes
<b>Oti Na'nai</b>	<b>B</b>	Bar	Imprecise selections	Old Town	Sold: Currently Chart: House
<b>OXO</b>	<b>B</b>	Bar	Rock, Latin	Old Town	Sold: Currently: Rock, Metal
<b>Palio Xydadiko</b>	<b>B</b>	Artspace	Jazz, Ethnic	Old Town	Yes
<b>Ravens</b>	<b>B</b>	Bar	Rock	Old Town	Yes

<b>Retro</b>	<b>A</b>	Club	Disco, Pop	Old Town	Yes
<b>Rolling Stone / Roof Garden</b>	<b>B</b>	Bar	Rock, Metal	City Centre	Closed
<b>Route 66</b>	<b>B</b>	Bar	Rock	Old Town	Yes
<b>Salut / Kafeneio</b>	<b>A</b>	Bar	Chart: House, Greek	Old Town: Saripolou	Yes
<b>Sesto Senso Gold</b>	<b>A</b>	Club	Chart selections	City Centre	Yes
<b>Socialista</b>	<b>A</b>	Bar	Chart: Pop, Greek, Pop-Rock	Old Town: Saripolou	Yes
<b>Soho</b>	<b>A</b>	Bar	Chart: Lounge, Pop / Jazz, Electronic	Old Town	Yes
<b>Sousami</b>	<b>B</b>	Bar	Electronic, Jazz, Soul, Hip-Hop, Ethnic and more	Old Town	Yes
<b>Sto Dromo</b>	<b>B</b>	Bar	Folk, Jazz, Ethnic	Old Town	Yes
<b>Tepee</b>	<b>B</b>	Bar	Rock, Metal	Coastline	Yes
<b>Underground</b>	<b>B</b>	Bar	Rock, Metal	City Centre	Closed
Venues: 32 - Type A: 19 / Type B: 16					

\*These venues were classified as A/B due to the wide variety of music selection related to both chart and non-chart genres. The above categorisation is based exclusively on the venues' musical choices.

As demonstrated in the above table, while the number of Type A venues is higher, the variability of music offers is much higher within the Type B group of venues which includes Electronic, Jazz, Soul, Hip-Hop, Ethnic, Folk, Rock, Metal, Reggae and Latin. Type A venues were found to limit their music offerings with standardised choices of Pop, RnB, Greek, House and Disco. These offerings are independently and comparatively analysed in the following chapters.

In addition to the above, it was also suggested that type A venues incorporated a more opulent and modern space design with extensive use of mirrors and high tables, in contrast to the more out-of-place, DIY and/or traditional design of all type B venues. To visualise, photographs that represent each type of venues follow.

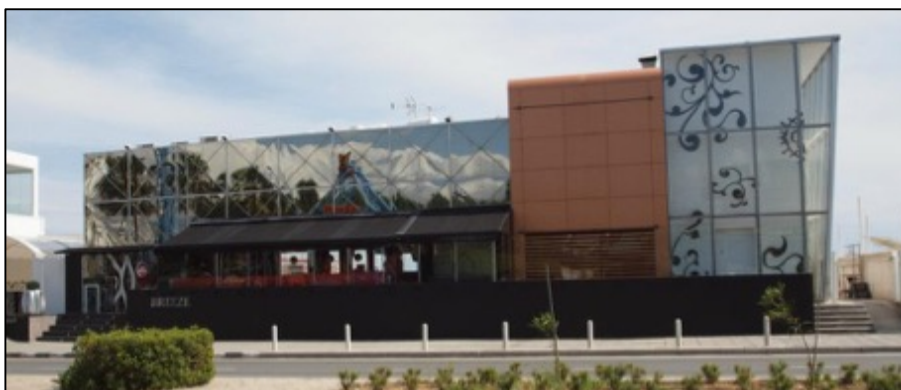


Figure 5 - Breeze Summer club



Figure 6 - Sousami bar

#### 4.2.2 Type A entertainment production approach

While type B venues were evidenced to follow a relaxed, flexible and artistically driven approach regarding their offerings (chapter 4.2.3), type A venues were evidenced to follow strict and inflexible strategies. Manager of Dolce explained how one of the largest clubs in Limassol follows an annual pre-decided program based on previous performances and their target market.

Dolce club - Type A Manager

**Stylianos P.:** *What do you try to provide to your customers as a venue?*

**XM.:** *First and foremost we have a specific music program. So the first thing we provide is our own part on music. A specific program which the DJ together with the manager and the owners of the venue have pre-decided. [...] A line which is going to be followed this year has not been decided yet based on last year's performance. But the guiding principle is always what the people like and what we consider we are able to do based on the specific clientele we want, because we cannot make everyone happy. [...] Others need to meet people. Others need good company. Others go out just for the company... But I believe that it does not have much to do with the musical needs of someone or based on the music one listens to, or if he wants to dance, I think this applies only for a very small percentage.*

As supported by the above quote, Dolce club followed economically driven strategies that are supported by predefined music offerings based upon annual economic performances. These strategic approaches were also supported by the venue's perception of their customers' needs to socialise. While the need to socialise was evidenced to be the most important factor among all the participants of the study when going out (chapter 4.3.1), the importance of music was proven to exist only between Type B consumers discussed later, raising questions whether consumers, venues, or both guide the importance of music.

The above statement was also supported by Salut bar, the oldest bar operating in Saripolou square, demonstrating how music played a much less important role within Type A venues than the motives of showing off and socialising:

#### Salut bar - Type A Manager

*I can say that around 100 - 150 people come to Salut 100% for the music and are into it and know that these great tracks can only be listened to here. The rest 1000 customers come here because they are clearly used to the X luxury, economic too. An economic luxury. To spend 25 euros for food and drink in Salut and to sit next to a lawyer and play all these roles in this theatre of the absurd which we all live. And this is true, and that's why venues exists and that's why there are identities.*

As suggested above, social status and opulence was extensively more valued in Type A venues than music, leading us to understand how offering of shared spaces that manage to attract individuals of particular economic and professional backgrounds was understood by these venues as an asset and a strategy for economic benefit. Based on the above quote, only a small percentage (10-15%) of the venue's clientele was supported being attracted by the music, while the rest of the customers are perceived to attend because of the luxury provided and the social image acquired from sharing a space with individual's with high economic and social status.

The above finding was also supported by the complete collection of P.O. entries in which the value of opulence was clearly demonstrated.

Salut bar in Saripolou square was also evidenced to follow a less flexible, economically driven approach to their music offerings, in contrast to the artistically driven approach of Type B venues:

#### Salut bar - Type A Manager (EF) and Owner (YN)

**EF:** *YN doesn't like this music 100%, but he is a business man. The end.*

**Stylianos P:** *What is the relation with the DJs like? Do you bring DJs that you know will play the specific type of music, or do they tell them in a way what they are going to play?*

**EF:** *You of course guide them. [...]*

**YN:** *When we opened we were playing this type of music because it was the only type of music that was not played by anyone else and there was almost zero competition. [...] If I started playing Greek music I would be compared with 30 other venues that play commercial music. But this type of music was more suitable for clubs, and most of them are closed in the Winter so you readily have a huge crowd of customers who cannot be served by anyone else in the Winter;... we prefer to always have more or less the same music. Besides our 90s Wednesdays, we play this type of music on every night.*

Type A venues such as Salut and Dolce were found to follow a standardised, inflexible, economically and competitively driven approach regarding their music offerings, taking advantage of seasonal changes and operating seasons of the competition in the case of the former. Artists were chosen and guided based on the venues requirements, and artistic or cultural creativity is absent; in contrast to Type B venues such as Sousami and Library that encourage it through a variety of different styles of music and jam sessions, discussed in the next chapter. Based on the above quote, it was demonstrated that the owner's perception of what a venue should offer differs, as it was characterised by the need of standardisation.

A comparison between the two styles of management is important to be made at this point as the approach to entertainment production is arguably the most significant identifier and difference that was evidenced to exist between the two types of venues.

SX, a Jazz musician who is professionally related to most of the Type B venues discussed in this study, specified the differences between the approaches of venues regarding music selection, reinforcing the above statements through triangulation.

#### SX - Type B consumer and Jazz musician

**Stylianios P.:** *Do you believe that there's anybody who is truly interested in supporting music?*

**SX.:** *I believe that there are some, yes. Sousami, Library, Sto Dromo, Jazzy Bee. I believe that they really like music, because even Pamos who owns Library used to go to Jazzy Bee every week to watch a live. Sisamos is also related to music, he creates music on the computer. I think that it is 60% about the customers and 40% about the music. Other venues are 100% for the customers... These three that I have mentioned earlier don't have music just to attract customers. They do it for both reasons but they like music too.*

As supported by the above quote, it is clear that the perception of the above musician regarding the importance of music to venues depends upon music offerings and personal characteristics of the owners. As described the owners of Library, Jazzy Bee and Sousami are individuals related to music, either professionally as artists, or as avid listeners. In addition, the participant also suggested that while “good music” is preferred, some economic difficulties can occur and a lot of money is needed in order to support it, possibly due to the smaller size of the venues.

#### **4.2.3 Type B entertainment production approach**

As mentioned earlier, the variability of music found within the type B group of venues was much greater due to (a) specialised venues such as Rock, Latin and Jazz bars, and (b) the flexibility of some venues such as Sousami and Library that varied their offerings without following specific music genres.

A number of Type B venues were evidenced to constantly vary their offerings providing their customers with a wide range of entertainment that avoids repetition, which contrasts the narrow selection of entertainment provided by type A ones that seem to avoid variation in their provision of entertainment. Data collected, including P.O. entries and statements of participants including artists who attend either or both types of venues demonstrated the key offering differences between some type B venues, and more specifically Sousami and type A venues, and these are analysed in the following paragraphs.

#### EM - Type B consumer and Jazz musician

*Something that I do like in Sousami is that there is always live on Sundays and changes the event... Sousami plays alternative but you are not always sure what it is going to be playing, if it is funk or something else. For example I don't know what's on Thursdays.*

#### CC - Type A consumer

*The rest of the venues offer you the same things too. If you go to Breeze 10 times, it will be the same all the times.*

As demonstrated, the variability of music offered by Sousami had an important role in the consistent attraction of repeating customers such as EM above. Constant changes in the provision of music offered consumers the element of surprise and contradicted the perceptions of Salut owner discussed above.

Interviews with participants AP, SM, SX, AM, MP and PL also supported the above statements. More supporting data collected include P.O. entries and interviews with producers, strengthening the above statement while also demonstrating the types of entertainment they offered and their decision processes.

Sousami bar - Type B Owner

**Stylianios P.:** *How would you describe the experience that you offer through Sousami? What are you trying to accomplish and offer to your customers?*

**GS.:** *First and foremost we try not to try. We try to bring something natural, something that evolves organically by itself without us trying to change the world or make a statement. Most of the time the people are the ones that have the need to put something into a mold or into a certain context. [...] I always look for something to listen and when they have something new to offer. Without boundaries on the genres/type, as long as it is outside the musician's safety zone... [...] It is how you present something and the context you put it in. [...] I believe that if the customers are entertained and have fun, and the musicians have a good time as well and you build a perfect vibe and everyone is happy, the business will do good as well. [...] If you are a bar owner, do not think of your wallet so much. You have to think how to satisfy your customers instead. And what the customers want is not always right. Yes, you have to listen but it doesn't mean that it is right.*

As demonstrated by the above quote, events organised by Sousami didn't seem to follow certain guidelines, as long as these *have something new to offer, are organically grown and challenge the musicians' safety zone*. The approach followed by Sousami was also evidenced being focused on the provision of good time, entertainment and satisfaction to its customers rather than profits. The owner's attention towards the importance of musicians and consumers was clearly evident to surpass his need for profit while also attention to the "context" and "timing" arguably rendered the provision of entertainment by the venue artistic.

This variety offered by Sousami was also supported by the complete collection of P.O. entries related to the venue:

Sousami P.O. data:

*August 29, 2012 - Wednesday: Electronic DJ*  
*September 02, 2012 - Sunday: Live Ethnic Jazz, Funky DJ Jamie*  
*September 16, 2012 - Sunday: Funky Disco DJ Jamie*  
*October 31, 2012 - Wednesday: Halloween - Cuban, Latin, Psychedelic Rock DJ*  
*November 16, 2012 - Friday: Electronic, Clubby RnB DJ*  
*November 23, 2012: Electronic*  
*December 11, 2012 - Tuesday: Funky Balkan DJ*  
*December 15, 2012 - Saturday: Electronic Dance DJ*  
*December 24, 2012 – Monday: Hip Hop DJ Fox and DJ Jamie, MC*  
*January 13, 2013 - Sunday: Electronic, Techno, House, Rave, 4 DJs event*  
*March 15, 2013 - Friday: Heavy Electronic*  
*April 16, 2013 - Tuesday: Live Ethnic*  
*April 19, 2013 - Friday: Live experimental Jazz Electronic Fusion with live visuals*  
*May 12, 2013 - Sunday: Live solo beatboxing*  
*May 23, 2013 - Thursday – Live Experimental Acoustic Trance – S. Markusen*  
*May 26, 2013 - Sunday: Experimental Ethnic Jam Session*  
*July 13, 2013 - Saturday: Electronic, Soul, Hip Hop, Funk DJ Jamie*  
*July 14, 2013 - Sunday: Live Ethnic band.*

As discussed by EM, MS and other participants throughout the analysis chapter, venues such as Sousami and Library were not evidenced to follow a specific program or genre on which they based their offerings. This was also discussed by the owner of Sousami who explained that this strategy was most suitable in order to adapt to the continuous changes:



#### Sousami bar - Type B Owner

*Sousami is last-minute. How many times did you play at Sousami last-minute? It is also more difficult like this. You may think that I do not have a program/system but it is working better like this. Because everything happens so fast and continuously you can see what exactly needs to be done; the next day, or the same day or in two days. But you can also do something in a week or two. Not having a program is nice and difficult. [...] I do not want to lean on certain events. I want to create a place with the element of surprise, so you don't come only when there's an event but in general. To come inside and wonder "what is going to be happening tonight?"*

As suggested in the above quotation, the owner of Sousami showed understanding of the importance of adaptability and how changes in the environment need to be taken into account during entertainment production. The *element of surprise* was found to also be an important part of the owner's strategy, as he supported that such variable offerings would offer consumers an incentive to visit the venue more often, in contrast to Salut's approach and belief that offerings need to remain standardised in order to attract frequent customers discussed earlier.

#### **4.2.4 Door policies and prices**

Venues researched during the study were also found to strongly differ on their door policies, prices and space provision. While differences between type A and type B venues were more obvious, differences were also observed to exist between Type A venues and bars where competition seemed to be high due to sharing of location and/or customers; discussed in the following chapters.

##### ***Door Policies***

Door policies including face control and dress codes were not evidenced to be formally or informally in use in any of the Type B venues. This was supported by all interviews with participants and P.O. entries. Lack of any control measure by such venues is demonstrated in the following quote:

#### EM - Type B consumer and Jazz musician

*Basically a common thing that these venues have is that they are casual. They don't have door policies, entrance fees and dress codes. So they are casual, there's a friendly vibe. Music is usually related to funk or ethnic, jazz, alternative rather than mainstream.*

When owner of Sousami was asked for his opinion on door policies, he avoided to comment on the operation strategies of other venues while consumers were considered as part of the reason behind their existence:

#### Sousami bar - Type B Owner

*I don't care about this. Ok, it is irritating not being let in, it's a fact. But why do you go in the first place. It exists because you support it. If no one went there it would not exist. I don't have anything to say about it, I don't care. You can see yourself that there is someone there at the door, there is a chain and you go looking for trouble. Why do you then have a problem?*

Other venues such as Library of which many of its customers are shared between types A and B venues (based on the participants' interviews and conversations including KMF, GZ, IK, AP, CC and VZ, EM, SX, NS, PL, MP, AM and MK) condemned the use of such measures as, based on the owner's opinion, they were used in the wrong way for the wrong reasons.

#### Library bar - Type A/B Owner

*I used to go to Sesto but now I think this is unacceptable. Especially now. I think we are mediocre in this as we are in everything. Meaning that, if the door policies were right it would be okay. It is nice having someone welcome you in a venue. But not in bars, bars have little space, in clubs. But it is unprofessional staring at someone and playing it cool/a man's man. So, you can use some door policies but in the right way.*

According to the above owner, door policies should act as a welcoming service instead of a gatekeeping mechanism that judges consumers. The above statements were further supported by Mimosa's venue owner, a Type A/B bar that shared the same geographical location with other venues in the renovated city centre, situated right next to Saripolou square.

#### Mimosa bar - Type A/B Owner

*There was always this problem. What I believe is that there are not people and door policies that can measure the people that come to a venue and judge whether they can come in or not... Or sometimes I have heard that they tell people that they don't like their face and not let them in. I think that the door policies should be a welcoming and a help for reservations, taking you to your table and nothing more. And maybe inform on what's on that night. No venue does this.*

As suggested, the use of door policies as a control mechanism rather than as a service was extensively being condemned by type B venues due to lack of professionalism and purpose of application that seeks to discriminate based on visual appearance.

While it could be argued that such perceptions of the current door policies are biased due to competition, it was evidenced that the same perceptions are largely shared by not just all consumer participants (whose perceptions are discussed in detail in the following chapters), but also by managers of such venues. Manager of Dolce nightclub, explained how door policies and prices were used as measures to control the venue's clientele and the extent to which this is efficient.

#### Dolce club - Type A Manager

*In the majority we try to control this and in a way choose our people and customers through face control at the door and the minimum charges. [...] One of the excuses, in quotation marks, we use is that we cannot accept underage people because there is the issue with fines and imprisonment for the owners. [...] So we have more or less 70-75% control over our people.*

Based on the above quote and the complete collection of interviews and P.O. entries that are further discussed in chapter 4.4.1, it was strongly supported that Type A venues that use door policies use them to achieve consumer control and a form of exclusivity, rather than as a welcoming service. "Face control", although no longer accepted as a control measure, was still evidently used and "excuses" were made in order to deny entrance to consumers who did not fulfill the requirements of the venue. Minimum charges were also used as a measure of controlling the attracted clientele and this was further supported in the following chapter in which pricing strategies are analysed. As openly acknowledged by the manager, the clientele of the venue could be controlled through the use of such policies to an extent of 70-75%.

#### **Prices**

While prices between types A and B bars were not found to differ in any considerable way and most live events offered by such bars were free to enter, pricing strategies followed by type A clubs seemed to greatly differ with much higher prices being charged.

Dolce club- Type A Manager

*The prices (in Saripolou) are much cheaper than what we offer. [...] Also, the other reason why prices are so high is because the venues are basically seasonal. When a venue operates only in Summer and shuts down during the Winter it of course needs to make some extra money from somewhere. Anethical? Maybe. Anti-marketing? Maybe. Or wrong for many, yes. It may be all of these three things but the reasons that push us to have our prices this high don't cease to exist. [...]*

*My personal opinion, and I would like it to be seen as clearly my own personal opinion and not the venue's is that I think there needs to be a common line with the competitors. To have an entry charge so we know that we have an X amount of income when the customer comes, whether they have a drink or not, because the venue needs to be maintained, we must cover the expenses of the venue, and provided having an entry charge of 10 euros and the drink costs 10 euros too, then a customer who refuses to pay that entry charge means that he comes to the venue to not even have water.*

As suggested, the pricing strategies followed by such venues seemed to be greatly economically driven and vastly different from smaller venues due to seasons of operation. As supported above, higher prices were charged by such venues due to their fewer days of operation. Despite the fact that the manager understands how such high prices can be negatively perceived by consumers, recommendations of an added standardised entry charge were made, with the assumption that an individual who refuses to pay such a costly entry charge will not even buy water. At this point it becomes clear how Type A venues were evidently perceived as venues that focus on economic profit more than the satisfaction of their customers.

Pricing seemed to focus on the economic benefit of the venues rather than the experience of the consumers and this was also evidenced in the minimum charges in effect in such venues, which also seemed to cause segmentation within the customers of the venues. This was apparently verified by the manager of Dolce club himself who explained how pricing and space arrangements assisted such segmentation within the venue and between its customers.

Dolce club - Type A Manager

*When you have a minimum charge on a couch (350 euros), not any one can 'bet' (pay) on that couch, so we automatically know that couches have some older people that have a certain economic background/foundation and we automatically know that those 300-350 people have those standards. The rests of them we bring to our style through face control and door policies.*

As demonstrated, face control, door policies, and pricing strategies including minimum charges through space segmentation such as VIP area acted as measures and represented efforts of clientele selection, customer control and shaping, further discussed in the following chapter 4.2.5. As supported by the above manager, such minimum charges ensured that VIP consumers possessed some "standards", probably related to economic and social status, while the rest of the consumers were shaped by the venue through the use of face control and door policies.

As discussed in later chapters of the analysis notable pricing issues that seemed to exist within smaller venues were exclusively related to live events of specific type B venues Jazzy Bee and Ravens. Consumers were charged with an entrance fee ranging from 5 to 10 euros, including or not including a drink, which was evidenced to in turn affect consumers' choice. While the effects of such prices on the consumers is

further discussed in the consumer analysis chapter, artists professionally related to these venues explained how such pricing strategies are chosen by these venues.

#### EM - Type B consumer and Jazz musician

*...they want to make more money. I think he (Jazzy Bee) tries to make money to pay the band but I think this is wrong. If you charge less for entrance with a drink you would attract more customers plus make more money so it would also be easier to pay the band. I just think he wants faster and safer money but based on what I see and hear I think this discourages people to go there.*

As suggested pricing strategies were followed by both types of venues, reflecting the efforts of venues to profit. Such strategies were more observable in type A clubs and live sessions of two type B bars. Such findings were further supported all seven artists participated and further discussed in chapter 4.4.1. that comparatively analysed the differences found in pricing strategies between venues through the eyes of consumers.

### **4.2.5 Clientele, Consumer Segmentation and Management Strategies**

Based on the large number of P.O. entries and interviews, the different types of consumers were evidenced to be attracted to different types of venues based on their entertainment offerings. As discussed, due to the separation method used in this research that groups venues based on their music offerings, type B venues were found to accommodate a much wider variety of consumers, in contrast to consumer homogeneity found within type A venues. Following is an analysis of target markets and their relation to venue offerings, choices and strategies.

#### **4.2.5.1 Target markets**

In contrast to type B venues, customers observed in type A venues including bars and clubs didn't vary in terms of visual appearance or possible group affiliation. This lack of variation between type A consumers was supported by the large number of interviews discussed in the consumer analysis chapter (4.3), through which participants perceive type A consumers to belong to one coherent group of individuals with limited possible differences existing between them.

During interviews with type A producers, it was apparent that the *quality* and *level* of customers were some of the areas type A venues were concerned with and used to divide consumers. In contrast to the more obvious differences that existed between type B consumer groups that were largely based on visual appearances and music consumption, type A consumers were differentiated based on their *levels* and *quality* by type A venues. The above was clearly demonstrated in the following quotation in which the clientele of Salut was described by the manager using brands and characterisations such as *cool tramps, fakes, and show offs*, paying high attention to their visual appearance.

#### Salut bar - Type A Manager

**Stylianios P.:** *What is your target market. Do you have a specific type of customers that you try to attract?*

**EF:** *...The clientele by itself... has business men, doctors, lawyers, fakes, show offs, and there's also people like us: rockabilly, tramps, the cool complete tramp. I cannot say, it is for every target group but, I will talk using brands. Most of them are Burberry, Louis Vuitton, Trusardi, okay, okay. But all these are the substantial ones. Not the fake ones. Consequently, these ones are the fancy tramps. This is what Salut is. [...] I think the visual connects them a lot. Many persons. The first basis of Salut used to be - I use the past tense for the reasons we all understand and mentioned earlier - the chick with the handbag, Burberry, a bit of posh. That's what connects.*

As suggested, efforts of opulence shown to exist in type A clubs' approaches were also reflected in the target markets of type A bars. Targeted consumers were described using luxury brand metaphors, and opulence and visual image were perceived as some of the connections that existed between consumers. In addition, the last statement of the above quote regarding the *past tense* offered the first evidence of how market saturation can have an effect on the attraction of different consumer types and on the clientele of the venues (discussed under chapter 4.5.1)

The above focus on opulence and luxury was also reflected in the target market of type A bar Socialista, also situated in Saripolou square.

#### Socialista bar - Type A Owner

**GV:** *One thing that challenged the venue, what Socialista has as a challenge is to have fancy/posh/opulent customers that listen to Rock music. And this is one thing that the venue managed to accomplish. We had fancy/posh/opulent people that listened to AC/DC and were really into it, or Classic Rock, Bon Jovi. This was something that I did not see in any other venue.*

**Stylianos P:** *Up until now this was only for Rolling Stone, Teepee, the classic rock bars.*

**GV:** *Those are Rock bars. One would go there to listen to Rock music. And usually people that are considered fancy/posh/opulent, one who would go to Breeze wouldn't go there. But people that would go to Breeze come to us.*

As suggested, type A venues valued consumers characterised as *posh/fancy/opulent*, despite the choices of music being made by the venues. Segmentation of consumers by status (supported by the words *posh*) rather than by music tastes was also evident in the perception of the above owner, who stated that customers of type A venues such as Socialista and Breeze would never attend traditional Rock bars such as Rolling Stone and Tepee.

In addition to the above findings, consumers were evidenced being segmented into possible target markets by type A venues that largely follow an exclusive economic approach to entertainment offerings. As demonstrated in the following quotation, these market segments were then attracted using a number of different marketing techniques, each formed based on the perceived characteristics of each target.

#### Dolce club - Type A Manager

**XM:** *We try to address all people, dividing though some things into categories. Meaning, we want our staff, especially our barmen, to address to an age specific clientele. So barmen work up until their 30s and they try to bring customers of that age in the venue. The management of the venue is addressed towards older aged customers... how would I say this.. it is wrong to say the word "richer" but it is the truth.*

**Stylianos P.:** *So your customers are basically divided by age, up until their 30s and then from 30 years or older that you said are more related to richer families?*

**XM:** *Yes friend, the older ones will of course not sit on the bar with the 30 or 25 year olds. He will come and sit on his couch, which has some expenses, it has a minimum charge. [...] It is 350 euros along with three bottles. There is a minimum charge and as you realise it is difficult for all of us to have a couch in Dolce every night. This is how they differ.*

As suggested, type A club Dolce was found to segment its target market in two main categories, young customers under the age of 30, and older, richer clientele with higher spending abilities that afford to hire VIP areas charged at 350 euros and would not share the same bar with younger consumers. Staff responsibilities also reflected these market segmentation strategies, with bar staff directed to act as promoters in order to

attract younger customers, and the management of the venue responsible to address the older and richer clients.

Data didn't suggest such management strategies to take place in type B venues. Although it could be argued that this could be due to the size of the club venues, smaller type A bars such as Salut also demonstrated the use of management roles in order to control, manage and satisfy their consumers.

The economically driven approaches of type A venues was also reflected in the perception of management regarding their ideal customers:

Dolce club - Type A Manager

*The good customer is the one that comes repeatedly and of course spends an X amount of money for the venue.*

As demonstrated, the importance of income and expenses in regards to the ideal customers perception reflected the economically driven pricing and music choices type A venues were evidenced to follow; in contrast to type B venues, which perceived their ideal customers as the ones who appreciate what the venues had to offer, irrelevant of their spending patterns.

Library - Type A/B Owner

**Stylianios P.:** *Do you have a specific target market that you are trying to attract?*

**IS:** *We generally don't have aggressive policies. ...This is not our mentality. Target? I want any person of any age that appreciates the venue... We want the persons that appreciate a modern bar and have a drink like a gentleman. This is it. I don't have a target market, there is not such a thing.*

As demonstrated by the above quote the different perception of target market by type A and B producers can be exceptional. As supported by the above owner, no target market existed in their operations. When the owner of Sousami was asked about the type of customers attracted in the venue, the answer provided also lacked specific directional aspects and characterisations, supporting an *organic* approach in combination with an imperceptible, cached target market that *has to be in the background*.

Sousami bar - Type B Owner

**GS:** *What I would like to say about the customers is that in many situations, things that happen in Sousami are happening as a reflection of the society. For example gay issues, drugs issues or whatever. Those issues become Sousami issues without us wanting them to be. But it is not Sousami's fault, it is just a reflection of society happening inside a smaller place. This is very important, there is a small community like their own society let's say. And in there you see the reflection of the general thing. [...] There still is a target market, it is at the back of your mind. Of course you think that, when you do something you want it to be successful, and in order to become successful and exist you have to think of business too. But this has to be in the background let's say. And in order for this to work you also have to be natural.*

As supported above, type B venues were not evinced to have a specific type of consumer that valued more than others, in contrast to type A venues discussed above. Sousami owner also explained how the environmental and societal changes that affect the environment in which the venue operates was reflected in the happenings of the venue, demonstrating how the importance of adaptability is valued. The approaches regarding entertainment production between type A and type B venues are vastly contrasting.

#### 4.2.5.2 Segmentation strategies

The above segmentation strategies followed by the management of type A venues were also clearly demonstrated in the spatial structures of such venues that supported them. During research, all nightclub venues including Dolce, Sesto Senso, Sesto Senso Gold, Breeze, Breeze DT, 7 Seas and even Guaba Beach Bar were apparent to section parts of their spaces into VIP areas that had minimum charges, were obviously noticeable by all customers and were promoted to offer better service and more space to their customers:

##### Dolce club- Type A Manager

*It is true that the structure and the architecture of the venue and the way it is arranged provide this segregation and yes, many times it is absolute: above and below. This is valid but the segregation is not clearly done to divide rich and lower class people. It is clearly for the customers that want to come and sit to have their drink, to have a more personal space so they are less people together and they also have some facilities. A better service for sure, it is more quiet upstairs, there won't be someone to disturb them that much, they won't get pushed, they have their own space upfront, provided that you are paying a bit more. [...] It is done in order to be able to have a minimum standard amount of income on the opening of every night.*

As suggested in the above quote, spatial segregation within type A venues was used as a strategy that offered venues means of higher economic benefit through provision of a better experience provided the consumers were paying more. The economic benefit of the venue was considered to be the primary reason behind such segmentation strategies, while the division of consumers based on perceived economical and social status was also found to be another intention that supported some of the motives behind entertainment consumption by type A consumers discussed in the following chapter.

As demonstrated below, customers in the VIP areas were obviously noticeable by the whole venue. Due to the high prices of such areas, it can be argued that these customers were offered more than just good service, but also subcultural capital and a mean of symbolic consumption. As also demonstrated in the photo, security was also part of the service provided to such VIP customers



Figure 7 - Breeze Summer club, VIP Section

Spatial segmentation within venues did seem to promote segmentation between customers based on their financial income. Consumers were also found to play their

own part in this production of entertainment through the use of clothes that signal the social and economic status that are highly valued by type A venues discussed in chapter 4.3.2.2.

As suggested below, when customers ordered expensive bottles of champagne in type A clubs, these were always served in ice buckets with flares in order to attract the attention of the other customers and announce the current purchase. In the following example, an underdressed mature gentleman in the VIP of a club ordered 10 bottles of MOET champagne for the young ladies accompanying him on the night:

November 17, 2012 - Breeze DT - Type A

*The discrimination between the VIP customers and the younger non-VIP customers was striking. In some instances the male VIP customers were underdressed with athletic shoes and baseball caps [...] Each time champagne was served, bright white hand flares were placed in the bucket alongside the bottle of champagne attracting all the customers' attention.*

*An underdressed mature customer with a baseball cap ordered 10 bottles of MOET champagne at once and five waiters started walking to the table one behind the other holding a bottle and a hand flare at each hand raised up in the air pausing right in front of the customers table. The number of the bottles was obviously extreme for the number of customers on the table and the customers order could easily be perceived as bold, 'cocky' and obvious demonstration of money and power...*



Figure 8 - Beeze Downtown club, VIP Section

As demonstrated, door policies of venues could be negated depending on consumer income and expenses, and such bold demonstrations of financial power can have an effect on the experience of all consumers including the ones observing the situation.



Moreover, visual attention through service and opulence was also part of these segmentation strategies as the use of flares to serve drinks to consumers had no use other than attracting attention.

Consumer perception, marketing strategies and consumer segmentation were consistently evidenced to vastly differ between type A and type B venues. While all types of type A venues paid attention to the importance of opulence, luxury, wealth and social status in regards to their target markets, none of the type B venues were found to follow approaches that reflect such interests. On the contrary, artistically driven, flexible and adaptable strategies were being followed by type B venues.

An analysis of identified consumer groups and their characteristics follows.

### **4.3 Research Objective 2: To identify and describe possible consumer groups, their shared values and consumption patterns.**

The following chapter analyses data related to consumers local to the study environment and the consumption processes followed by these consumers. Consumption patterns, motives, visual and personality attributes, processes and rituals, preferences, identifiers, identified consumer groups, their characteristics, and their relations, similarities and differences are all discussed in this chapter.

#### **4.3.1 Consumption attributes common across consumers**

Consumers were divided into the two overarching groups of Type A and Type B based on their affiliation with the analogous types of venues. The characteristics of these groups are individually discussed after the first part of this analysis chapter that engages in analysing the common attributes related to consumption that were found to be shared between all participants and consumers regardless of venue association.

#### ***Motives***

While motives behind the participants' actions and consumption choices have been taken into consideration during data collection, such theoretical understanding and interest is only limited in this study, as its main research question and objectives are strongly related to theories of consumer groups and exchange relationships. Consideration of motives was included in order to gain a more holistic understanding of the consumption processes of the study environment and their relation to tribal theories.

Although participants demonstrated variations of the motives when describing different consumer groups, these are discussed under analysis of each identified group separately. When participants were asked of the reasons they personally go out, responses were extensively consistent across all participants with no notable exceptions but only some variations.

The two most prominent motives identified across participants were (a) to socialise and communicate, and (b) to change environment/routine. These are individually analysed in the chapters that follow.

#### **Socialise and communicate**

Based on interview data, the need to socialise was the most common motive identified by participants:

##### **MB - Type B consumer**

*I like seeing people. I like being with people, talking with people, meeting new people... the reason I go out is because I want to see people, I have the need to talk with someone, meet people, get away from reality for a bit, from monotony.*

As shown, and based on the frequency and consistency this type of information derived in interviews, the need to socialise with friends and meet new people seemed to be the strongest motive for consumers when attending venues. This was also supported by all interviews completed with the participants and the vast majority of P.O. entries in which the activity of socialising was distinguished.

IK - Type A/B consumer

*The main reasons that I go out is so I can see my friends, the persons that I want to see. The place is just an advantage for our communication let's say.*

As demonstrated, the venues seemed to act as meeting spaces where consumers could gather to communicate and socialise with others, whether they already knew each other or met for the first time. They acted as a tool which assisted and supported the need to socialise and communicate through provision of space and, in the case of MK below, "a homely vibe" composed by two main elements: (a) the atmosphere created by the people attracted in the venue and (b) the venue itself through the use and design of space and music choices:

MK - Type A/B consumer and Type B musician

*One of the most important factors is the people who attend as well. When you see people who attend those venues and you feel comfortable chatting and conversing and solely interacting with them, you feel that there's a homely vibe.*

NS - Type B consumer

*I think it is the atmosphere. It is the atmosphere that the venue projects. Maybe it is the customers as well, the frequent customers that go there, but if you go there, you too get affected by the atmosphere.*

The specific extent to which the atmosphere of a venue and the venue itself could affect the emotional state and actions of consumers is currently difficult to determine based on the current data, but it seemed clear that the consumption choices and habits of consumers were strongly related to the level of mental comfort provided by the venues, and the activity of socialising between consumers, even when they have never met before.

The aforementioned *homely vibe* seemed to be interlinked with the ability of the venues to offer an atmosphere able to provide that vibe which in turn could affect consumers' activities and heighten communication abilities of the consumers:

NS - Type B consumer

**N.S.:** *...whenever I went to Giagkini I had a fantastic time with my company. I felt that there was perfect communication between us, and that we were more open... it helps to communicate and be more open. Because there is no loud music to disturb you, the music is very nice.*

**Stylianos P.:** *So the place itself affects your own behaviour.*

**N.S.:** *Exactly. I believe in this very much.*

The links between consumer choices, atmosphere and mental comfort had been repeatedly found in the data sets produced and profoundly and clearly expressed during interviews.

As demonstrated, the feeling of comfort provided by the venues which was related to music, attracted customers and undefined atmosphere was evidenced to be directly related to the experience of the consumers and their ability to socialise, communicate, and have a satisfying night out. Actions of the consumers could evidently be affected by the atmosphere provided by venues and feelings of comfort could arguably fluctuate.

#### *Music volume, choice and communication*

During interviews participants also expressed the clear relation between music volume, their consumption choices, and/or communication ability. Participants including BA, MK, KMM, CC, MP, AM, PL, EM, IK and IN expressed how music volume could affect their consumption choices:

##### PL - Type A/B consumer

*In most places the music may be good but in Saripolou for example when I go there the music is terrible because it is all mixed up. The space may be nice, meaning the design, the idea behind it and the people may be okay too... Everything gets mixed up basically. You can listen music coming from everywhere, the situation is like a soup. Here in Sousami for example and in Giagkini which are a bit more isolated you can enjoy the music more and the people. The design is nice, the atmosphere is better.*

As demonstrated music volume could greatly affect the experience of the consumers, especially when venues were situated next to each other. Due to the lack of clear laws related to the volume of music at the time of research, venues in Saripolou area showed a tendency to play loud music, even in external environments in a competitive effort to overpower each other in terms of music volume, resulting to a clear case of noise pollution and dissatisfaction by many current and previous customers of the area. Considering the large number of venues operating in the small area (14 at the time of research) and the large crowds attracted, noise pollution became a real problem for the residents, the municipality, the venues and their customers.

During the time of research, laws related to music volume in external environments were only addressing the placement of speakers outside the premises which was considered illegal, triggering venues to turn their venues into club like environments in an attempt to transfer music outdoors. Only at the very end of the research and after the commotion and noise pollution being caused by the venues in the Saripolou area, did the Limassol Municipality attempt to enforce all venues to install compressors that would limit their decibel levels.

Demonstrating how high volumes can interfere with their need to socialise with others, some participants including NS quoted earlier, MK. and IK seemed to favour venues that could enhance communication between customers:

##### IK - Type A/B consumer

*...I will choose a place where the volume of the music is lower so I can talk, or if I am going somewhere to listen to music it would be a certain type of music.*

As demonstrated the need to socialise was important for consumers and volume of music could be an important part of the decision making process, as volume of music could either enhance or deteriorate the communication abilities of consumers during night-time entertainment consumption.

#### *Change of environment, routine and reality*

As stated earlier, the need to escape reality and/or change their daily routine and environment was suggested to be the second common motive most frequently mentioned during interviews. In a slight variation of the usual response that included

the need to socialise, BA stated:

BA - Type B consumer and musician

*...humans have the necessity to socialise, have fun and a good time. He tries to run away from his problems. I think these are the reasons why I do it too.*

While this need was expressed in a number of different ways, such as need to “escape reality”, “get away from monotony”, and “change environment”, the general idea behind those statements was explicitly communicated and directly related to the ability of venues to offer consumers an environment that differed from the ones related to such sources of anxiety and/or monotony. The provision of such ‘escape’ environment became an incentive itself, which could arguably alter consumption habits and choices.

This statement was also supported by nine more interviews including MB, KS, IN, CC, VZ, NS, ME, SM and MP.

From a different point of view, this need to change environment was also found being related to entertainment consumption habits. In a number of different interviews, participants stated their occasional need to visit different venues from the ones they regularly visit in order to change environment and receive a more holistic entertainment experience, based on current venue offerings and their current needs and feelings:

EM - Type B consumer and Jazz musician

*I go to a venue and if I don't like it I will go somewhere else. The good thing about all these venues is that they are all close to each other and you can change venues with ease... If there is a live and I know it is a good event I will go there.*

KMF - Type A consumer

*If you go once every month or two months, because you miss it, you like it more. So, that phase that I am telling you that I was going every week, I could not stand it anymore, I got bored, how much clubbing, how much dancing?*

As demonstrated, the change of environment was not only related to habits but also to the entertainment offerings on the current night and the availability of other venues in close proximity. In the case of KMF who attends type A venues, attending different clubs in one night could be troublesome due to the larger distance between them visible in the produced map found in appendices E and F. Smaller venues such as bars that were predominantly situated in the Old Town allowed for a much easier change of environment due to the very short distances between them, as also expressed by EM above.

Throughout the collection of data, it was clearly evidenced that the location of the venues seemed to play a role in the decision making process of consumers. Although the operation of a large number of venues could cause a number of different problems including noise and market saturation discussed later, their easy access allowed consumers to visit a number of different venues based on their offerings, which in turn acted as an incentive for consumers to visit the area without having to limit their options to a single venue.

Citing the drastic changes in the area of Old Town and the increased number of venues operating in the area, participants explained how the wide availability of venues allowed fast and easy change of environment. P.O. entry on November 23, 2012 also demonstrates how the researcher attended five different venues, all situated in the Old Town, within six hours. Other P.O. entries that also support this include May 12, 2013 and July, 13, 2013.

### 4.3.2 Consumers and Consumer Groups

As this research is greatly interested in discussing the use of consumer group theories in the night-time entertainment sector, investigation of possible groups and communities was one of the most important aspects of the study. In this chapter, possible existence of consumer groups is discussed along with their visual, consumption and personality characteristics. Affiliation of consumers with groups and consumers' preferences regarding entertainment offers are also discussed. Detailed analysis and discussion of each identified group was crucial in the successful completion of a holistic data analysis chapter and therefore clear descriptions of identified consumer groups were produced in this chapter.

#### 4.3.2.1 Identified consumer groups

During data collection, the researcher has actively sought for non-demographic consumer groups related to the characteristics of tribes through the use of interviews and participant observation.

During interviews with consumers, participants were asked to name the "types of people" they could identify during their nights out. Although variations in responses were expected, participants universally identified a small number of specific groups including, but not restricted to, the groups of *mainstream/high class*, *hippies*, *rockers*, *gays*, *artists*, *alternative* and the group of people that don't particularly belong to a specific group.

Two interesting points had been increasingly and repeatedly uncovered. Firstly, despite the fact that participants were able to name and visually describe a range of consumer groups, the list of consumers was always reduced to just two categories: (1) the ones that attended type A venues and (2) all the other groups and individuals that attended all the rest of the venues regardless of the type of music (ex. Rock bars) supporting the researchers' decision to analyse consumers in just two distinct groups of type A and type B based on their affiliation with venues. Secondly, while all participants were more than capable to name the types of consumers they could identify, only a very small portion related themselves to a specific group with obvious hesitation, discussed under sub-chapter 4.3.3.

#### Identifiers

Based on data collected using all different methods, identification methods of possible consumer groups were commonly shared between all participants and match identification methods used by producers discussed earlier:

##### CC - Type A consumer

*I think the visual appearance, from their clothes. And when you meet him better from what he says. You can tell when you talk with someone.*

##### IK - Type A/B consumer

*...usually from their clothes and their attitude towards the place.. how they sit, how they behave, what drinks they will order. And yes, the place plays a role.*

As demonstrated visual appearance and body language, interests, behaviour, and venue and consumption choices were the primary ways of participants for identifying consumer groups. More specific examples of these identifiers related to specific consumer groups were presented by participants and are discussed in detail in the following chapters that were compiled to individually analyse groups based on collected data that reflects and refers back to these means of identification.

The association of venues with specific types of consumers was also evidenced during all interviews with participants including producers who distinguished differentiations between consumers attending different venues regarding their tastes:

Library bar - Type A/B owner

*Our customers are a bit different. If someone who likes Barron for example comes in here... he won't like Library. He will feel like a stranger and wonder "what is this, what do they like" and leave. It has a character which we fought to keep from the start because I strongly believe in this thing.*

As data suggests, consumers were found to differ based on their venues choices. Following is a brief description of the attributes upon which identified consumer groups were analysed, before advancing to the analysis of each group.

**Attributes of analysis**

Based on data collected from all sources used, characteristics of each consumer group were found to be extensively consistent. Each identified group was analysed using the following three topics of attributes that in some cases may overlap with each other due to the relationships that exist between them. These topics were produced using a bottom-up approach based on P.O. entries, visual data, secondary data, and interviews with participants that affiliate with either, both, or none of the groups.

*Consumption attributes:* Consumption choices and habits directly related to entertainment, and visual and personality attributes of the consumer group are all included in this part of the analysis. Processes and rituals, consumption of venues and music, and motives of consumption exclusively related to specific groups that differ from the common motives discussed above are included in this part of the research.

*Visual attributes:* Visual image attributes including apparel, hair, make-up and body language of the consumers are included in this part of the research.

*Personality attributes:* Personality traits, social attributes and interests of the group are discussed in as much detail as possible.

All parts of the analysis rely heavily on the use of interview data derived from participants related to both types of venues in order to avoid any possibility of bias. Data derived from P.O. entries and secondary sources were used as supporting evidence and in cases where interview data lacked specific information important to the study.

**4.3.2.2 "High Class" consumer group**

Based on the complete collection of data, the following chapter is dedicated to the analysis of one of the five consumers groups identified by participants. This group was evidenced to be the largest and most extensively identified by participants, with clear consumption, visual and personality characteristics. This group, named "High Class" based on the received responses, was characterised by its consumption of type A venues and chart music, more formal visual appearance, and specific personality characteristics discussed in detail in the following sub-chapters. This group was the only group identified attending type A venues.

While participants used the terms *mainstream*, *clubbers* and *high class* interchangeably to identify this group, the general descriptions of the group were extensively shared and relate to consumers who exclusively attended type A venues such as bars and nightclubs. Remarkably, descriptions of the group did not vary based on the participants' perceived relation to the group or the venues of choice.

As demonstrated by the following quote, the label *High Class* was attached to this group of consumers largely due to their visual appearance and clothing choices which are discussed under chapter 4.3.2.2.2. The label was not one chose by the study but is a direct extract from the complete collection of interviews, during which all of the participants, irrespective of their venue attendance, named the specific consumer group as High Class:

EM - Type B consumer and Jazz musician

*We call high class the ones that get well dressed to go to clubs with expensive cars. They are not even high class, it is just the clothes they wear [...] they just dress like high class because that is how cool looks in their eyes.*

As demonstrated visual appearance and consumption of products that project opulence such as type A venues (ex. *clubs*) *expensive cars* and *clothes* were the primary reasons this group was given the name High Class by participants. Detailed consumption attributes of the identified group follow.

#### 4.3.2.2.1 Consumption attributes

Following is an analysis of the consumption attributes of the identified consumer group *high class*, organised in the following sub-topics based on gathered data related to the specific characteristics of the group: (a) venue consumption including seasonal changes, (b) music consumption, process and rituals; and (c) trends.

##### *Venue consumption*

This group of consumers was identified to attend type A venues almost exclusively, including bars and clubs.

Bars in Saripolou square seemed to act as a starting and meeting point for type A consumers who either planned to attend bigger clubs later in the evening. As explained by participants, their attendance to clubs following their attendance to bars was largely based on their current experience:

CC - Type A consumer

*...Saripolou and all the bars there where you can start your night and see how it goes from there, that's what we do now. We start drinking there and when the drinks start to talk we go (to clubs). But before this (development of the Saripolou area) we used to arrange and reserve from before. Because of the situation in Saripolou now, you go and have your drinks in Saripolou where it's cheaper, you reach a level and then go to a club and have one drink and so you don't get fooled. This is true.*

As demonstrated, the development of Saripolou square and therefore the larger availability of smaller and cheaper venues had an effect on the consumption processes and rituals of type A consumers who were evidenced to prefer spending less money to drink more in Saripolou bars and visit the more expensive club venues later at night. The above finding was also supported by Dolce club's manager discussed in the previous chapter.

##### *Music consumption*

Based on all forms of data collected, it was apparent that consumers who attend type A venues didn't seem to have special interests in music or preferences when going out as the same type of chart music was mostly offered by all type A venues. The following response was given when the participant was asked what he liked the most when attending his mainstream venues of choice:

VZ - Type A consumer

*The people are the most important... because the music is always the same and I don't expect to listen to something that will get me excited, it's the people.*

As evidenced the importance of other people and therefore socialisation was much more valued than music, which was not suggested to vary in type A venues.

During interviews, consumer participants who strictly affiliated themselves with type A venues never expressed interest in a specific type of music or its importance during their visits, suggesting that while music may indeed have a specific role during consumption of type A venues, the importance of that role was very restricted and only acted as a supporting factor.

Based on the data collected, the importance of music during the decision making process of type A consumers seemed to be lower than the rest of the identified groups including artists and type B consumers discussed later. Following is a small discussion regarding the role of music in the type A *High Class* consumer group, their motives, and the changes and developments that took place in the Saripolou square from the point of view of a type B resident DJ in one of its main and early venues.

#### JP - Type B DJ and Musician

*Like I said, it's a saturated market, they just sort of get lost there and people don't go there, I don't think necessarily for the music anymore, they go there just because that's where everyone goes.*

The specific quote offered inside information regarding the market saturation that took place in the entertainment environment of Limassol, and views on the motives of type A consumers in the Saripolou area. Based on the general responses of type A consumers regarding their motives when attending venues, it was clear that much less attention was given to the factor of music in relation to the importance given to the factor of socialising and being with other like-minded people.

Following is a quote from an interview with a participant who attended both types of venues describing one of his experiences in Breeze nightclub.

#### AP - Type A/B consumer

*What bothered me when we went to Breeze was the fact that people weren't dancing. While I wanted to dance to certain songs I felt that if I did someone could turn and see me a bit strangely. I wasn't feeling so free. While the space and the music was nice.*

As demonstrated by the above quote the reduced importance of music to this group of consumers was also evidenced in the lack of dancing activities. This lack of dancing and singing activities alongside the uncomfortable feeling of criticism described by the above participant were also apparent during the vast majority P.O. entries related to type A bars and clubs; with Retro, Drops, Mov and Notes being the only exceptions.

### *Process and rituals*

Attendance to type A venues and especially clubs was evidenced to require a minimum amount of attention that was translated into processes and rituals by consumers. While a number of different reasons related to consumer motives and venue door policies were named throughout the analysis chapters, these processes and rituals seemed to be an important part of the experience, positive or negative, for both male and female consumers as supported by interviews with KMF, GZ, CC, VZ, AP, MK, and PL and P.O. entries November 17, 2012 and July 31, 2013.

#### KMF and GZ - Type A consumers

**KMF:** *Usually for clubs we won't decide on the last day.*

**Both:** *We decide from before.*

**KMF:** *Because we need to prepare... dresses, shoes.*



**GZ:** And to arrange the company, because you always need to go to clubs with some company. You can't go alone.

**KMF:** Three girls by themselves? We are three girlfriends; three girls can't go to a club... I don't believe that we would have much fun as we would if we went with a large company.

**GZ:** Yes, in a club you want to have group fun. [...]

**KMF:** It is also about the reservation, when there is a lot of people you need to make a reservation because you won't be able to sit somewhere.

The above quote provided evidence that two important factors contributed to the need of the consumers to prepare when attending venues. Firstly, the large number and sizes of companies attending type A nightclubs and bars on specific days and events seemed to require consumers to make reservations in order to be granted access to these venues and be provided with some space. Secondly, the factor of visual presentation was evidenced being greatly connected to such processes and rituals.

Although this finding can arguably be a cause of, and related to a large number of different reasons, data collectively provides strong evidence that these processes and rituals were largely related to (1) the groups' motives to socialise and communicate, (2) its visual attributes and the importance of image, (3) its personality attributes, and to (4) venues and their policies; all individually analysed in detail under their corresponding chapters of analysis.

### *Trends*

During data collection and analysis it was also clearly suggested that participants recognised the interest of the type A, High Class group of consumers to follow trends related to fashion, music, venues and other topics; the effects of which on the consumption choices of consumers are discussed in the following quotation that demonstrates how a consumer's fashion sense could related to trends:

#### CC - Type A consumer

*I will consider my clothes so I can dress up nicely, I don't care about brands, but I want to dress nicely. I will follow the trends.*

EM, a professional Jazz musician who exclusively attended type B venues, described the consumption characteristics of the type A group of consumers and their tendency to follow trends:

#### EM - Type A consumer and Jazz musician

*They don't know where they are going, they just follow a trend and try to satisfy their needs this way. [...] I think that they are trend victims. They eat what they sell to them and follow the stream.*

As perceived by the above participant, type A consumers were characterised by their need to follow trends without further consideration. This process of consumption that was highly affected by current trends was also evidenced by more interviews with other participants including KS, SM, MS and ME and number of producers related to type A venues including Salut and Socialista, analysed later under the *market saturation* chapter 4.5.1.

### 4.3.2.2.2 Visual attributes

Based on interviews with all participants, and all P.O. entries in which the mainstream consumer group is discussed, the interest of the group to follow the latest trends associated with what is considered upper class society was strongly visualised and demonstrated in their fashion choices during attendance to mainstream venues. As

indicated by interviews with KS, EM, NS, SS and the extensive references to brands during an interview with the manager of Salut bar EF, branded clothes were favoured by this type of consumers while the need look attractive through a selection of smart clothes seemed to be a necessity and part of their daily habits. When CC and VZ were asked about the importance of their visual image when they go out, they responded:

CC and VZ - Type A consumers

**CC:** *It's very important to me. I will analyse myself a lot before I go out.*

**VZ:** *Okay, we are men too so we can't do a lot of things... The clothes you are going to wear, yes. We will pay attention, you can't go out unprepared.*

As demonstrated, the visual appearance of type A consumers could be an important part during consumption of night-time entertainment, requiring careful consideration of the type of clothes one wears and preparation. During another interview with KMF and GZ who also exclusively attended type A venues, a description was given about their "high class" friends who paid excessive attention to their visual appearance, indicating that differences could exist internally between type A consumers.

KMF and GZ - Type A consumers

**KMF:** *Wherever they go they are dressed up from tip to toe. We used to be in a company that was like this. It was the type that, we were four, and two of the girls should be all dressed wherever they were going... even the sunglasses should be a colour that matches the whole style. [...] They used to have an effect on us for some reason, but no, we stayed just like we are.*

MB and IZ who attend type B venues explained that some of the reasons behind the importance of visual appearance for type A consumers could lie within the personality attributes and activities of the majority:

MB and IZ - Type B consumers

**MB:** *The ones that go out and pay attention to the last hair of their head can be distinguished as the ones that will go to a club. Because these are also the ones who will show off even in a kiosk.*

**IZ:** *And because they have this impression that everyone judges everyone they feel that they have to dress up because they will get judged and they have to be careful.*

As the last collection of quotes demonstrates, peer pressure could possibly have an effect on the consumption choices of these consumers. Friends, strangers and venue attendants arguably seemed to become part and participate in this vicious circle in which individuals judged each other based on their outfits, which were worn in order attract positive criticisms and avoid negative ones. This in turn revealed the unwritten criteria and rules that needed to be followed in this group of type A consumers. A discussion on the personality attributes of type A consumers follows.

#### 4.3.2.2.3 Personality attributes

Based on the complete collection of interviews completed, personality characteristics of consumers attending type A venues were evidenced to largely be shared between all types of consumers, irrelevant of their affiliation with specific types of venues. Under this sub-chapter, various topics related to the personality attributes of the identified type A consumer group *High Class* are analysed, based primarily on data derived from interviews. Although some of the characteristics that follow may seem rather simplistic and related to established stereotypes, these are extensively supported by data derived from the complete collection of interviews with consumers related to either or

both types of venues; and effort has been made to reflect the holistic opinions of these consumers in the following paragraphs.

### *Social attributes*

Participants including SX, AP, MM and IK supported that consumers found in type A venues seemed to be harder to communicate and socialise with due to their difficulty to penetrate enclosed companies.

#### MM - Type B consumer and musician

*They are not easy to start a conversation with. And I am sociable, I like talking with people so I directly feel that I am alone... I have a group of friends who are enclosed and they won't speak to others.*

*They are enclosed companies, they are snobs, they support that they are better (than the others) and, I don't know if they support this verbally, they show it. They make you feel with their body, with the answers they give to you on a first meeting that they believe that they are superior than you...*

As demonstrated above, some type B consumers understand type A consumers as less social individuals whose personality characteristics are more self-centric and demonstrated through the use of body language that attempts to demonstrate superiority. Companies were considered more enclosed and any socialisation with strangers was perceived as unwanted based on the above data.

When participants BA and KMF were asked if they agree with this belief that type A consumers are harder to socialise, they responded that such statements were highly related to the personality characteristics of the individual:

#### KMF - Type A consumer

*There are all kinds of groups. There's people that are very social and talk to whoever they find, and I believe I am in that group. [...] I think it depends on the personality.*

BA further explained the reason behind this belief, which based on the participant was misunderstood and related to venue availability instead, discussed earlier:

#### BA - Type B consumer and musician

*...truth be told, people that go to those places (type B) are always the same. So if you hypothesise, there are 10 mainstream venues, and the venues that we go to sum up to two. So it is logical that the rest of the people gathered in those two venues, little by little everyone meets each other. So what you say does not really apply because if those two venues were mainstream, the same thing would happen.*

Based on the above interviews with KMF and BA, the social characteristics could differ between individuals regardless of affiliation with specific type of venues and the general understanding that supports the less social personality of type A consumers is due to the large number of type A venues operating and therefore the larger number of type A individuals attending them, in contrast to the much denser spaces of type B venues where consumers largely knew each other.

MB, a type B consumer who sparsely visited type A venues, supported that the apparent enclosed companies were not a result of less social individuals but a result of close-minded individuals, as also supported by AP.

#### MB - Type A consumer

*I wouldn't say that they are closed but close-minded. It is different. I mean that they may be similar on some topics in their daily lives but on the topic of seeing someone with a different type of clothes or different sexuality or say something more open-minded in a conversation, they will judge you, maybe not in front of you but behind you. I just think that they are more close-minded rather than closed as people.*

The above quote does not just support how type A consumers are regarded as closed-minded, but also offered as small insight regarding the group's beliefs on homosexuality from an outsider's point of view. While a single quote from an interview with a type B consumer cannot possibly be held as strong evidence, more interviews with type A consumers also supported this statement:

#### CC and VZ - Type A consumers

**CC:** *What if a gay guy has hitting on you? (laugh) What? I have been hit on two nights ago by someone but I don't care, I will go again. That's what I mean.*

**VZ:** *I won't judge the place from that unless they are a lot. [...]*

**Stylianos P:** *Because it is said that many people that go to the big clubs avoid going to Sousami for this reason.*

**CC:** *Yes, that's correct: "I don't go to Sousami because I don't need to watch that". I don't have a problem.*

As suggested by the above participant, heterogeneity seemed to be valued between type A consumers and subjects such as homosexuality could be avoided by some individuals attending type A venues, within which heterogeneity is celebrated; in contrast to type B venues. As stated, many type A consumers known to the participants actively avoided such spaces that attract the gay community and, in the case of VZ above, may also "judge a place" based on the amount of gay individuals present.

#### Show off

In addition to the uncertain role of music in the decision making process of this group, all participants including type A consumers expressed the reasons behind this group's activities and choices, and these were evidenced to be largely related to the personality attributes of this group, visible in the following quotations:

#### IK - Type A/B consumer

*I feel that the people that go to these more clubby and mainstream venues are more pretentious, because I think that they go out for different reasons than my own. For example I will go out in order to see my friends, listen to some music and have a good time, but others may go to these venues in order to show off their new clothes or show off...*

#### MB - Type B consumer

*...usually people that go to these venues are people that like to show off and want to show off and want to go there to check what others wear and what's the best thing to wear so they can wear it too next week. So this pretentious circle grows, they have fun pretentiously and become pretentious!*

#### AM and MP - Type B consumers

**AM:** *Everyone is a snob... They just go there and stand with a drink in their hands and do nothing... To show off. I think that the ones that go to clubs just for the company didn't try to find other types of music that they may like.*

**MP:** *They are awful... The music is awful. The people, the people!... They are the ones that keep staring at you and dress up. They may not even dance, they may go there just to be seen by others.*

As the data suggests, type A consumers were identified having different priorities, including those shared by all participants discussed earlier (socialise, communicate, change of environment) and these were related to their need to *show off, check what others wear and have fun pretentiously.*

While the actions taken to show off may arguably be part of the socialising experience as theorised by Malbon (1998, p. 269) who supports that “lack of response ...paradoxically constitutes a response so that what initially appears as dissociation is actually yet another form of sociality”, the activity of showing off seemed to constantly overshadow the need to socialise, especially in type A clubs such as Breeze, Dolce, Sesto through spatial segmentation.

Based on the collected data, the activity of showing off during attendance was expressed through a careful selection and conspicuous consumption of clothing apparel, drinks and venue services that were able to communicate opulence, which, as discussed earlier, is highly celebrated in type A venues:

CC - Type A consumer

*If you know about drinks, they deliberately order drinks to, I don't know if they do it deliberately, I don't know if an 18 or 20, 22 years old baby knows about drinks. They just heard that Ruinart champagne is very expensive and they order a Ruinart. And because he stands there I have to see that he is drinking Ruinart. This is exhibitionism.*

As suggested, conspicuous consumption of products that project opulence seemed to be an important part of the consumption process of this identified group of consumers. In addition to the activity of showing off, it became apparent that type A consumers also seemed to criticise each other during their attendance to venues and especially clubs. KMF and GZ who exclusively attend these venues stated:

KMF and GZ - Type A consumers

**KMF:** *In the clubs I think that you criticise more, whereas in Guaba you will go and...*

**GZ:** *Everybody goes the same.*

**KMF:** *Yes, everyone goes the same, because it is supposed to be a beach there.*

**Both:** *You wear your swimsuit and you go, yes.*

**KMF:** *Whereas in the clubs you will comment.*

**GZ:** *She is like this, he is like this, those are high class.*

**KMF:** *There are times that we do it too, we don't let ourselves out... if you a see creature passing by. Hahaha.*

As demonstrated above, visual appearance of consumers was the main point of criticism during attendance to clubs. The above statement also supports prior findings related to how type A consumers were evidenced to judge each other, be more self-centric and snob, through the use of the word “creature” to describe other customers. In type B venues and even venues shared by different types of consumers such as Library that lacked dress codes, such activities of criticism were not suggested by any of the collected data.

These quotes were specifically selected due to their ability to express the characteristics of the group by type A consumers in order to challenge any uncertainties that could arise by the use of data derived from type B consumers. As data suggests, the visual presentation of consumers seemed to be the main factor that

generated this activity of criticism, which in turn was largely related to the venues' door policies in effect discussed earlier. This is further supported by the complete number of P.O. entries in which the activity of criticism was exclusively observed during visits to type A venues.

### *Self-centrism*

As already evidenced in the above quotes from interviews with IK, MB, KMF, GZ, NS, CC and VZ, it was unanimously agreed by all participants that High Class consumers seemed to be more pretentious during their visits to night-time entertainment venues through the use of body language, visual image, conspicuous consumption of products, criticism and other activities, earning a reputation of self-centred and close-minded individuals. Of course, many of the respondents also suggested that while these characteristics may largely be true, variations could exist between individuals. When KMF and GZ were asked how the High Class individuals differed from the rest, they responded:

#### KMF and GZ - Type A consumers

**GZ:** *They think about their selves more.*

**KMF:** *Egoists, their interest. And the other thing, wherever they go they comment.*

**GZ:** *They comment.*

**KMF:** *They criticise the others based only on the outfit. They will all the time, or me personally, we said to go out shopping and I could not freely express my opinion that I like "this piece" because they would take it negatively. They would say "eww", like that, because they don't like.*

As this quote demonstrates, the act of criticising others based on their visual appearance was strongly criticised by all types of consumers. What is highly interesting though, is that despite the fact that these two participants condemned this act and do not consider themselves as "high class" despite their venue choices, they too admit their participation in such activities as previously evidenced. In addition, as evident by the above quote, this act of criticism was also able to have an effect on the actions and choices of individuals due to fear of judgment.

As also supported by the above quote, self-centrism seemed to be a central part of the type A consumers, at least during their visits to venues. Some more data that supported this finding include additional interviews with KMF and VZ (type A consumers) and KMM (Type B consumer).

The above finding was also supported by visits to type A clubs where self-portraits and posing for photographs seemed to be an integral part of the experience for female consumers. The visit to Breeze Summer on July 31, 2013 with a "dress to impress" door policy acts as a supporting evidence where female consumers were observed taking multiple self-portraits; while the November 17, 2012 visit to Breeze Downtown also offered photographic evidence of photography teams that supported these needs of the consumers by taking their pictures and uploading them on websites and social networks. Secondary data found on such websites and social networking groups further support these statements.

#### November 17, 2012 - Breeze Downtown club - Type A

**Customers' actions during the night:** *Mostly smoking, talking, drinking and sitting or standing in groups of fours or more watching each other. The girls instead of dancing made extensive use of their mobile phones and cameras taking self portraits and group pictures in sexy poses and duck faces showing off their lips.*



Figure 9 - Photography crew in Breeze Downtown club

#### 4.3.2.2.4 Arguments of affiliation

Although it could be argued that the association of consumers with type A venues could also be based on income, most participants rejected money as a factor.

##### CC and VZ - Type A consumers

**VZ:** *There are a lot of people that instead of going out to have fun and earn something that the night out can offer them, have fun and a good time, they go out to show off and feel proud.*

**CC:** *...To show off who has more money. [...]*

**Stylianios P.:** *But do they all have money?*

**VZ:** *No, there are people that think that they do.*

**CC:** *And we don't give a shit if they do or don't by the way. I don't care. [...]* The reasons, the reasons behind this I think is the small society. Because everyone knows each other, they try to show off to each other "I have this and you don't".

##### NS - Type B consumer

*Do you think that the ones that do go to clubs have money? They just like to pretend. I believe that the ones that don't have money go there in order to pretend and feel that they do.*

As suggested by the above participants, the need to show off was also related to the perceived importance of money within this group of consumers. Money was evidenced to offer consumers the power to conspicuously consume products and services that demonstrated opulence and therefore had been a central point of interest to consumers who are identified as *show offs*. As stated above, consumers perceived as show offs, liked to demonstrate high economic status, even pretentiously. Participants including KMF and GZ also stated how some type A consumers used money as a tool to demonstrate economic status by buying new clothes every week.

Based on the presented data, the motives behind this group's choices seemed to be mixed. The need to socialise and listen to music seemed to conflict with the activities of showing off and criticising that were evidenced taking place extensively and arguably many times have higher priority. While the psychological needs of these consumers are not discussed in this research, all evidence showed that the need of the High Class

consumer group to show off and act/pretend of certain social class seemed to be routed in their need to be part of the discussed group, the membership of which could be established through conspicuous consumption of products related to the current trends and preferences of the upper class.

Analysis of identified type B consumer groups follows.

#### 4.3.2.3 Type B consumer groups

Within the type B group of consumers, venues including Rock bars, Jazz bars, cocktail bars, gay-friendly bars and more were evidenced to be favoured. Although it can be argued that some of these venue types can be regarded as contrasting, due to the large number of type A venues, the smaller number of type B venues, and the participants' largely shared responses, this grouping method proved to be successful during data collection and analysis.

The very small number of type B venues did not allow for smaller subgroups of venues to be analysed independently while all participants were observed to favour different types of type B venues simultaneously, such as Library (cocktail bar), Jazzy Bee (Jazz bar), Sousami (experimental, gay friendly bar), and Ravens (Rock bar); demonstrated in the table under the Data Analysis Overview chapter.

Due to the reasons mentioned above, the fact that characteristics of type B consumers were extensively consistent across all participants and types of data, and the consumers' notable lack of affiliation with groups and/or communities discussed later, the type B consumer group was analysed as a whole and characteristics of identified possible subgroups were discussed individually when necessary. As also expressed by the following quote, type B consumers seemed to share a lot of attributes, despite their possible visual differences:

MK - Type A/B consumer, Type B musician

**Stylianós P.:** *Do you notice that the groups of rockers and hippies exist in Limassol?*

**MK:** *Yes, yes. Although, again, the line is pretty blurred because both of them have the same tastes. The main difference is in the, should I say cosmetic look?*

As suggested by the above participant, while the visual appearance between different groups of type B consumers such as Rockers and Hippies differed, their consumption tastes and characteristics were perceived as shared. While participants' responses varied during interviews, four type B consumer groups were consistently and extensively identified by the majority, as also evidenced during the coding process: Hippies, Rockers/Metalheads, Gays and Artists. Following is a description of each identified group in the night-time environment.

#### Hippies

During interviews with participants and P.O., this group of type B consumers was arguably the most prominent one and easy to recognise. Sometimes referred to as neo-hippies, this group was characterised by the relaxed, social and friendly attitude, the anti-mainstream approach to consumption and music choices, and most of all their visual appearance.

ME and SM - Type B consumers

**ME:** *They are overly relaxed regarding their clothes, hair and look in general.*



**SM:** *What I see the most is that these people in general are distinguished by... should I say "they think more"? Is there something going on in politics or the environment? They are going to be more sensitive and think more about it. [...]*

**ME:** *And something else that I have observed is that maybe they are more in the mood to come close to someone else, and hug him and accept him as he is. They are very receptive and loving. When I see someone I directly distinguish if he is a hippy or not based on what he projects out and how he is dressed. It is very easy to distinguish them.*

**SM:** *Maybe they are distinguished from their receptive nature.*

As supported by the above quote derived from an interview with consumers who identified themselves as Hippies, this group of consumers was described as more social, receptive and loving and was identified by the casual outfits composed by a selection of colourful clothes, accessories and rasta hair, and the harder to explain energy they project. In addition, critical thinking seemed to also be a characteristic of this group based on the above, as suggested by SM; something that contradicts previous statements regarding type A consumers "going with the flow". As already mentioned, the visual appearance was again shown to play an important part as an identification method between consumers.

BA, a participant who did not affiliate himself with a specific group of consumers, argued that the notions such terms currently carry differ greatly from their original forms and are perceived in a much different way today.

Although arguments could be raised regarding the reliability of the term and whether the use of the term Hippies is still relevant, the term was the one used by all participants. This universal acceptance and use of the term by all participants, and the recurring and consistent descriptions offered, evidence that this group of consumers was not subjected to personal beliefs.

Consumption choices of this group related to venues and visual and personality attributes are further discussed under the equivalent chapters associated with the type B consumer group.

### Rockers/Metalheads

The second most prominent group of type B consumers identified during data collection was the Rockers and Metalheads, joined together due to their shared characteristics regarding venue choices and visual attributes. IK, KS, PM, MP, AM, KMF, GZ, BP, EM, MK, SX and the owner of the type A bar Socialista, all identified this group as an active part of the entertainment environment. Multiple P.O. entries completed after visits to type B venues also strongly supported their vibrant existence at specific Rock venues that was arguably effected after the demolition of one of the four rock venues, Rolling Stone, that took place after the completion of data collection.

Based on the participants' descriptions and data collected during P.O. this group of consumers strongly shared the same visual appearance and music choices which are related to Rock and Metal music found in venues such as Rolling Stone, Ravens, Tepee and Kingston, three of which have been visited and performed in by the researcher. Visually, this group was characterised by the black clothes and the long hair associated with the Rock scene:

#### BA - Type B consumer and musician

*Look, first and foremost many different kinds of people can be recognised based on their outfit, i.e. when you walk in the road and see people wearing leather and so on and have long hair and beards, they are most probably rockers.*

#### August 30, 2013 - Rolling Stone, Metal Friday

**Visual presentation of customers:** *In general, the visual presentation of customers varies depending on the different events that take place. On this night though, the type of customers that took over the venue was the one that stands out the most. Due to the metal Wednesdays that Rolling Stone organises for some years now, the venue managed to attract a respectful amount of customers associated with this kind of music.*

*All dressed in black, sitting on tall tables and the bar, smoking and drinking mostly beer, these customers surely share a lot of characteristics and are clearly part of the same community. The majority of the customers were male, with many of them having long hair, a much higher percentage than the one found in other bars and clubs not associated with this type of music.*

As demonstrated by the above quotes, this group of consumers was characterised by the classic Rock and Metal image which encompasses black apparel, leather, long hair and beards; and were found being attracted to specialised event nights that featured their music of choice. While it is possible that visitors of these Metal and Rock events who associate themselves with the Rock and Metal community exclusively attended Rock venues, it has been observed that type B consumers were largely shared between most type B venues, as evidenced by P.O. entries July 19, 2013, May 12, 2013 and May 26, 2013. Sharing of consumers between venues and the flexibility of consumers regarding their venue choices is further discussed under chapter 4.4.3.

#### Gay

The existence of this group of consumers was extensively supported by the large number of interviews and P.O. entries that cited their active participation in the night-time environment. During interviews, the majority of participants including KS, EM, AP, KMM, EI, MS, PL, MP, AM, CC, VZ, BA, SX, DJ JP and Sousami owner GS offered information about this group's characteristics and details regarding their consumption patterns, which for many were strongly related to Sousami bar, as repeatedly and consistently evidenced by P.O. entries:

#### July, 13 - 2013 - Sousami

*The strong presence of the gay community was again apparent with many repeating customers. Sousami does seem to offer a space for a small community, which differentiates itself at least sexually and visually and differs from the heteronormative standards.*

While a large number of P.O. entries (including August 29, 2012; September 02, 2012; September 16, 2012; November 16, 2012; December 15, 2012; December 24, 2012; March 15, 2013; May 12, 2013; July, 13, 2103;) and interviews suggested the close relationship of Sousami with the gay community, interviews with the two gay participants, informal discussions had with three more, and multiple nights out had with gay consumers suggested that the decision making process of the gay participants is not majorly restricted or guided by their sexual preferences or the sexuality of the customers attracted to venues.

Two of the participants, AP and KMM, are openly gay individuals and offered their own opinion regarding the importance of gay-friendly spaces and how the current night-time environment was compatible to this group's characteristics

#### AP - Type A/B consumer

*I go to Sousami because I like the space and the people that attracts. It is also a place where more open minded people hang out. There are both gay and straight individuals. You can express yourself freely, maybe meet new people as well. I*

*go to Baraonda when I am in the mood to listen to Greek music and dance and have fun with that certain type of music. I go to Dizzy Bizzy in order to see a certain artist that sings live and have fun with Karaoke, you go there for a certain reason.*

KMM - Type B consumer

*Library, Sousami and some cafes to drink a glass of wine. [...] These are venues that make you feel good when you enter... You see different types of people. You will feel relaxed and the music won't be loud like a club. It will be Jazz music or music with saxophone and guitar. Relaxing music.*

As demonstrated, factors that guided the decision making process of the Gay group of consumers didn't seem to differ from the rest of the consumers. Music type, volume, environment, freedom and other customers attracted seemed to be the major factors affecting their choices, further discussed in the next chapter related to the consumption attributes of type B consumers in which the gay group was included due to their strong relation with Sousami bar.

**Artists**

During interviews participants extensively identified a group of consumers related to the various forms of art, including music, fine art and film. This group of consumers was supported to be related to type B venues such as Sousami and Library, possibly due to their variable entertainment offers, attracted audience, events and artistically-driven approaches to entertainment production.

MK - Type A/B consumer and Type B musician

*From what I've noticed in alternative or rock places, the crowd that is attracted the most are artists, people that are really, really into different alternative forms of art, tastes, from food to music, to films, to any form of art. In the mainstream place you know what to expect.*

EM - Type B consumer and musician

*Another group are the musicians. It is a group of musicians who usually go to places where they like music the most and go to live events. There are different types of musicians. Some deal with Jazz. Ah, and there is also the group of people that are into culture and cultural events. They go to live events, Jazzy Bee to listen to live music.*

As data suggests, the *Artists* group of consumers was described by consumers as a group that is exclusively relate to type B venues such as Sousami, and Jazzy Bee, where live music and cultural events could be found. Music, film, art, and culture are some of the topics this group was perceived being engaged with. The close relation of the mentioned *Artists* group of consumers to type B venues was also supported by the participants' consumption attributes. A large number of the participants including MP, EM, MM, JP, SX, BA, ME, SM, KMM and IK were professionally or academically related to music and fine art and almost exclusively attended type B venues during their nights out. Interestingly, the collection of participants who related themselves to type A venues were not evidenced to have any active professional or academic connection with any forms of art, with MK being the only exception, attending both types of venues. The close association of these type B venues (including Library and Sousami) with live music, visual and performing arts, and their artistically driven approaches discussed under chapter 4.4.4. solidified this finding.

#### 4.3.2.3.1 Consumption attributes of type B consumers

As discussed earlier, the consumption attributes of the type B groups of consumers were evidenced to be consistent across all groups and varied only slightly depending on an individual's exclusive affiliation with specific music types such as the Rockers discussed above. Venue consumption, sharing of space, motives and music consumption are analysed in the following chapters.

Following is a discussion regarding the general consumption characteristics shared by all type B consumer groups.

#### *Venue Consumption*

As also expressed by the method of analysis chosen, type B consumers favoured venues that had no relation to popular forms of mass culture such as chart music. Venues most frequently cited during interviews with such participants included Sousami, Library, and Sto Dromo, and a number of different Rock venues more sparsely mentioned as visualised in the *table of venues favoured by participants* found under the Data Analysis overview chapter.

Based on the answers provided by participants regarding the reasons of their venue choices, event availability, type of music, the type of people, and the more relaxed and free environment offered were identified to be the stronger incentives for type B consumers.

#### PL and AM - Type A/B and Type B consumers

*PL: I think it's because of the atmosphere. It's the music and the events. There are more eclectic live gigs with good musicians.*

*AM: And they play good music that is danceable. [...]*

*PL: Here for example, I believe that most of the people that come here come for the same reason that I come too. It is relaxed, they listen to almost the same music that I do too, their interests are more common. The ones that come here (Sousami) come because they want to relax and listen to some music like this, which is let's say a bit more eclectic. I won't go to a club because of the music for sure.*

As suggested, the types of people attracted, the atmosphere and the eclectic live music were of great importance to consumers attending type B venues. As also suggested by PL, consumers of Sousami seemed to largely share the same interests and tastes in music. Freedom offered by such venues, as also evidenced by the quotes of homosexual consumers earlier, was an important factor:

#### KS - Type B consumer

*The freedom that people have mostly. In this type of venues people are more open-minded, they accept some circumstances more easily. For example, you go in and you won't feel that you are different or that they stare at you out. The way of thinking of this people is unrestrained/free and independent.*

As demonstrated, the freedom offered by these venues was perceived to be of great importance behind the consumption choices of these consumers, and seemed to be directly related to the lack of door policies and the personality characteristics of their customers - described above as *open-minded*, and discussed in detail under the personality attributes chapter 4.3.2.3.3. Acceptance and freedom of expression were suggested to be critical, while lack of criticism by others was also pointed out as an important point that was arguably directed towards the strict door policies and the activity of criticism found in type A venues discussed earlier.

### *Sharing of space*

Sharing of space by different types of consumers was also frequently observed during data collection, possibly due to the small number of type B venues available in Limassol, discussed earlier. Based on visual memory, personal social connections of the researcher, and interviews, consumers affiliated with the different groups of type B consumers discussed above were known to share a number of different spaces, most notably during live events.

May 26, 2013 - Sousami

**Other observations:** *The past 3 live Sunday events in Sousami seemed to have great success with people from different social groups such as hippies and gays gathering in one place. What's really interesting is that many of the repeating customers that attended all three of the live Sunday events come from different communities while the live events differ vastly from one another:*

*Sunday May 12: Sousami - Alternative beatboxing, singing and looping with elements of political effects on society.*

*Sunday May 19: Live Soul funk and Hip-hop with my band Trio Frisson.*

*Sunday May 26: Jam Session with Senor Markusen and Cyprus musicians Alki, Stelio Xidkia and Andrea Panteli.*

*This demonstrates that the venue and/or the music itself can act as the social glue or as a shared value that can bind more than two very different communities which in this example include the gay, hippies and the ones that visually don't stand out to be recognised as members of a specific group.*

May 12, 2013 - Sousami

*What's also interesting is that the groups of gay and hippies seem to share the same venue comfortably despite the fact that their interest could possibly be different.*

As demonstrated above, while four different groups of type B consumers were identified, these groups had been seen sharing some of the same spaces, and more evidently Sousami, regardless of the characteristics of the groups and affiliation with specific types of music.

The reasons behind these social meetings and sharing of social spaces seemed to be strongly related to the aforementioned lack of variety regarding venues which in turn affects the number of type B venue choices for consumers. This finding was strongly supported by a large number of participants including PL, AP, KS, BP, EI, MB and others who expressed the growing need of a larger variety of venues, further discussed under the analysis chapter 4.5.1.

### *Music consumption*

As already discussed during the earlier sections regarding the motives of all consumers regardless of their venue choices, the motives of type B consumers behind their consumption of night-time venues were largely shared with the Type A group of consumers. The need to socialise and change of environment seemed to be the most prominent reasons, but in addition, music was also evidenced to be an important part of these consumers' decision making process as they strongly seemed to favour venues that offered music events including live music and DJs. This was also reflected in the events being offered by a large number of these type B venues, most notably Library, Sousami and Rock venues such as Ravens and Tepee.

Based on the participants' responses and the multiple P.O. entries related to the type of music being offered by type B venues discussed earlier, music being consumed by type B consumers included various genres of music such as Electronic, Funk, Jazz,

Hip-Hop, Rock and Metal that had no connections to forms of massively consumed chart music.

While the personal music of preference that was being consumed by the participants in their private spaces is unknown and its compatibility with music offered in their venues of choices cannot be determined, participants seemed to enjoy the wide range of music on offer which, as already demonstrated, acted as an important factor during their decision making process. During interviews, participants also expressed their preference of music events that included live music or DJs:

EM - Type B consumer and musician

*There are some venues that have events. So I will go to the venues that have the events. There will be a theme anyway, a good DJ, a good live. I will choose to go there that night. There are days that some venues have more people than others so I may also go there. I first choose the ones that have good music first and then the people that they attract.*

MS - Type B consumer - Comment on Sousami live gigs

*I like listening to songs that I never listened to before, that I don't know. It offers me an incentive to search more about it. It's more alternative.*

As demonstrated live music events could act as an incentive for consumers with interest in music to visit specific venues. Interviews with more participants including ME, IK, SM, MM and BA also supported this finding. During multiple participant observations, the important link between consumer attendance and live events was highlighted, with the following entry being the most notable:

March 4, 2013 - Giagkini eatery and Socialista bar - OMG! NOT ANOTHER FUNKY BAND! - Type B and A

*Mondays are known for being more relaxed with not many customers attending venues, venues playing low volume music and customers looking to spend a quite night out with friends. The night's live event though managed to create a big contrast on the image of the square during the night with Giagkini and Socialista sharing a respectable number of customers while all other venues in the area where almost empty.*

*This proves once more that live music and events in which a number of people are commonly interested can have a huge impact on the attraction of customers.*

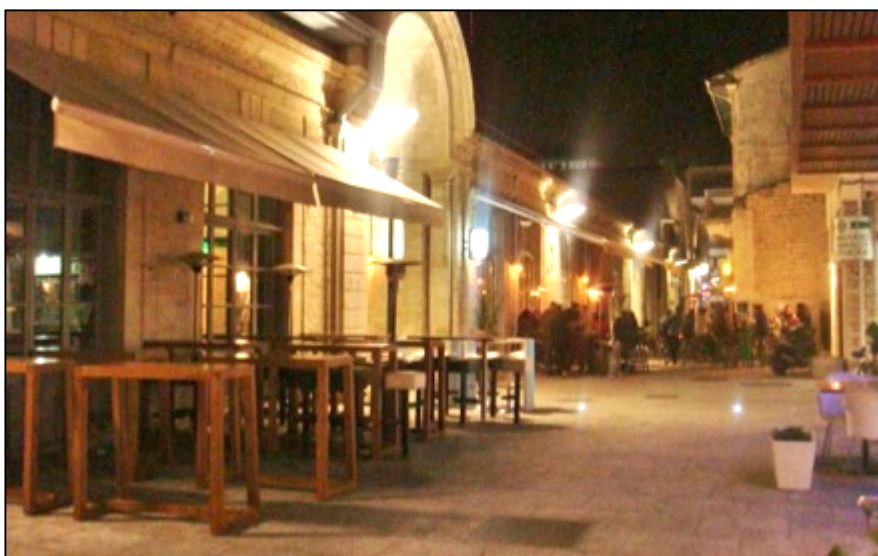


Figure 10 - Live in Saripolou square on Monday night, Socialista & Giagkini venues



Figure 11 - Live in Saripolou square on Monday night, Socialista & Giagkini venues

As the data suggests, live music events were able to attract a large number of customers and maintain them. The amount of people attracted to the event was remarkable and contradicted the empty venues operating in Saripolou square on Monday nights. While it can be argued that the reason behind the quick departure of the customers could be the day of the week, the ability of music to both attract and maintain a large number of customers during a night was clearly demonstrated.

The importance of such events in the entertainment lives of these consumers was also supported by the large number of P.O. entries that evidence how music events could attract the attention of consumers and affect their actions such as dancing and concentrating to the music. Such entries include October 8, 2012 - Giagkini; September 16, 2012 - Sousami; December 24, 2012 - Sousami; April 16, 2013 - Sousami; April 19, 2013 - Sousami; May 23, 2013 - Sousami; May 26, 2013 - Sousami; July 14, 2013 - Sousami; December 28, 2012 - Library; May 11, 2013 - Library; May 12, 2013 - Sousami, Daluz, Palio Xydadiko; March 4, 2013 - Giagkini and Socialista; October 11, 2012 - OXO; February 21, 2013 - OXO; July 31, 2013 - Sto Dromo; September 23, 2013 - Canas y Copas.

May 12, 2013 - Sousami, Daluz, Palio Xydadiko - Type B, A, B

***Important happenings during the night:*** *The atmosphere in the town on a Sunday evening was notably different. Live performances at this time on a Sunday evening are rare and it was exciting to find out that three live events took place at the same time roughly 200 meters away from one another. Different people were seen in different places while others were observed to be jumping from one venue to another in order to enjoy, experience and be part of the events that were taking place in the Old Town.*

*The sharing of energy in the city was really present and the atmosphere almost pulls you to become part of the different events taking place. Despite the fact that all three events were at different venues and were very different from each other, all three of them felt like being part of a larger group, a group were the centre of interest lies in the music and the "training of the soul" as entertainment is directly translated in Greek.*



Figure 12 - Live Capoeira music in Saripolou square

As demonstrated, music was found to play an important role both in the decision making process of type B consumers that were also observed visiting multiple venues on the same day in order to attend as many music events as possible. The power of music to affect the activities of type B consumers was also suggested by their concentration levels during live music events. Music was identified to be an important part in the connections found between consumers and in the creation of an atmosphere collectively shared by customers.

#### *Music as a link*

While music was evidenced to be important for type B consumers when choosing venues, customers also emphasised its linking value (Cova, 1997) when they were asked about their connection with other consumers in their venues of choice:

#### IK - Type A/B consumer

*Mainly the music, especially at Meli when there's Jazz nights or at Library that have more specific nights with music that you know people will go there especially for the music. [...] I remember at Library one or two times that there was live music which friends of mine were playing, so it was a quiet intense experience, because the environment changes when you are with friends, close friends. It plays a big role.*

In the case of IK, the participant expressed how important music was during an experience and how it connects with the need to socialise with friends and its relation to the venue atmosphere as discussed earlier. In addition, close relationship with band members was also suggested to be an important part of the experience in the case of IK. Special events and theme nights seemed to be able to attract and bring together consumers interested in specific types of music acting as meeting places through provision of entertainment.

#### KS - Type B consumer

***KS:** ...when you choose to go to this type of venues (B) it means that you like a certain type of music. You have some type of culture, a different type of mentality than the other venues. So yes, I think that this difference connects us. These*



*different tastes for example. ...so we all meet at that venue where we like the same type of music, electronic music for example.*

As described by KS, what differentiates type B consumers from type A seemed to act as a bond/link between type B consumers and was also able to strengthen and emphasise the existing bonds and links between them. In addition, a common *culture, mentality and tastes* (including music) were supported being shared between consumers visiting these type B venues.

EM - Type B consumer and musician

*I can say that some of us customers are attracted by the music. Some customers that I know (in these venues) go there because of the music or maybe we just like that type of venue. You won't see me going to clubs with some others who are into clubbing and dressing well in order to go inside. There is nothing in common there.*

As described by EM, consumers were found being attracted to venues solely due to the music being offered, which acted as a common characteristic of consumers who attend these venues. The participant also paid attention to the interests of consumers who attended type A venues such as clubs, saying that no common characteristics could be found between him and that group of consumers. The ritualistic process of dressing well in order to access such type A venues was also a negative factor for consumers who exclusively attend type B venues and one that also seems to cause segmentation between the two types of consumers, further discussed under chapter 4.4.1 which engages with the exchange relationships between consumers, producers and artists.

Other participants who also supported the role of music as a connection between consumers in venues include IK, MM, MK, AP, KMM, CC, VZ, PL, MP and AM.

#### 4.3.2.3.2 Visual attributes

As already mentioned, the visual attributes of type B consumers were directly related to the affiliation with specific type B groups such as the Hippies or the Rockers. Specifics regarding each group's visual attributes have been discussed above individually, but the general characteristics and commonalities that could be found within the whole group of type B consumers will be analysed in the following paragraphs.

Visual differences between types A and B consumers were evidently great. Briefly, while type A consumers' appearance was greatly characterised by brands, fashion trends and smart/smart-casual dressing, type B consumers' visual appearance was largely characterised by casual clothes and non-conformists trends such as *dreadlocks, piercings, band t-shirts and oversized t-shirts, eclectic hats, coloured hair and clothes that generally make a statement*, discussed in multiple P.O. entries.



Figure 13 - Casually dressed customers in Sousami venue during spoken word act

As demonstrated by the above image and Figure 15, type B consumers were extensively evidenced wearing casual clothes that represent Ethnic, Rock and East London fashion looks depending on the venue of choice and its relation to specific consumers groups. While this was largely observed in all type B venues, Library bar - which was considered as a type A/B venue in this research due to its variable, non-chart music choices in combination with the more eclectic offers such as expensive cocktails and food - was found to attract a combination of customers which was also reflected in their visual appearance:



Figure 14 - Library bar Facebook post, "We relax with style... always!"

As suggested by the above text, and in quotes discussed earlier regarding target markets, while Library bar is a venue that lacked door policies and dress codes, the visual appearance of many of its customers seemed to be more *eclectic* (interview with owner and P.O. October 26, 2013), but that did not prevent the sharing of space between consumers that was supported by a number of P.O. entries and interviews visualised in table 8.

As evidenced and discussed, group affiliation and identifiers were many times strongly reflected in the fashion choices of consumers. In the case of Hippies, *dreadlocks* could signify affiliation with the specific group and consumption of Reggae music, while *piercings, spikes, make up, and black* clothing could signify a consumer's relationship with the Rock and Metal scene. As suggested by the total ensemble of P.O. entries, type B venues such as Sousami, Sto Dromo, Ravens, Rolling Stone, Route 66, Jazzy B, Canas y Copas and others attracted consumers whose visual appearance was repetitively described as *casual* with some *smart-casual* exceptions during attendance to Library bar which was recognised as a more sophisticated type A/B venue which managed to attract both types of consumers, based on the consumption choices of consumers evidenced by a large number of interviews and discussions with type A consumers CC and VZ, type B consumers including KMM, BP, EM, IK, SX, AP and NS, and multiple P.O. entries.

#### 4.3.2.3.3 Personality attributes

In addition to the above, data suggested that the visual and consumption attributes of these consumers were closely related to their personality attributes:

##### CC and VZ - Type A consumers

**CC:** *People in Sousami are more alternative, they are people of the arts and music for example. They see life differently, it has to do with the way they see life too... They are relaxed let's say.*

**VZ:** *Maybe they don't care how they look. They have their own style. It is not bad... They have their own culture.*

**CC:** *Yes, which is respectable by the way... I think the other ones are more pretentious and set up... If you ask me, even though I include myself not in the people of Sousami but in the other ones, I believe that I may even be jealous of their style. The people that are relaxed. That they are going out without thinking much about it.*

**VZ:** *The comfort, bravo... Yes, yes.*

**CC:** *I would like to be like that but I am not. But I believe that this is the difference. I think the difference is in their way of thinking and that's why there is this differentiation in the way they dress and their characters.*

As demonstrated, individuals including type A consumers identified customers in Sousami as *more alternative, people of the arts*, that see life differently, have their own look and culture; things that were evidenced to be reflected in their consumption choices and visual attributes. As also suggested by the above quote, these personality traits were genuinely respected by consumers such as CC and VZ who identified themselves as part of the more *pretentious High Class* group and also expressed that they would prefer to rather belong to the type B group of consumers and *may even be jealous of their style* due to the increased *comfort* and lack of criticism by consumers who *mind their own business*.

MK, a consumer and musician who attended both types of spaces, briefly explained the differences found between the two consumer types and indicated the possible sharing of principles, lifestyles, tastes and interaction between type B consumers demonstrated above.

#### MK - Type A/B consumer and type A musician

*...the differences are obvious. Their lifestyle, the way they dress, the way they converse with other people, interaction, taste is music, lifestyle. [...] I guess their attitude, conversations, experiences. It feels like they (consumers in type B venues) are people that actually share the same principles.*

More Interviews with KS, AP, KMM, IN, MB, EI, MS, PL, AM, MP and even type A consumers such as CC, VZ, GZ and KMF supported how type B consumers are considered more *open minded, free, relaxed, comfortable, social, eclectic, and sophisticated*; characteristics that strongly contrast those of the type A consumers.

As suggested during more interviews with SM and KMM, communication between the same type of consumers was perceived as much more easier to accomplish due to the sharing of interests, with type B consumers suggesting that topics perceived by type A consumers as interesting can be *absolutely insignificant*, such as celebrities and gossip.

Such differences in the topics of interest between the two types of consumers were greatly supported by the complete collection of data. Participants including KS, EM, SX, KMM, SM, EI, MS, MM, NS, AM, MP and PL supported this finding, with the majority of participants suggesting type B consumers being more *open-minded*. This open-mindedness of type B consumers was also suggested in interviews with type A participants who explained how some type A consumers may seem to avoid the gay-friendly Sousami, due to the attendance of the Gay community.

In addition to the above, all of the participants and a large number of P.O. entries also suggested that one of the most notable differences between the two consumer types was the activity of criticism that was exclusively observed in type A spaces.

#### KS - Type B consumer

*...when you enter Sousami no one will stare at you and comment you. ...in big clubs with dress codes etc. you can see that. I enter the venue and fall on the floor because they have put the evil eye on me, because they all look at me at the same time, you can feel this and it's suppressive.*

As demonstrated, type B consumers felt strongly about the activity of criticism found in type A venues and arguably had been driving them further away from attending such venues, demonstrating how attracted customers could have an impact on the decision making process of consumers. Consumers found in type B spaces were not evidenced to practice the same activities of criticism. This finding was supported by all participants including CC, VZ, KMF, GZ who exclusively attended type A venues.

The above findings were also supported by a number of photographs where the activities of the consumers could be observed. As demonstrated in the following picture, consumers in type B spaces didn't seem to abide by any standard activities, and can be seen relaxing comfortably outside Sousami, sitting on the pavements, mixing, socialising and drinking in the middle of the road.



Figure 15 - Consumer actions at Sousami (Sousami, 2012)

On the other hand, some type B consumers expressed the possibility of pretentious activity by others who wish to affiliate with specific groups, not unlike High Class consumers discussed earlier.

PL - Type A/B consumer

*But just like in clubs, there are some people that come here because they want to look alternative... he may not like the place, the music or the people but will still come here to show that he is Rocker, or a Hippy or something else.*

NS - Type B consumer

*I don't really agree with alternative as well because many times they just pretend. They are not actually alternative. They just try to show off something else. So basically we reach the same point at the end, that they want to show off.*

As demonstrated by the above quotes and during interviews with SM and KMM, some type B consumers were described acting in certain ways in order to demonstrate affiliation with specific groups of consumers such as the Hippies or the Artists, by exhibiting their cultural or artistic knowledge and appearance that are valued in type B spaces. *Pretentious activity and self-centrism* in order to *show off* knowledge was evidently perceived to exist in type B venues where traits such as artistic, music and cultural knowledge are considered valuable; activities that bear resemblance to the activities of type A consumers during visiting venues.

### 4.3.3 Group affiliation

As already mentioned while participants seemed to enjoy socialising with others, feelings of affiliation with specific groups or communities were not expressed and many times found to be avoided by all of the participants. This seemed to be one of the most important findings of the study, directly related to the tribal theories taken into consideration.

Interestingly, while the vast majority of participants did not want or agreed to be affiliated with any group of consumers, they still did not hesitate to name and describe a number of groups they could identify in the night-time environment; groups of which

understanding was extensively and consistently shared between participants analysed earlier.

The vast majority of participants avoided expressing affiliation with any group, and only five out of 24 consumer participants identified themselves affiliated with one, and did so reluctantly, relating their group affiliation with their professional background (EM), visual and personality attributes (ME and SM), and/or primary venue of choices (CC and VZ). Interestingly, the two openly gay participants in the study did not express any particular affiliation with the gay community and effects of their sexuality on their consumption choices were not found to overpower the already identified motives.

Reluctance of participants to be affiliated with identified consumer groups was evidenced during the vast majority of interviews. Representative quotes follow.

#### KS - Type B consumer

**Stylianós P.:** *Do you believe that you belong to a certain group of people?*

**KS:** *I think not, I am KS. When I say that it sounds a bit weird, but a lot of people tell me that... I have never chose a certain style. I did go through some phases, I did have dreadlocks and punk hair, I do have piercing and tattoos but whatever I wear and have on my body I support it accordingly. I never follow a trend or a culture. I am everywhere.*

#### BA - Type B consumer and musician

*I do not believe that I belong to any of these categories. I don't want to... I don't follow any of these ideologies, neither hippies; or mainstream, I try to be myself, be simple, etc. Someone who will see me outside may categorise me, he may "put a sign on me" but I think that I do not "put a sign" on myself.*

#### IN and MB - Type B consumers

**Stylianós P.:** *Do you believe that you belong somewhere based on what you said? [...]*

**IN:** *I don't [...] I think our preferences and our way of thinking would be more compatible with someone that comes to Sto Dromo rather than someone who goes to Sesto for example*

As the above data suggests, individuality seemed to be of great importance to participants as consumers of the night-time environment; while showing understanding how consumers can possibly categorise each other. Visual appearance such as *dreadlocks, punk hair, piercings* and *tattoos* may be regarded as identifiers by participants, but personal identification with specific consumer groups seemed to be perceived as a separate process related to more than the visual, but also *ideologies*, and *way of thinking*. As suggested by CC, while the ideologies of the participants may be highly related to the hippies, his visual appearance is not. SX also suggested that while at times identification with a specific venue was possible, each individual is different and therefore identification with specific groups can be a complex and individual process.

Desire to belong to other groups rather than the *pretentious high-class* was also expressed by four type A participants evidently demonstrating that affiliation with specific groups can have a negative effect on the social standing of consumers:

#### CC and VZ - Type A consumers

**Stylianós P.:** *You said that you include yourself in the group of pretentious people?*

**CC:** *Yes... I am not pretentious. I believe most people in Cyprus want to show off.*

**VZ:** You are sometimes forced to be in that category because you can't go to a club wearing whatever you want, you have to dress the way they want...

**CC:** Yes, I get into the procedure of dressing up a bit better but I don't want to show off. I just don't think that I am similar to people of Sousami who are all totally relaxed. I am not in the pretentious people... I don't know, is there any other kind of people? If there is I am in that one! I am in the middle.

**VZ:** I think you are a bit forced to become like that.

#### GZ and KMF - Type A consumers

**GZ:** ...*(type A consumers) don't care that much about the others, they mind their own business.*

**KMF:** Yes, they are themselves. [...] I would prefer to belong to that group instead of the high class.

As evidenced, the negative attributes attached to the identified *high class* group of consumers and the positive attributes attached to consumers attending venues such as Sousami, seemed to have a negative effect on the identification of consumers with the group. In addition, as suggested above by CC and VZ, the strict door policies and dress codes imposed upon type A consumers shape the visual appearance of consumers and therefore affect their identification. Based on the collected data from all interviews with consumers, it was clearly apparent that the groups of type B consumers was far less criticised and much more complimented in terms of their personality attributes and consumption choices than the type A group, and this possibly offers an explanation of the above desire of participants to not be regarded as members of the High Class group.

As suggested by the above quote, group affiliation was evidenced being directly related to venues, their unwritten rules and door policies, and the general understanding of the types of people attracted to such spaces. The strict door policies that manage to shape the visual appearance of the consumers attending nightclubs *forces* consumers to be recognised as High Class and therefore as pretentious and show offs. The above finding is also supported by data derived in an interview with the manager of Dolce club, who admitted in utilising face control and door policies to shape the venue's clientele based on the venue's preferences.

#### Dolce club - Type A Manager

**XM:** ...in a way we choose our people and customers through face control at the door and the minimum charges. [...]

**Stylianios P.:** How much do you think that the venue in a way shapes its customers, clientele?

**XM:** You mean guide them?

**Stylianios P.:** Yes, shape them based on the door policies or the atmosphere that it is created?

**XM.:** I believe that it is done at 75%, it is possible. I can say a higher percentage but I think it is done at 75%...

As supported above, perceived group affiliation based on venue attendance and visual appearance was greatly affected by the control measures used by type A venues. In the case of Dolce it was supported that 75% of the clientele is chosen and *guided* through the use of face control, door policies and minimum charges. Data collected strongly evidenced how door policies and strict dress codes affected the visual appearance of customers found in type A venues; and therefore the group affiliation as perceived by other customers.

#### 4.4 Research Objective 3: To explore and understand the exchange relationships within and between artists, customers and venues.

After the completion of the above analysis chapters related to entertainment production and consumers, the following chapter was composed in order to holistically analyse how production of entertainment affects its consumption and vice versa, taking into consideration data collected related to, and derived from, consumers, producers and artists. Exchange relationships between producers, consumers and artists were analysed, including conflicts and disproportions related to offer and demand. The topics of (a) consumer preferences regarding venue availability, door policies, pricing, location, events and socialisation; (b) venue availability; (c) venue affiliation; and (d) artist-producer relation compose the main points of discussion in this part of the analysis.

##### 4.4.1 Consumer Preferences

As already explained, due to the smaller number of type B venues and the larger number of type A operating in the study environment, venues were categorised into the two distinctive groups, with the former enclosing a wide range of venue types including Jazz bars, Rock bars, and others. Of course, in the case of some venues such as Library, overlapping of the two groups occurred due to the mixed offerings that relate to both types of venues and consumers.

In this chapter, consumers' preferences as expressed by the participants of the study were analysed, in order to be able to holistically and critically analyse current offerings of the night-time entertainment environment. Venue availability, door policies, prices, location and events were discussed individually in the following chapters.

##### *Venue availability*

Based on participants' responses, there was a strong agreement that lack of variety and availability of different types of venues was possibly the most important problem in the study environment. Producers and musicians also shared this outlook, verifying the great market saturation that was caused in the recent years by the opening of a large number of almost identical venues in a small area of the city, discussed earlier. The following quote best expresses and represents consumers' preferences related to lack of venue variety and entertainment offers.

##### AP - Type A/B consumer

*I wouldn't say that I would like something to be changed but I would say that I would like something to be added. Because, obviously, the current venues have customers, and this means that they represent certain groups of people. So they exist for a certain reason. But there are other groups of people that still don't have choices in the existing venues because of the music they listen to or the style of the people they are interested in. It would be nice to add some places with different types of either entertainment, music or mentality. [...] ...new things are needed. Yes, more venues and bars open up in Saripolou but they are more or less the same. This is a shame, we have space for improvement and there are people available too, target groups for new things and something different.*

As evidenced, current offerings were found saturated while a great need and space for expansion was present. It was suggested by participants including AM, SM and KS, that venues situated in Limassol centre and more specifically in the Saripolou square offered the same types of entertainment, including music, prices, decoration and mentality, and lacked character. According to AM different types of venues offering different types of music such as Jazz, Reggae and Rock were needed by participants in order to attract and satisfy groups of people that didn't relate to current offerings.



Participant SM also suggested that the trend of opulence, high prices and door policies that have been embedded to current offerings and given high importance by type A venues needed to be withdrawn due to saturation of the market and the higher need of consumers to socialise. In addition, as expressed by KS and all producers, the current trends and saturation of the market had been a result of the thriving entertainment market in Limassol the past few years in which venues were opened by individuals for purely economic reasons.

### **Door Policies**

In addition to the lack of variety, all consumer participants expressed their dissatisfaction with door policies found in type A venues such as big clubs and even bars in the Saripolou area. These door policies were mostly related to face control used for consumer control, as evidenced in an interview with type A Dolce club manager XM.

#### KMM - Type B consumer

*Every club that I've been to had door policies and check what you wear from head to toe. Unfortunately this happens in almost every club in Limassol. [...] I like to go somewhere where there is nobody at the door to tell me if I am suitable for the venue. It puts me off. While others should care, they probably don't think about it and don't consider it as a disadvantage. When they are let in they are like "Ah, I'm in! This means that I deserve it". [...] Clubs like in Saripolou and Breeze should not have specifications or dress codes. Knowing that you have to dress well in order to enter Breeze puts you off. [...] These are the things missing in Cyprus. Freedom, wearing what you want without worrying if you gain entrance, unlike going somewhere anxious. I want to go to that place but they won't let me!*

As supported by participants including CC, MB, AP and MS, consumers required venues to be a bit more relaxed regarding their door policies. Door policies such as dress codes and *dress to impress* events were perceived as ways venues used to not only control their clientele but also offer a sense of exclusivity to customers who gained entrance. The act of pretending as discussed in previous chapters also seemed to be strongly related to the existence of these door policies due to the need of consumers to act and dress in a certain way in order to gain entrance. All of the above were perceivably derived from the management strategies such venues followed and had a great impact on and shaped the entertainment environment found in Limassol. As stated by all of the cited participants these strict door policies were found to be the main reason why consumers did not want to attend such club venues.

Strict door policies in effect seemed to have a negative effect in the experience of all consumers and were considered as attempts of consumer control. While these policies were evidenced being related to exclusivity and preservation of venue status, their lack of flexibility and tolerance was obviously undesirable by even consumers who frequently and exclusively attended type A venues.

As it is also obvious from a number of interviews with other participants including PM, AM, AP, MS and producers including owners YN and JC, type A clubs in Limassol seemed to have adopted a *Cypriot culture of opulence*, and are contrasted and compared to clubs found in other parts of Europe such as Athens and the U.K. of which door policies were supported being much less strict while offering an overall better entertainment experience.

### **Prices, minimum charges**

In addition to preferences regarding venue availability and door policies that were found to be the two most important factors that shaped the entertainment environment

of Limassol, participants also paid attention to the importance of prices during their nights out.

Following is a number of quotes collected through P.O. and interviews with participants that represent the views of consumers on pricing.

EM - Type B consumer and musician

On type B bar Jazzy Bee and entry fees:

*There are some venues like Jazzy Bee that do not lower their prices and are expensive compared to other venues, and it is too expensive in order to go there and enjoy a live gig. Sometimes there are some live gigs that I want to attend and I don't because there is high entry charge without a drink and the drinks are too expensive. So this makes you think twice. [...] ...they want to make more money. I just think he wants faster and safer money but based on what I see and hear I think this discourages people to go there.*

NS - Type B consumer

*This is also one reason why Ravens lost customers, there's an entrance fee of 5 euros with no drink included. Certainly someone who would like to go out for a walk to many different venues wouldn't go there. I think it is a very big mistake from their part, a big mistake.*

As evidenced, high prices of drinks and entrance fees were not well received by consumers who wished to attend venues in order to enjoy a live event. As expressed by EM, such pricing strategies were applied by venues in an attempt to have a higher income to pay for their live events, but consumers were seemed to be driven away by such prices and even feel deceived. What's more, due to the large number of other venues operating in the same area in the city centre, other options were always available, which in combination with the consumers' tendency to visit a number of venues in a single night, could render such pricing strategies counter-productive.

The clubs pricing strategies were also found being negatively received. As stated by KMM and the manager of Dolce club quoted earlier, the pricing strategies of clubs varied based on where you sit and this seemed to have an effect on the perceived freedom of the consumers which could be evidenced in other venues such as Sousami where consumers were allowed to dress as they want and didn't have to pretend or reserve in order to spend the night in a venue.

Vast differences between type A clubs and types A and B bars were also detected regarding their pricing approaches; with type A clubs charging a much higher amount of money for drinks and minimum charges that consumers sometimes preferred to avoid in favour of visiting bars that gathered a much higher number of customers and had much lower prices that could also extend their visits.

Dolce club - Type A Manager

*And the second reason (customers go to Saripolou) is the economic factor. The prices much cheaper than what we offer. Also, the operating hours of Saripolou, because some venues can stay open until 03:00 - 03:30, sometimes customers prefer to end their nights there rather than get into the process to visit a venue like ours or somewhere else until 05:30 and spend in 30 minutes the same amount of money they spent in Saripolou from 20:00 until 03:30. So I believe that the economic factor can be the most important one that played a role.*

As supported by the above quote price differences between type A clubs and venues in Saripolou seemed to be an important factor customers preferred to attend Saripolou where dress codes and reservations were not required. While the manager knew this, prices were admittedly not lowered, and suggestions of including entry charges instead

were made, effectively supporting the economically driven approaches such venues were perceived to follow. 21 out of 24 consumer participants supported that pricing approaches could have a great impact on the number of customers attracted in a venue as pricing was an important factor during consumption choices.

### **Location**

As already discussed, the location of the venues was evidenced to play an important role in the consumption choices of the participants. Due to the high concentration of venues, consumers had a large number of possible venues to choose from and no specific processes or rituals needed to be followed when attending smaller venues.

#### NS - Type B consumer

*I for example don't go there with a venue destination, I just go to the centre because I know that I have many options and based on the company we decide where we go. I believe that most of the people are like this. Based on how busy the night is, based on the company you choose where to go.*

As demonstrated by multiple participants including BA, EM and NS, visits to multiple venues became part of the entertainment process of going out in the city centre where a very large number of venues operated, as visualised in the produced map found in Appendix F. In addition, interviews with type A and B producers, and the complete collection of P.O. entries evidenced how visits to smaller venues such as bars, did not require specific rituals to be followed, such as reservations and preparation of clothes that followed the strict door policies found within clubs. On the other hand, this high concentration of venues was not only a major concern for both the council and the venues regarding noise pollution and market saturation (discussed in the next analysis chapter), but also affected the entertainment experience of the consumers.

#### CC and VZ - Type A consumers

**CC:** *I think one more area with bars needs to be developed because the situation in Saripolou now is humiliating.*

**VZ:** *At the end of the day everyone goes to the same place.*

**CC:** *Or at least have a law regarding the number of licenses in that certain square. I think this is very important. [...] Because I don't like the situation in Saripolou anymore I enter a bar indoors in order to balance things out, so I don't hear all the commotion. But in the Summer is hot inside and you can't do that, so in the Summer I didn't go there for months. I didn't go to Saripolou but I do go now that I can stay inside.*

The above participants who relate themselves with type A consumers and venues expressed how this commotion had been affecting their consumption choices based on different situations. As explained, due to the high volume of music and consumers attending the same square, the above consumers chose to use the indoor space of venues when attending, or even avoided the area entirely during the Summer season due to the high temperatures indoors. As discussed by the above participants, the noise pollution caused by all the venues operating next to each other in combination with the lack of regulations and the vast numbers of people getting attracted, could be a major point of dissatisfaction for many consumers regardless of their affiliation with any type of venue.

### **Events**

Based on a number of interviews with participants, it was evidenced that events and theme nights seemed to also be important for customers frequently attending specific venues. Relating theme and events nights with venue character, EM expressed how

venues should use events in an effort to differentiate themselves from competitors and also clearly convey their offerings to their customers:

EM - Type B consumer and musician

*I think it is important for venues to organise their events more based on their style and create a character for the venues. There are some venues that do have character but they should become more distinct from other venues using live music and DJs with character and not random. Something cohesive that has something to say. At least at the venues where I go to. [...] ...there is not a single one venue doing theme nights so you can know that this venue has only this thing that night.*

Based on the above quote, it is clear how the lack of organised music in some of the venues could have an impact on the character of the venue perceived by consumers. As stated by the above musician, cohesive events with live music and DJs could help a venue strengthen its character and differentiate from the masses. In addition to the above, CC expressed how the structured annual programs of type A clubs, discussed in the first analysis chapter, could have a negative effect on the entertainment experience of the consumers who look for something different and exciting.

CC - Type A consumer

*Whatever time you go to Empire or Breeze it is always the same thing. This does not inspire me because it does not offer you the feeling that a club should. [...] If you go to Breeze 10 times, it will be the same all the times.*

As demonstrated, while a strict and inflexible approach to offerings could convey a clear message regarding the offerings of specific venues, this could also have a negative effect on the excitement of their consumers. On the other hand, a totally unstructured, adaptable and flexible, all-inclusive approach of a venue such as Sousami could also have a negative effect on its customers' expectations and arguably perceived venue image.

### **Socialise**

As already discussed, both producers and consumers highlighted the importance of socialisation.

This agreement was demonstrated during interviews during which producers explained how consumers visit their venues in order to meet with each other, and the measures venues were taking in order to enhance the socialisation experience.

Salut bar - Type A Manager (EF) and owner (YN)

**EF:** *(due to lack of space) ...I many times needed to do "marryings". But how? I would see if you suit each other, it has to do with my own personality. If you suit each other, if its easy for you to sit next to him. Then I would be comfortable with you or him and win your intimacy in this way so I could sit you on the same table. This is the so-called marrying. Through this marryings, believe me, I have married people too. That's why I have called this marryings. Consequently, where did you meet? They will surely exchange phone numbers, and so on. Where did all these happen? In Salut. Then it goes on, who introduced you two and so on. [...] Why did you go out at the end of the day?*

**YN:** *To socialise.*

As supported by all interviews with producers and the above quotation, socialisation was perceived to be a very important part of the entertainment offer. On the other hand, actions in order to enhance the socialization experience other than provision of space and entertainment were not evidenced; with Salut's manager being the only exception who, out of necessity due to lack of space, 'married' different companies on

shared tables based on his own personal judgment, creating new social links between previously unrelated customers and therefore creating connections of memories and feelings with the venue itself.

While venues showed to understand the importance of socialisation to customers, their provision of space was found to be counter-productive and lessen the ability to socialise due to the high number of customers the high volume of music. This situation was identified taking place in type A bars situated in Saripolou square and type A clubs through interviews with participants (CC, VZ, KMF, GZ, IN, MS, MP, AM, PL, KMM, BA, EM, MK, SX, Mimosa bar, Socialista bar, Salut bar, DJ JP) and the complete collection of P.O. entries related to clubs and venues situated in Saripolou Square on Friday and Saturday nights.

#### PL - Type A/B consumer

*In most places the music may be good but in Saripolou for example when I go there the music is terrible because it is all mixed up. The space may be nice, meaning the design, the idea behind it and the people may be okay too, but because of the music, the environment, because the ones that go there don't care to enjoy the music. Everything gets mixed up basically. You can listen music coming from everywhere, the situation is like a soup. Here in Sousami for example and in Giagkini which are a bit more isolated you can enjoy the music more and the people. The design is nice, the atmosphere is better.*

#### Salut Bar - Type A Manager

***EF:** There is no healthy competition. Stylianos may turn the music up so he can attract more customers. That's the problem. The only problem is that some venues, without wanting to photograph anyone, play louder music and consequently step on us, on Salut, and there are many nights that a friend, a customer ...may leave. And they will let me know very respectfully that they are leaving because of the music. And this is understandable; I would leave too without any disrespect. And the same thing will happen the next day and this goes on.*

As the data suggests, while the need to socialise was perceived as important by producers, consumers and artists, entertainment offerings became counter-productive, decreasing the ability of consumers to socialise in an effort to earn more customers through high music volume and crowded spaces. As stated by Salut manager EF, frequent customers such as CC and VZ discussed earlier are known to leave the premises due to the loud noise in the area. In addition, it was identified that above actions also had a negative effect on the identity of bars that compete with each other in such ways, which in turn resulted in loss of consumers interested in specialised entertainment offerings such as the ones provided by Meli bar in Saripolou before being absorbed by the rest of the venues in the small area and being forced to alter its offerings in order to attract type A customers gathered in the area, discussed under chapter 4.5.1.

#### **4.4.2 Venue availability**

A common belief shared by all participants of every type during interviews was the lack of variety regarding venues and the need to stop the current trend of opening identical type A bars in close proximity with each other that was identified to be the main cause of market saturation discussed under chapter 4.5.1. The above trend was also found to negatively affect the availability of type B venues in the city as evidenced during the 18 months of fieldwork by the closing of type B bars Rolling Stone, Underground, Canas y Copas and Oti Na'nai; the sell of type B bars Meli, and Friends; the gradual reduction of events in Tepee Rock bar, and the increase of type A bars operating without

licenses. The following quotes demonstrate the effect of market saturation on consumers.

CC - Type A Consumer

*I think I go there because there are no other ways out. If there was something else better we would prefer that, but we do this because that's all there is in Limassol... these are the places we are forced to go.*

BA - Type B consumer and musician

*Now regarding new places, again, I think that Cyprus, because of the society, misses a lot of places of certain musical types and certain minorities of people that would go. For example, there is lack of Rock places, Rebetika places, places that play Latin, Jazz bars. Most of the venues that exist in Cyprus are mainstream, and for this reason everybody else that doesn't like that kind of music are forced to go out to maximum two, three places.*

As demonstrated by the above quotes derived from interviews with both types of consumers, variability of venues was lacking and consumers felt *forced* to attend available venues as a result. As stated by BA, lack of specialised music offerings such as *Latin, Jazz, Rock* and *Rebetika* restricted consumers who didn't like *mainstream* venues to attend two places. On the other hand, type A consumer CC recognised that saturation has taken place, and even if the number of type A venues is greater, the variability was lacking.

The above finding was also supported from interviews with participants who also demonstrated how availability and variability of entertainment was analogous to the availability and variability of consumer types. Following is a collection of quotes that express this relationship.

MK - Type A/B consumer and type B musician

**Stylianós P.:** *Do you think that having less variety of venues has an impact on the types of customers that exist in Limassol?*

**MK.:** *Yes. Certainly. Because if there are rock places, clubs and alternatives then you get to see just three ways of going out. If there were more varieties in venues then you would see also different kinds of people who want to go out... In the case of Nicosia for example, which is a bigger city, there's a bigger variety. Plus you get to see a bigger variety of people who have different tastes in their lifestyles or their nights out.*

Mimosa bar - Type A owner

*... in Cyprus we want to go out and listen to everything, and I am talking about clubs and bars. [...] You go to a bar and there is no identity on the music that it plays on that night.*

*If there were bars and clubs with identities, meaning that this is an RnB club, this is a House club, this bar plays on Greek and that one only English, there would be more types of people for sure.*

As stated by MK “*if there were more varieties in venues then you would see also different kinds of people who want to go out*”, a statement that was evidently supported by the owner of type A venue Mimosa who supported how variability of venues was directly related to the variability of people. As stated by another participant, AP, due to lack of variable offerings, individuals were “*forced to find an alternative solution*”. Based on the above data and the discussed evidence related to sharing of space, such lack of variability was perceived to have a great negative impact on the variety of consumers that exist in the environment and possibly the existence of possible consumer groups, arguably forcing consumers to adopt to available entertainment offers they are most compatible with.

#### 4.4.3 Venue affiliation

As discussed earlier, consumers were greatly evidenced to deny and/or avoid any affiliation with specific consumer groups but were confident to name venues with which they felt more affiliated based on their consumption patterns. Such affiliation with venues was observed to be related to (a) the venues' ability to fulfill consumers' motives and interests in socialising, showing off and music discussed above; (b) the venues' consumer control measures including door policies, dress codes, face control and minimum charges, and in addition (c) provision of space for expression to individuals such as the homosexuals observed to be attracted in Sousami during all types of events regardless of the music genre.

Due to sexuality being the primary characteristic of this group, affiliation with the specific venue seemed to be proportional to the venue's variable offerings, gay friendly consumers, and approach that were extensively identified through the large numbers of gay individuals attracted (demonstrated in 11 out of 18 P.O. entries), interviews with participants (AP, CC, KS, EM, KMM, EI, MS, AM, MP, PL, JP and EF) and the owner's personal character and beliefs (interview with owner). No events or music directly related to the gay culture was ever organised by the venue.

The non-standardised, artistically driven approach to offerings of Sousami in combination with lack of policies and non-discriminating values perceived by consumers seemed to form a venue capable of grouping a number of different types of consumers in a common, shared space based on shared values and interests, and support socialisation as evidenced in Sousami and the strong relation of the venue with the gay community.

The non-discriminating approach - as communicated by the *gay-friendly* character of the venue perceived by its customers - was identified to be of great importance to gay consumers (AP and KMM) who visited the venue:

##### AP - Type A/B consumer

*I go to Sousami because I like the space and the people that attracts. It is also a place where more open minded people hang out. There are both gay and straight individuals. You can express yourself freely, maybe meet new people as well. [...] It is important because it is not a gay bar. It is a place where 60% and 40% are gay and straight, a place where you feel more accepted let's say. You don't get marginalised in a place where there's only gays. You feel comfortable there knowing that the one who stands next to you can be straight and not being bothered seeing you in close contact with someone else. You feel comfortable.*

##### KMM - Type B consumer

*If a homosexual for example knows that there's a gay night on a Saturday... it's a venue which is gay friendly, and this is rare in Limassol, he will automatically feel much more comfortable, he will go and feel free.*

##### BA - Type B consumer and musician

*I think that especially the last few years they are more demonstrative let's say. And because of these certain places that exist, in which these persons feel more comfortable being in, I think that it is more obvious that they do exist in our society.*

As supported by the above data, the importance of the non-discriminating gay-friendly approach followed by the bar was of great social importance to gay consumers and

possibly to other minority groups who attended the venue due to feeling comfortable to socialise and express themselves without being marginalized in gay-only spaces, offering them a sense of acceptance that was not evidenced being offered by type A venues. In addition, as stated by BA, the existence of such venues in which freedom of expression was evident, helped in their identification.

### **Sharing of space**

As discussed earlier, consumers' music preferences seemed to be a primary element that could be proportionally related to specific types of venues based on their music offerings, leading to sharing of venues between different identified consumer groups. This sharing of space was also suggested during an interview with owner of type A/B bar Library, which was found to attract consumers that could be considered related to both types A and B consumers.

#### Library bar - Type A/B Owner

*I would say that our customers are a bit more cultured? For example we have architects coming because they appreciate the venue's architecture. We have musicians because they like the music or there is a live they like. We have artists coming in general. But we also have lawyers and accountants. Yes, I would say that they are people with good standards/levels that you can have a nice discussion with, tell you stories of 5 trips they took. Sophisticated? Yes, okay. They have some differentiating, just like customers in Sousami.*

As suggested by the above quote, some customers of the bar were regarded as cultured with artistic backgrounds; descriptions that fit perfectly with consumer's perception about type B consumers as discussed in the consumption analysis chapter. The music choices of the venue that include variable genres including Jazz, Electronic, Soul, Hip Hop and other types of non-chart music fit seamlessly with the type B group of venues; while the eclectic, more expensive choices of food and drinks are more compatible with the type A group of venues and the more business-related consumers such as *lawyers and accountants*; professions highly valued by type A venues as supported in the interview with Salut manager and owner.

Such sharing of consumers was also identified in interviews with participants, as visualised in table 8. When participants were asked to name their venues of choice, Library has been observed to cover the middle ground between the type A and type B consumers and shared between both.

Based on the collected data, sharing of space was extensively evidenced to be exclusive to type B venues, probably due to the lack of door policies and their variable music offerings. The following diagram visualises the differences that exist between type A and type B venues regarding their affiliation with identified consumer groups.



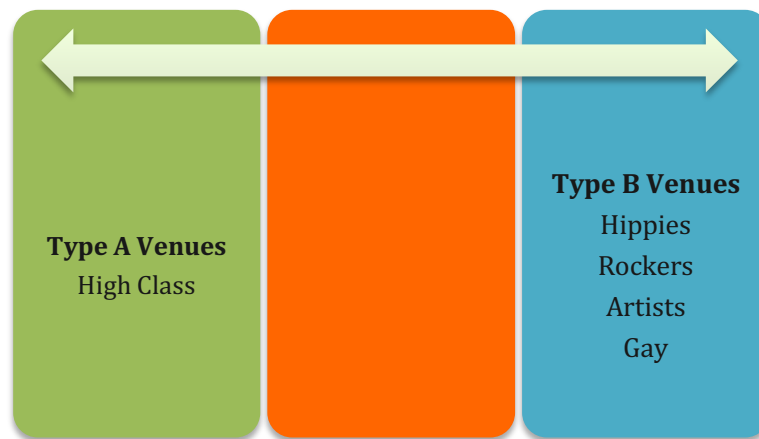


Figure 16 - Venue affiliation

As visualised in the above diagram, type B venues were found to include much more types of identified consumers including the identified Hippies, Rockers, Artists and Gay groups, while type A venues exclusively accommodated the identified group of High Class consumers, possibly due to the written and unwritten dress codes and door policies in effect that were evidenced to homogenise and shape consumers.

When owner of Sousami was asked to offer his opinion regarding the customers attracted in his venues, the answer provided was free to interpretation, similar to his *organic* approach to offerings.

Sousami bar - Type B Owner

**GS:** *I don't know, people that come to Sousami go to other places as well, that is absolutely normal. I think what differs is that every single one who comes at Sousami likes this thing. I don't know how to describe it. You understand me because you are a frequent. It is something that everybody has in common and you can't describe it with a word. It can be a bit neo-hippies, a bit free spirited, but on the other hand we have the "anything goes", there's everything. What I would like to say about the customers is that in many situations, things that happen in Sousami are happening as a reflection of the society. For example gay issues, drugs issues or whatever. Those issues become Sousami issues without us wanting them to be. But it is not Sousami's fault, it is just a reflection of society happening inside a smaller place. This is very important, there is a small community like their own society let's say. And in there you see the reflection of the general thing. [...] That's where this comes from. They differ as they differ in society. There's people that are not so open and there's people that pretends to be open and they are not, okay.*

As supported by the above statement, frequent consumers of Sousami shared a common understanding and feeling related to the venue and its customers that was characterised as ethereal, ambiguous, hard to define, and could only be described as common culture shared in a *small community, like their own society*; very similar to Maffesoli's (1996) tribal communities. Consumers, perceptions and happenings were characterised by the owner as a reflection of society. In addition to the above, the above producer also supported other participants' suggestions that pretentious activity could take place in both types of venues, already discussed.

As suggested by the producer, consumers, environment and venues were considered to be closely interlinked, and collectively and constantly re-formed, requiring careful and delicate use of any strategic approaches by producers. Such approaches to entertainment have been discussed in detail by Chatterton and Hollands (2003) as discussed in the literature review chapter.

#### 4.4.4 Artist-Producer Relation

Relationships between artists and producers in venues seemed to exist and were identified being used as tools of creating entertainment offerings. Live music events hosted by venues that incorporated the use of musicians and DJs were events that arguably created value through collaboration of producers and artists. In this chapter, the exchange relationships that exist between producers and artists are analysed.

During data collection and analysis it was quickly observed that the exchange relationships between producers and artists differed based on the type of venue and its approach to entertainment production. Artistically driven, type B venues were identified to have strong, two-way relationships with artists that allow for co-creation of offerings, while economically driven, type A venues were found to have less democratic, more controlled, one way relationships with their chosen artists.

#### *Economically driven venues*

The economically driven approach to entertainment followed by type A venues was extensively visible in the gathered data. Producers including type A managers and owners were suggested to have a lot more control over the music being played by artists performing in their venues, while also being much less flexible and guided by predefined offerings, chosen based on competition, as discussed under chapter 4.2.2. Music was evidently chosen by the owners based on economically-driven strategies and DJs were guided based on the producers' decisions.

CP, a type A DJ, active in the entertainment environment of Limassol and resident DJ in Mimosa bar, explained how the trends that were considered so important by type A consumers affected venues and therefore their choices of DJs and music:

#### CP - Type A DJ

*...there's fantastic music as well but ... it is not promoted in Cyprus or ...most (owners) are afraid to try playing it because their venues may not do well. [...] The DJ ended up doing PR, like the barman. When you get a job as a barman in a venue they are asking you how many reservations you are going to be making every night, which is wrong. The job of the DJ is to keep people in a venue, not bring them. So you understand the wrong way many operate in.*

As demonstrated in the above quote, music trends and chart music were identified to affect and guide the music selections of type A venues. Music was found to be selected due to its ability to attract customers and DJs were bestowed responsibilities related to attraction of customers instead of entertainment creating conflicts.

The above 'vicious circle' created by supply and demand of music that was never actually discussed between producers, consumers and artists but selected based on economic profits was identified to lead type A producers' attempt to control their chosen artists and choose them based on the amount of customers they could attract, similar to the responsibilities bestowed upon barmen in type A clubs, as supported by the interview with Dolce's manager XM.

The above economically driven selection of music was not found to exclusively affect type A artists, but also type B artists who occasionally worked for economically driven venues, as expressed by SX in the following quote and also supported by all seven artists participants:

#### SX - Type B consumer and musician

*And the biggest mistake of all is when they call you and tell you that they want have live to bring people in the venue, which is a good thought because in this*

*way you bring your venue to life, it gets exposed and it gets heard that the venue has live and a happening and people go. But there are others that call and ask you "are you going to bring me customers?". "I won't bring you customers, no. My job is to hit the drums". If I have 10 people coming because they like me and I like them and we are friends it is something different. The waiter won't bring you customers. He may have a friend coming but he won't bring you customers. You are going to bring the customers, it's your venue. [...]*

*If you play for an owner who doesn't like it and only does it in order to attract customers, and you see his frowned face then you say "Fuck off you bastard, I am not coming back here to play again. Go fuck yourself, I want 300 euros to play since you don't like it".*

As suggested, an economically driven approach to entertainment production clearly affected the development of healthy relations between producers and artists due to the different objectives of each party. Although the above data does not name the venues which followed this approach, data collected support that none of the type B venues included in the research followed such an approach, as SX, EM, BA, JP, MM, MK and the researcher himself have been cooperating with all of them for extended periods of time without any problems arising.

As it was extensively evidenced that production strategies affected the relationships developed between artists and producers, following is an analysis of relationships found between artistically driven producers and artists.

#### ***Artistically driven venues***

As repeated earlier type B venues including Sousami, Library and Sto dromo were explicitly mentioned by SX and EM as venues truly interested in the value of music and not exclusively guided by economic profit. Following is an analysis of the exchange relationships between type B producers and artists.

Library's artistically and consumer driven approach to music offerings was evidenced in a recent interview with the venue's owner, featured in Cyprus Weekly newspaper. As supported by one of the venue owners, weekly Jazz nights have been recently established at the venue after years of conversations with local artists who had been using the venue as one of *their regular hangouts*. Two of the three artists responsible for the event, EM and SX, are also participants in this study.



Figure 17 - Library "Jazz Wednesdays", press article (Library, 2015)

As supported by the above data “after many conversations and listening to their opinions and needs over the years” the venue decided to host a weekly Jazz event that included a jam session during the second part of the event. This specifically indicated how Type B venues followed an artistically-driven approach to offerings that took into consideration the needs and recommendations of the artists and valued relationships between producers, consumers and artists.

During a recent revisit to the venue on June 24, 2015 it was apparent that the event was successful and enjoyed by both artists and consumers. This was evidenced in the number of customers attracted, their visible concentration to music, and discussions had with three artists.



Figure 18 - Library "Jazz Wednesdays" Live

In addition to the above, other venues seemed to incorporate a strategy that took into consideration the needs of the artists. Sto Dromo, a small type B venue that featured live music events ranging from Jazz to Ethnic, was also the first venue that attempted to organise its events utilising the expertise and connections of a professional musician who was a frequent customer and performer at the venue, by informally assigning SX the position of *artistic director*, responsible to organise the artistic events of the venue. The above idea was born in an attempt to build something long-term that supported both the interests of the music community, the venue, and its customers, demonstrating how the relationships between producers, consumers and artists could be interlinked.

SX - Type B consumer and Jazz musician

**SX:** Sto Dromo, with which I cooperate with, ...we want to build something long term. I want that venue to be full every Wednesday for a year and have everybody playing. I want this to happen. [...] the idea is to have may different types of music because the owner doesn't want to have only Jazz or Laika or Rock.

**Stylianos P.:** *How did you end up working with this project?*

**SX:** Because I met the owner and he is a good guy. I think he trusts me a bit on music because we also played there and he liked us. I also have a lot of free time. There were many venues telling us to work on and build something. ...This guy gave it to me (Sto Dromo), he told me to do whatever I want. [...] The reason why I undertook this is because I know the musicians and I have the connections and I think he trusted me...

As demonstrated by the above data, relationships between artists and producers in type B venues seemed to exist, allowing conversations between the two parties to form entertainment offers that are then directed towards consumers and benefit consumers, producers and venues, and consequently co-create offerings. In the above example, trust and mutual goals generated in a shared environment based on needs seemed to be the basic catalysts of this cooperation. These strategies subsequently affect and shape the choices and opportunities consumers and artists may have.

In addition to the above, the researcher's own position in the study environment as an active musician also led to the production of important data regarding the exchange relationship between type B artistically driven venues and artists. During fieldwork, the researcher's own band and more specifically the band's front man JP (a participant in the study) had close connections with the owner of Sousami, which led to the creation of an event featuring the launch of the band's first album; during which, video recording equipment was used for the production of videos clips. Moreover, after many live performances of the band in the venue, it was let known that JP has been offering his professional skills as a DJ, musician and technician to the venue for free due to his interest in "creating something good" with the venue owner GS.

The above example evidently demonstrates how frequent consumers, producers and artists were able to cooperate in type B venues where the exchange relationship between the three parties was valued and active in order to co-produce entertainment offerings.

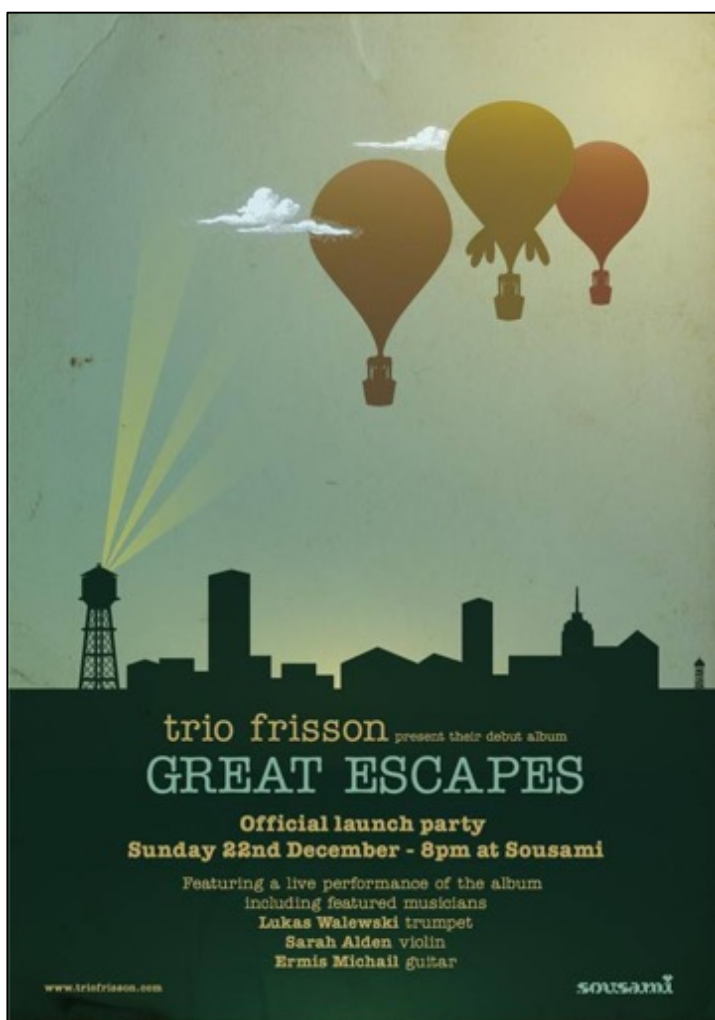


Figure 19 - Trio Frisson launch party poster

## 4.5 Research Objective 4: To explore and understand issues related to consumption and production of night-time entertainment

Based on the collected data it quickly became apparent that two issues regarding entertainment production and consumption were affecting venues, artists and consumers. These were identified through interviews when participants were asked to describe any specific changes they would like to take place in the current entertainment environment and were extensively consistent. Market saturation and licensing issues were the two most important issues identified in the study environment, and these were independently analysed in the following chapters.

### 4.5.1 Market saturation

Due to the high number of similar type A bars operating in Saripolou square, the venues were evidenced to be facing a saturated market effect that reduced their authenticity, making it difficult to differentiate through music and events due to the high supply and demand of type A offerings and lack of type B consumers in the area. The following quote efficiently manages to describe the reasons of the specific saturation and its effects on one of the older operating type B venues in Saripolou square, Meli, which was later sold and rebranded into a type A venue.

JP - Type B DJ and Musician

*JP: I think Meli suffered a saturated market effect. When Meli first opened it was one of 3 or 4 bars within 100 meters of it and it was trying to establish itself as the bar that was playing the funky shit... it was very popular and people would go there because they expected a certain kind of music...now it is in competition with not another 3 bars but another 23 bars... and it's very difficult for Meli to stand out in that crowd. ...It is very difficult to maintain your identity based on the music you play when the music that you play is completely lost because the neighbouring bars are trying to drown you down with their own music and it's maybe something completely different. ...There are so many people there. It's a big change and although you would think that it would be a positive change for the bar, more people, more customers, I think it kind of cause the bar to lose its identity musically and just become another bar in Saripolou. And when I've been there recently there've been playing basically house music.*

***Stylianós P.:** So you think the customers of Meli changed as well?*

***JP:** I think they probably have. I'd be surprised if they hadn't. I think originally it was appealing to a more alternative crowd. Honestly, a lot of people that I know, and specifically about Meli, have told me personally "we don't go there anymore. we used to think it was a great bar and now just because of the way that its environment has changed".*

As discussed in the above quote the market and environment in which entertainment venues operated was found to change dramatically after the renovation of the city, resulting in the opening of over 20 bars in a small square that covers around 1300 m<sup>2</sup>. As discussed in the above quotation the resulting competition managed to lead a what could be considered Type B venue, Meli, to play chart house music because of the great competition and the type of attracted audience in the area. The identity of the venue was then lost along with its frequent customers who enjoyed listening to less popular music such as Jazz, Funk and Hip-Hop. Above it is evidenced that the large numbers of consumers attracted in a small area wasn't necessarily positive but something that needed careful consideration due to its ability to suffocate the artistic approaches of venues operating in an area where chart music is dominant.

This saturated market effect was supported by all participants, including all six producers, five of which related to venues situated in the Old Town.

#### Socialista bar - Type A Owner

*When we first open this was the 5th venue in the area and yes, we had quality people. We had people with high heels and people without high heels, Rockers or anything else. Now, the character of the area has been affected because there are more venues with the same character. ...the level of the people coming here was very good. It was pioneering, it was culture, we were selling something different. Now, we have become a trend. [...] It's harder to differentiate from the trend. ... He (the customer) comes because there are people. Because it is a trend. [...] The area didn't go bad because of the large number of bars but because these bars don't have anything to say. ...They came to take a piece of the pie.*

#### Library bar - Type A/B Owner

***IS.:** There are a lot of thing missing. Quality is missing for sure, no question about it, and diversity. You can see Saripolou for example which is full of the same bars. ...this is what it is needed. Ideas. New and fresh ideas to implement. I don't believe in opening the same venues and stealing each other's customers.*

Based on the above quotations it was apparent that the area suffered lack of venue variability and services - as also strongly evidenced in the consumer analysis chapter 4.4.1 - while attracted audiences and target markets were affected due to the high number of customers in the area; as suggested in the above interview with owner of Socialista describing the changes in *the level of the people*. The large number of bars operating in the area was also perceived posing a huge difficulty in their differentiation. Due to the large number of similar venues competing with each other for a piece of the market, a perception of high demand for chart music was created, which led to the absence of variable genres of music in the square, as demonstrated in the case of Meli bar and the closure of the last and only Latin bar Cañas y Copas. As stated by the owner of Socialista, Saripolou square became a trend and was damaged not “because of the large number of bars but because these bars don't have anything to say”, because of bars that lacked character and customers that attended them because of a trend. As stated by the owner of Library bar, *quality* and *diversity* were missing, and “new and fresh ideas to implement” were needed.

The above market saturation was also identified to be a result of licensing complications related to the Cyprus Tourism Organisation (CTO), the local authorities and the municipality; discussed in the following chapter.

#### **4.5.2 Licensing**

While licensing is not directly related to the goals of this research, it was considered important by producers themselves to mention that problems with authorities had a great negative impact on entertainment provision to consumers, which in turn related to the formations of possible consumer groups.

As evidenced in all interviews with producers and in the following collection of quotations, saturation of the market was not only a result of the renovation of the Old Town and the interest of individuals to profit, but also of the lack of organisation by authorities including the CTO that was identified as responsible for the delays in processing license applications, the police, and the municipality that acted based on interests, personal gains, and connections.

#### Salut bar- Type A Owner

*The laws are the ones that need to be changed. They don't give you the chance to operate in the correct way. [...] From all these bars you can see here only 4 have licenses. ... They have been sending us messages that they will confiscate our tables and they can't do anything to him because if they send him this kind of a letter then it means that they recognise him as a licensed venue. [...] If I now*



*file a lawsuit that they destroyed my business plan because the council and the police didn't do their jobs correctly I may get one and a half million 10 years later. You will get the money for sure, but ...they know who you are. You will have 7 times a week police coming. [...] They will make sure that you will get destroyed and pay back what you got. So your hands are tied. [...] There are interests. [...] The one who has the most power will not let the other area to evolve. [...] They don't let you go forward. Not a chance, not a chance.*

As suggested by the above owner, the potential of venues was very much limited by the authorities, the lack of standardised processes and the confrontation venues had to face. As stated by the owner of Salut, only 4 out of more than 20 venues had a license to operate during fieldwork, and these were confronted by authorities; in addition to the competition they had to face by the unlicensed venues. Personal economic interests were also supported to play a major role, while any legal move against the municipality would only result to more problems.

#### Library bar - Type A/B Owner

*The municipality should be more relaxed. [...] You always find them in your way with their licenses and so on. [...] They are confronting us like we are some bad guys. "Noise and people!", eh what do you want? The city is full of bars, do you want this or not? Why did you allow them to open in the first place if you have this problem? They don't authorise licenses now, half of the venues in Saripolou are still waiting for their licenses. ...They need 2 years to license you? And what? Should I rent the venue for 2 years waiting for the urban planning authority to authorise a license? ...The police fine all the time. It's an ever-ending circle from which the municipality and the police are "fed" and we are paying. [...] Now all the venues have to install compressors/limiters to the speakers because "we are disturbing". [...] Why? Because Saripolou is out of control. Go and control it! Take 5 guys and go. If they talk to the venue owners they will understand. [...] There is a very bad tension regarding the municipality. The laws are outdated, nobody went into trouble to think if these things still apply today.*

#### Dolce club - Type A Manager

*I think that the most important thing is the lack of professionalism in all sectors. There are a lot of factors in order for a city to do well in entertainment. The municipality, the department of urban planning, the police which is the most important thorn we have, the people, the owners themselves, even the roads. [...] The other thing is the lack of communication and solidarity between the owners, there is not a common line. Uncontrollably, anyone opens a venue... competition becomes unfair and in essence a chaos is created along with a hole between everyone, just like what we have in Limassol right now.*

As evidenced in the above quotes and during more interviews with all producers participants, the situation regarding the entertainment market seemed to be out of control in the eyes of producers. Relationships within and between authorities and producers were abysmal, and lack of processes and consistency by authorities resulted in a saturated market consisting of a large number of unlicensed venues and a much smaller number of licensed ones; all of which suffered in differentiating their offerings in a market of trends that was created almost exclusively out of economic interest by individuals interested to profit by exploitation of the new trends in the entertainment market.

As stated by the above participants, licenses were taking two years to be processed by the CTO, and the municipality and police were criticised for purposely allowing unlicensed venues to operate in order to gain economic profit. The licensing authorities were also criticised for not having a sufficient amount of suitable employees to control

the industry by Mimosa owner, while laws were outdated and needed reviewing. In addition to the above, manager of Dolce club also pointed out that lack of communication between owners was also a great problem that had a negative effect on the competition and created further market saturation.

The above problematic relationships between authorities and venues had been a major point of discussion on websites and news media related to entertainment offerings throughout the recent years (Stylianou, 2014). Authorities were constantly criticised by licensed venues for their lack of control over the situation regarding unlicensed venues operating disrupting their business efforts, while any efforts of cooperation between licensed venues and authorities were discouraged by authorities due to personal interests, as evidenced by the above interview with owner of Salut bar in Saripolou and more informal conversations with two other venue owners in the area.

A summary of the all of the above findings discussed in the data analysis chapter follows, before moving forward to discussion and conclusion.

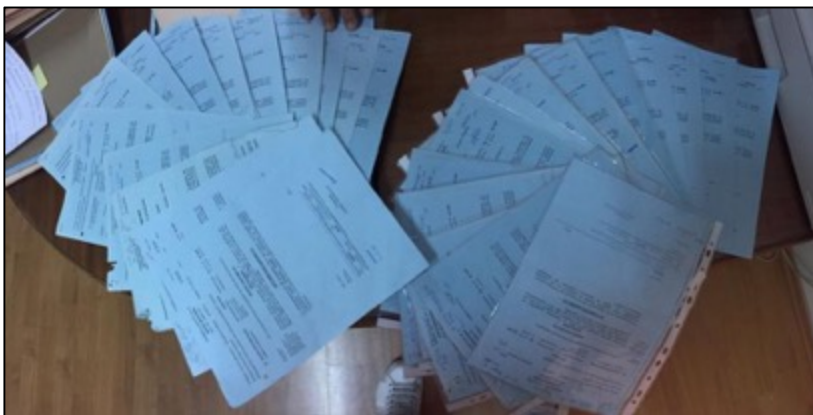


Figure 20 - A venue's conviction letters for 2013 (Stylianou, 2014)

#### 4.6 Summary

In the data analysis chapters that followed, data collected during the fieldwork was individually and comparatively analysed based upon the research objectives of the study, with the main goal of providing findings that can holistically answer the main research question of the study - *"in a night-time entertainment economy, what are the key issues in exchange relationships between entertainment venue producers and individual and collective consumers?"* - while taking into consideration the evaluation of the scholarly material utilised. The thorough analysis completed allowed to form a comprehensive in depth study and provide a thick description of behaviour found in the study environment (Geertz, 1973).

To summarise the findings of the above data analysis chapters, two types (A and B) of venues were evidenced to be operating in the study environment that greatly differed based on their entertainment production strategies. Type A venues, which offered chart music were suggested to follow economically driven strategies, while type B venue followed a more artistic approach by offering a variety of music events. The two distinctive strategies were also reflected in the prices of the venues, target markets, consumer control, segmentation and door policies, as well as in their associated clientele, which was directly connected with the groups that were identified by participants.

These groups were also evidenced to differ visually and being segmented into two types that reflected their venue consumption choices. Type A consumers were identified as one cohesive group entitled "High Class" by the participants, and particular characteristics of the group were associated with showing off, following trends, criticising, opulence, self-centrism, pretentiousness, closed-mindedness, and

uncritical consumption of chart music. Type B consumers on the other hand were identified being open-minded and more social with particular interests in music, arts, live events and culture. The identified groups of type B consumers included the Hippies, the Rockers, the Gays and the Artists and were also identified sharing common spaces. The common motives behind consumers' consumption of entertainment were also analysed and found to be strongly related to socialising, communication, and change of environment. All of the above groups were identified, named and characterised by participants. Although all of the consumer participants were able to identify and describe the above groups extensively and consistently, identified affiliation with specific groups was particularly missing.

Taking into consideration data derived from interviews with artists, producers and consumers, the exchange relationships between the three were analysed, and gaps were found related to offers, demand, and professional expectations and responsibilities. Issues related to production and consumption of night-time entertainment were also analysed and found to be strongly related with local authorities and a saturated market.

All of the above findings offer valuable original evidence and information that problematise a number of theories related to consumption and production of entertainment, as well as consumer theories included in the literature. Following is the discussion chapter that was completed in order to discuss the above findings and put them into perspective in relation to theories utilised, to critically examine and evaluate them; completing the fifth objective of the study.

## 5 Discussion

The key aim of the research was to analyse the exchange relationships between venues, artists and consumers in order to provide understanding on the relationships in their operating context. The study aimed to answer the question: *“in a night-time entertainment economy, what are the key issues in exchange relationships between entertainment venue producers and individual and collective consumers?”*. While the answers to the above research were expected to be strongly related to entertainment marketing and tribal marketing theories, it was surprising that some of the most important findings were also related to the field of urban geography and manage to partially fill a very large academic gap that exists between the topics of entertainment, consumer group, and urban geography.

Based on the above data analysis in combination with the study's main objectives, in this discussion chapter findings are critically examined and conclusions on what has been learnt are discussed. The results suggested that social and cultural differences have a great impact on the extent to which entertainment theories are applicable, while tribal marketing theories have been evidenced problematic.

To answer the main research question, key issues in the exchange relationships between entertainment producers and consumers are multiple and mainly associated with lack of communication between the multiple participants that are directly related to the production and consumption of night-time entertainment. Consumers were found to be extensively disappointed with the availability and variability of the current entertainment offerings – a problem which originates in problematic production strategies that don't take into consideration consumers' demands, nor take informed decisions based on market research. The lack of communication between consumers and producers was found to be the root of most problems identified during research. Consumers were found to demand entertainment offers that many times contradicted the ones available. Demand for less door policies and consumer control measures, less consumer segmentation, more music variability, higher ability of consumers to express themselves, and more different types of venues were the main points stressed by consumers. While consumer control through door policies was the main complaint of consumers towards club venues, it was unexpected to validate this through an interview with a manager who admitted the large extent to which consumers are shaped by such venues (70-75%).

What is surprising, is that most producers didn't show much knowledge of the above consumer demands during interviews. In addition, some of the problems related to market saturation, were not only related to uninformed strategies, but also to regulatory measures.

Producers were found to be extensively frustrated with the problematic system in which venues have to operate and the one-way relationship between venues and public bodies. Long waiting periods of up to two years for licensing led to the operation of a very large number of unlicensed venues that flooded the market and caused market saturation. In addition, the problematic strategies followed by the police, do not call for a shut down of these venues but rather prefer them to operate in order to profit through daily fines. Other than the health and safety issues that arise, licensed venues are not allowed to operate in a fair environment, but rather in an environment in which anyone can open a venue for a small amount of money in order to profit from the recent development in an area. The municipality was also accused by all producer participants, due to their refusal to help licensed venues operate in a fair environment for possible personal gains.

Other than the key issues that exist between consumers and producers, issues were also found to exist between artists and producers, mostly related to profit-driven venues of which goal is to profit through provision of music, heavily controlled and marketed by the venues themselves. Such strict control over the music was found to have a negative impact not only on the variability of available music in the market, but also on the relationships of musicians with producers. As an extension to the previously mentioned uninformed strategies followed by economically-driven venues, producers in such venues were accused of selecting their artists based on the amount of customers they are able to attract, obligating not just the artists, but also their staff, to market the venue and attract as many customers as possible.

In order to proceed with discussing the results in relation to the goals and objectives of the study, the findings are discussed in the light of the literature strands that were drawn upon during the review and outline the contribution of the thesis and were organised into the following sections:

**Spaces of consumption:** findings regarding the spaces of night-time entertainment consumption identified to exist in Limassol are discussed. Types of venues and offerings are all examined, and connections of findings with literature such as Chatterton and Hollands' (2003) are critically analysed.

**Consumer groups:** findings regarding consumer groups identified in the study environment are discussed in the light of the literatures utilised in the study such as Mafessoli's and Cova's theories. Implications such as group affiliation and membership are also examined within the confines of the study environment and its characteristics.

**Entertainment consumption:** findings regarding consumption patterns of consumers and their consumption environment are discussed in terms of their relationship to considered marketing theories.

**Production and exchange relationships:** findings regarding the exchange relationships within and between consumers, artists and venues are discussed under the lens of marketing theories considered in this study. Shared characteristics, incompatibilities and implications identified to exist between the three parties are examined along the lines of theories related to tribal marketing and the night-time environment.

**Environment:** findings regarding the topic of consumer de-marginalisation and its importance to consumers are further discussed, in addition to the effects of the external environment on tribal formations, as these were found to be directly related.

**Evaluation, examination and implications of theories:** tribal and entertainment theories are critically evaluated and examined in terms of their adaptability and applicability in an entertainment environment, within the confines of this study. Levels of involvements, membership, marginalisation of groups, and entertainment offerings as communicated through theories are all assessed based on the analysis of the collected data.

The night-time entertainment economy and marketing theories discussed in the literature review and their adaptability to the environment under investigation are discussed thoroughly through the critical and creative examination of the findings, alongside their meanings, within the confines of this study throughout all of the discussion chapter. This allows the completion of the fifth and final objective of the study: to evaluate and examine tribal and entertainment theories based on the environment under study.

While the data analysis chapter was completed following an emic approach, an etic approach to the discussion was followed, which allowed the critical analysis of collected data and theories.

## 5.1 Spaces of Consumption

### Identified Venues

In order to avoid presumptions and let data guide the findings, the terms type A and B were used to analyse these venues and were found to bear similarities with descriptions of mainstream and alternative venues as discussed by other academics and more specifically Chatterton and Hollands (2003).

Based on the collected data, events taking place in Type B venues such as Sousami included from serving food (including soups, traditional Cyprus kebab and Iranian food) ethnic live music events (such as Traditional Greek Rebetika, Indian and Asian Ethnic music), non-chart music selections (including Hip Hop, Electro-swing, Rock'n'Roll), and live performing arts such as spoken word. As discussed in the analysis chapters, the musical variation found in the study environment was limited, and variety of music could only be found in type B venues that were evidenced to promote heterogenous forms of entertainment consumption. Such venues were also identified to lack policies and regulations, and attract a number of different identified consumer groups - such as Gays, Artists, and Hippies – who shared the same space.

These results strongly relate to literature such as Chatterton and Hollands (2003, p. 207) who explain that alternative spaces blend a variety of uses such as drinking and eating, live music, socialising and performing arts and are much less driven by commercial styles and mainstream culture. Based on the authors alternative venues encompass out-of-place anti-aesthetic appearances that contrast the more fashionable mainstream venues and sometime combine arts, culture, performance and politics, while the atmosphere and clientele is vital to such venues (ibid.) and they get inspired by subcultural and minority groups and alternative music genres (Bennett, 2000). The bricolage design elements of many of the venues found in the study environment in combination with their multiple uses and attraction of multiple consumer groups render great compatibility between this study's type B venues and the academics' descriptions of alternative spaces.

On the other hand, type A venues were found to support the homogenous forms of music in addition to the promotion of opulence through strict door policies related to visual appearance. Such venues were found to offer inflexible chart music offerings and promote opulence through design elements such as mirror and gold, use of expensive VIP areas, security personnel and high prices. Only the type High Class consumers was identified to attend this type of venues.

These findings are once again strongly related to Chatterton and Hollands (2003, p. 85, 89) discussion on mainstream venues, who support that such venues are characterised by chart music and smart attire, commercial circuit drinking, pleasure-seeking and hedonistic behaviour, with tacky establishments encompassing 'chrome and mirror' and minimalistic styles; and. In addition, Swingewood's (1977) statements that mainstream nightlife is generally considered as an unsophisticated commercial mass culture of which sameness can be identified across a number of cultural styles such as music and fashion is also evidently suggested.

Chatterton and Hollands' (2003) reference to resistant modes of production was also evidenced in some of the artistically-driven, type B venues in Limassol that offer some more unconventional entertainment modes such as Sousami, Library, Sto Dromo and Ravens. Through the offering of live Jazz, Funk, Ethnic, Electro and Rock music these

venues seemed to resist offering conventional music that could be found in masses in Saripolou Square.

As Oakes and Warnaby suggest, “jazz... is a genre that is not strongly associated with formalised management practice, but has been more typically associated with spontaneity and freedom” distant “from musical genres that employed managerially authoritative conductors (Oakes, 2009). The idealized perception of the jazz musician evokes a bohemian lifestyle that rejects traditional, materialistic values in favour of the liberating pursuit of aesthetic experience (Bradshaw and Holbrook, 2007). These characteristics of jazz have implications for the extent to which the musical environment is and should be managed” (2011, p. 413).

Based on the findings of this study the above statement is empirically supported, as economically-driven venues with strict policies and predetermined entertainment offerings were found to engage with popular styles of music than could aid profits while ‘organically’ and loosely managed, spontaneous venues characterised by their ability to offer the sense of ‘freedom’ to consumers engage with genres of music such as Jazz, Funk, and Ethnic, in pursuit of breaking artistic boundaries and offering the element of surprise, as expressed by the owner of Sousami. Artists have also expressed their views on the way venues looked into using live music such as Jazz to attract consumers, and findings suggest that such economically driven management approaches in type A venues - which evidently favour “traditional, materialistic values” - frustrated artists who were required to act as promotional staff.

#### Lococentric and egocentric spaces

As discussed under the literature review chapter, according to Maffesoli (1996) and Malbon (1998), spaces of consumption can be distinguished as *egocentric* (where the individual is of upmost importance), *lococentric* (where the importance of the individual is secondary) or anything in between (Maffesoli, 1996, p. 138; Malbon, 1999).

Based on the findings of the study and consideration of arguments made by Chatterton and Holland’s and other academics regarding the different approaches to entertainment production in the night-time environment, data suggests that type A, economically-driven venues in the study - which as it is explained later have many commonalities to what are considered as *mainstream* spaces by other academics - were strongly similar to lococentric spaces; while type B, artistically-driven venues that lack control measures over consumers - and are considered as *alternative* spaces by other academics - were strongly similar to egocentric.

Strict door policies and dress codes by type A venues, management strategies that seek to profit, control and shape the consumers, passive participation of consumers in venues, and creation of offerings exclusively by producers who choose their artists and entertainment offerings based on competition, led this study to support that economically-driven entertainment spaces in the study environment are considered lococentric in terms of management processes, despite the evident self-centric activities type A consumers were observed to practice.

On the other hand, the more adaptive, flexible and spontaneous type B venues were evidenced to rely on the presence of their consumers and their participation in co-creating memorable offerings. Events co-created by producers and consumers such as frequent jam sessions, cooperation between producers and artists, and the value of consumers and artists to the producers, evidently demonstrate why type B, artistically-driven spaces are considered egocentric in this study, despite the lack of self-centric activities observed to be practiced in such venues.

At this point, this study would like to argue that based on the evidence and findings, and within the confines of the study environment, lococentric spaces in which the

importance of the individual is secondary, evidently support the need of consumers to attract attention through self-centric activities such as criticism and be less social; while egocentric spaces in which the individual is of utmost importance support the need of individuals to socialise, and be part of the ephemeral venue community in which self-centric activities such as criticism cannot be evidenced.

This finding derived inductively from the data was very surprising as the exploration of the consumers' activities in relation to their environment was not a primary goal of this study; but nonetheless an original contribution previously unsupported by any empirical evidence was made. The empirical evidence provided that explain how lococentric and egocentric spaces are directly related to egocentric and lococentric activities is arguably an unexpected and important finding that relates and contributes to the topics of urban geography and entertainment nightscapes. In regards to tribal marketing, this finding is strongly connected to empirical evidence that suggest the rise of individuality and the value of being together but not the same – findings that contradict Maffesoli's work titled 'The Time of the Tribes: The Decline of Individualism in Mass Society' - discussed in the following chapter, 5.2.

### **Cultural differences**

Limassol was evidenced to be a less corporate infiltrated city where every one of the venues operating is independent and owned by locally based entrepreneurs; evidently proving that differences in ownerships exist between entertainment environments based on location and relation to cultures, and that de-nationalisation, de-localisation and concentration of ownership are not needed for a homogenous, "mainstream" form of entertainment culture to exist and take over. While Chatterton and Hollands (2003) and Hannigan (1998) strongly argue that there is growing "shift in ownership from national entities and more locally grounded collections of self-made entrepreneurs towards a small number of global corporate entities" and the "de-nationalisation and de-localisation of entertainment" (Chatterton and Hollands, 2003, p. 24), their argument can not be supported by this study.

While Chatterton and Hollands (2003, p. 111,112) also suggest that mainstream night-time entertainment is defined by, happy hours, cheap drinks, heavy drinking and the possibility of violence, vandalism and permissive sexual encounter, this study identified that this is not the case in the study environment of Limassol and argues that the cultural differentiations between Northern and Southern European countries and their attitude towards alcohol, low tolerance of binge drinking (Chatterton and Hollands, 2003, p. 51) and therefore violence associated with drunkenness play a major in the applicability of such statements, strongly verifying that cultural differences do have a great impact on the production of different forms of night-time entertainment.

Cultural differences related to the approach to alcohol consumption could also be supported by the lack of pub-crawl equivalent activities in the study environment of Limassol. While night-time entertainment consumers could be observed visiting multiple venues during a night out due to the newly reconstructed urban environment of the Old Town and the large number of venues operating in the same small geographical area, these multiple visits took place as part of an attempt to socialise and engage with different cultural activities and events such as live bands, DJs and others. Binge drinking activities equivalent to the ones found in the U.K. were not found to exist in the entertainment environment of this study.

## **5.2 Consumer groups**

In this part of the conclusion possible existence of consumer groups (as defined by tribal theories) in the study environment is discussed, alongside implications discussed in the analysis chapter such as group affiliation and membership. The relationship



between group affiliation and consumption of entertainment venues is examined within the confines of the study environment and its characteristics.

### Identification of consumer groups

Based on the findings it was strongly evidenced that identification of consumer groups and their members strongly relied upon the visual appearance of the consumers, their behaviour, interests and consumption of venues; identifiers that are compatible with tribal definitions that encompass the importance of collective consumption, shared passions and rituals but have never been empirically verified in an entertainment environment. Tribal, subcultural and other consumer group studies may be well benefitted by this finding as identification of modern consumer groups in a night-time entertainment environment has not been theorised before and allows the exploration of group formations in an entertainment urban environment.

The importance of venue consumption to the identification of consumer groups demonstrates the strong links that exist between consumer groups and entertainment venues that act as anchoring spaces. Such findings were extensively consistent and shared between consumers, artists and producers, who were able to describe the characteristics of consumers regarding their social status, behaviour, passions, interests and visual appearance based on their selection of venues alone.

In addition to the above, identification of consumer groups was also strongly evidenced to be relying upon the existence of venues that support the identified characteristics of such groups through provision of entertainment and offers. The identified consumer groups Hippies, Gays, Rockers, Artists were suggested to be closely affiliated with venues that followed artistically-driven approaches to offerings that include a wide variety of music styles and cultural events, lack consumer control policies, have close relationships with local musicians, support the development of heterogeneous consumers, and co-create offerings. The identified High Class consumer group was identified to be closely affiliated with venues that followed profit-driven approaches to offerings that celebrated homogeneity, opulence and social status, had strict consumer control policies and offered inflexible predefined music offers.

Consequently, characteristics of identified consumer groups were evidently and extensively suggested to be reflected in the approach to entertainment offerings followed by their venues of choice.

Cova et al. (2007) and Cova and White's (2010) types of consumer communities (tribal partners, opponents, and competitors) were not suggested to exist in the night-time entertainment environment within the confines of this study, rendering the adaptability of current tribal theories to the night-time entertainment environment even more problematic, as they are largely related to the exchange relationships between groups and brands, which were not evidenced to exist in the study environment.

### Identified consumer groups

The two groups of Type A and type B consumers originally used in the research were evidenced to be segmented into smaller groups of consumers based on the findings derived from interview data and the perceptions of participants. The type B group of consumers - which is identified by this study as the group which attends venues offering non-chart forms of music such as Ethnic, Jazz, and Rock - was identified as a large collection of smaller consumer groups (*Hippies, Gays, Rockers, Artists*) that shared similar characteristics related to venue attendance, casual appearance and interest in music; while on the other end, the type A group of consumers was evidenced to be composed by a single identified consumer group named *High Class*, evidently proving how control measures used by type A venues shape consumers and promote homogeneity. This also suggests how type B venues support the formation of

possible tribes through the nurturing of themes such as “desire and sexuality, transgression, heterogeneity, pluralism, and hybridity” that play central role in the construction of these micro-groups, which “generate bonds rooted in experiential sentiments and passions... which are themselves reinforced by collective rituals, customs, and lifestyles” (Gardiner, 2014, p. 536). The relationship between alternative venues and their support for development of alternative identities and lifestyles as stated by Chatterton and Hollands (2003) is evidently supported in the case of artistically-driven, type B venues.

Lack of door policies, dress codes and variability of music offerings in type B venues were evidenced to help in the creation of spaces where consumers were able to socialise without the need to meet specific requirements. This was suggested in the interviews with participants who extensively supported how Sousami venue offered them freedom of expression, and how lack of dress codes and criticism allowed consumers to attend without worrying about their clothes or sexualities attracting negative attention.

As demonstrated by interviews and the lack of erotic activity between individuals of the same gender (ex. kissing, touching, dancing) outside the gay-friendly bar and anchoring space Sousami, Chatterton and Hollands’ Invisible gays theory is also supported to be solid, but supported marginalisation of minority groups doesn’t seem to apply in the case of the study environment; as gay consumers were identified to not restrict themselves by attending only gay-friendly venues, but select their consumption choices based on their personal preferences as every other consumer participant. This finding allows this study to further support its statements regarding the incompatibility of tribal theories with an entertainment environment in which consumers value their individuality and lack of membership to specific groups, in reference to Cova’s (2007) legitimate consumption theory, which states that products need to be consumed and rejected based on level of involvement in a group.

No residual youth or marginalised and/or socially excluded spaces were evidenced to exist in Limassol and therefore this study supports that cultural and environmental/spatial differences affect the night-time entertainment economy regarding offerings, marginalisation of consumer groups, and spatial segregation.

### **Group membership**

During the start of the research, it was expected that a number of clear-cut consumer groups would be identified by consumers who would also suggest that they are members of a specific groups of customers attending specific venues, who like specific types of people and dislike others. Surprisingly, such expectations were wrong and quickly dismissed.

While the findings of this study extensively suggest that consumers could identify possible consumer groups, acknowledged membership to one was lacking. This lack of membership acknowledgement and value of individuality supported by all interviews with consumer participants despite their exclusive relation with specific venues, is one of the most important findings of the study as no other known study has ever questioned the existence of consumer groups on an individual level. Differences and similarities between consumers were evidenced to be valued equally, and in cases, identification of consumer groups was also reluctantly completed by some of the participants.

One of the most surprising moments during the research was when participants explained that their membership to a specific group was one which was bestowed upon them due to their venue choices and the door policies and dress codes that they have to follow. Their reluctance to belong to a specific group was also accommodated by

disappointment, due to the inflexibility of the venues they like to attend.

Although the above statement could be criticised due to the etic approach of interview analysis, the participants' entertainment choices and evidence of critical consumption through statements of preferences and demonstrations of resilience - as demonstrated in the refusal to attend specific venues - reflect and support the participants' statements.

Based on Maffesoli (1996), postmodern tribes are micro groups and lifestyle cultures, which are created around shared passions, values, and emotions, and are supported by collective self-expressions and rituals in which members of a group participate. While the findings evidently suggest that the identified groups of consumers were created around shared passions supported by collective rituals; shared emotions and collective self-expression were only occasionally evidenced within a small number of data. The inability of the participants to acknowledge membership raised serious questions and doubts regarding the application of the term tribes as introduced by Maffesoli and Cova in order to describe the identified consumer groups within the confines of this study. Hinkle and Brown's (1990) argument that consumers are not only defined by what they are in relation to others but also by what they are not is extensively evident in the findings of this study. In relation to the above, data that supports the different levels of involvement in tribes as theorised by Cova (2007) is extensively lacking.

Findings of the study evidence how exclusive affiliation with a specific type of venue over a period of time allowed consumers to be identified as members of specific consumer groups and were also bestowed a specific set of characteristics that relate to personality, consumption and lifestyle attributes. In addition to the above, consumers within the studied entertainment environment were not evidenced to adapt their personalities, interests and values based on their venues choices (social conditions) but, on the contrary, adapted their venues choices based on their personalities, interests and values instead. Based on the above findings the use of tribal theories to analyse the specific groups in the study environment is problematic, as Maffesoli's support of ephemeral membership that exists only during the practicing of rituals, and the use of different personas based upon different social conditions are evidently contradicted by the findings

Identified consumer group High Class was extensively perceived as a group whose members rely upon the use of conspicuous consumption and pretentious identities during rituals, evidently proving how the process of salience can have an impact on night-time entertainment consumers. On the other hand, type B consumer groups were extensively identified as groups whose members don't have the need to pretend during their consumption of night-time entertainment, but are free to express their individualities, differences as well as similarities during their consumption processes. The above findings in combination with the participants' avoidance of specific group membership and value of differences, suggest that the process of salience (Stryker and Serpe's, 1994) that supports how individuals act out identities based on their group membership, was not evident in the data of the study and further research in order to understand its adaptability to the night-time entertainment environment is needed.

Based on all of the above findings, this study suggests that the use of the term tribes in order to categorise communities found within the urban entertainment environment needs to be avoided, as characteristics of the identified communities are largely incompatible with the theorems of tribal marketing. Moreover, the fact that tribal literature does not define what a tribe looks like, their application in the study environment is further problematic.

Maffesoli's work that supports the rise of the tribes and the fall of individuality is

empirically and extensively opposed by this study's data which consistently support the rise of individuality between consumers in a geographically segmented night-time environment. While this finding derived from data exclusively collected in the study location, it could arguably be carefully taken into consideration by professionals and academics related to the topics of consumption and urban geography to which it contributes.

### Consumer Group adaptability

As discussed earlier, the study supports how the lack of variety regarding entertainment offers is reflected in the number of identified consumer groups. Based on the findings, the study also argues that consumer group formations as found in the night-time entertainment environment of the study environment rely on the offering of venues in order to support their existence, as discussed by tribal theorists Maffesoli and Cova. Participants explicitly stated that the number of identified consumer groups is directly related to the availability of venues; and due to the lack of variable venue offerings, the number of identified consumer groups is limited.

The following diagram was created in order to visualise how consumer group formations in the night-time entertainment environment adapt and reform based on available offerings:

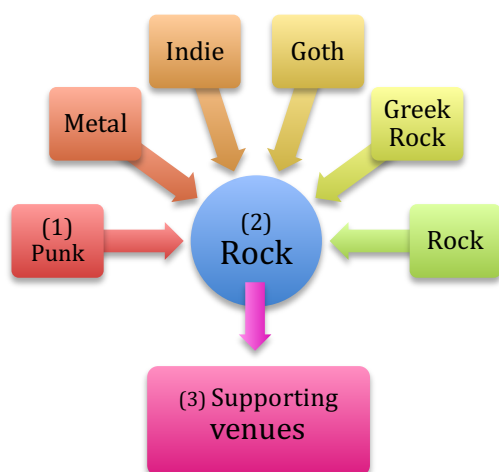


Figure 21 - Consumers' (1) adaptability to available offerings (2) by venues (3)

In the above diagram possible consumer groups interested in specialised types entertainment related to music such as Punk, Metal, Indie, Goth, Greek Rock and Rock are visualised adopting consumption of general Rock entertainment which is the only offering available in the environment by the two venues Tepee and Ravens and related to the specialised music of preference. This example derived from interview data and P.O. entries in which consumers have been observed and evidenced adapting to available offerings.

Based on the above, the study argues that consumer groups and possible tribal formations found in the night-time entertainment environment not only rely their existence, but also react, reform, adapt and consume venues based on the available offerings. Smaller sub-groups characterised by consumption of more specialised entertainment such as Punk, Metal, Indie and Goth music were identified as Rockers and/or Metalheads due to their choices of venues that were limited to three generic bars that play a variety of Rock and Metal related music and are identified as Rock bars by consumers. Therefore, this study supports that consumer groups and evidently individual consumers found in the night-time entertainment environment adapt and

reform based on their environment; stressing the links that exist between formation of identifiable consumer groups and their social and cultural environment.

### 5.3 Entertainment consumption

In this part of the discussion, consumption patterns of consumers evidenced to exist in the study environment are discussed in terms of their relationship to literature. The study environment, in which entertainment venues operate in, is also an important part during this discussion in which culture plays a major role.

Based on the findings, the two types of consumer groups extensively shared the same basic motives during their consumption of entertainment venues: socialising and escapism. Between the two groups though, large differences were found to exist regarding the motives that were not shared between them. Consumers attending type B venues were extensively and consistently supported by data to be interested in artistic events offered by their venues of choice as also supported by Chatterton and Hollands (2003) during their descriptions of alternative consumers.

On the other hand, secondary motives evidenced to exist within the type A consumer group were greatly related to showing off and criticising, collective rituals that were greatly supported and reinforced by consumption of products and services of high symbolic value provided by their venues of choice, evidently demonstrating the great possible connections between the findings and tribal theories that explain how organisations should support the shared passions and emotions of the customers through provision of space and co-creation of value (Cova, 1997b, Cova and White, 2010). On the other hand, the above finding is subject to interpretation, as the activities of consumers in type A venues were extensively suggested to be shaped, guided, and controlled by the producers; and therefore no safe suggestions can be made.

As stated by Aubert-Gamet and Cova (1999) venues were greatly evident to act as anchoring places for these groups of consumers; places which act as temporary homes where individuals can meet, communicate, share and collectively perform rituals through which they signal their existence, which is evidently received and identified by others (Maffesoli, 1996; Cova and Cova, 2002).

The importance of such spaces has been discussed by Malbon (1998, 1999) stating how clubs play an important role in the development of identities and emotional communities. Findings contradict the last part of this statement related to emotional communities within the confines of this study's environment. The high rejection of group affiliation by all participants and the lack of evidence regarding emotional attachment with other consumers and venues suggest that such theories could arguably be more suitable when studying more rigid subcultures such as Thornton's (1995).

While Malbon's suggestion that the self is superseded in these club spaces during performance of collective rituals, this was evident to take place only occasionally during live music events in which consumers paid particular attention to the music. On the contrary, the study's findings evidence that an individual's identity and independence is an integral part of the experience, during which rituals such as showing off and criticising - as performed by consumers in type A clubs - rely on. Findings evidently suggest that while consumers may feel strongly affiliated with specific spaces, such as Sousami, the consumers still value their identities and independence during rituals performed based on their motives. Based on this study's findings, such suggestion of self-displacement was limited and not frequently or consciously considered by participants. For the above reasons, what Maffesoli (1996) refers as creation of ephemeral tribes was not supported within the confines of the study environment, while

Malbon's (1998) suggestion how the clubbing experience acts as a way for individuals to temporarily escape reality is evidently suggested.

Chatterton and Hollands (2001, 2003) also report that alcohol and drugs also play key roles in young people's nightlife. Based on the findings and the vast differences regarding alcohol consumption between North and South cultures discussed, this study argues that alcohol and drugs are not key influences in the study environment of Limassol, evidently further supporting the authors' statements regarding cultural differences.

### **Symbolic consumption and Cultural capital**

During analysis of the data, it became apparent that symbolic consumption was an important part of entertainment consumption. Type A consumers, who were related to venues in which opulence had a central role in the consumption of entertainment, were extensively evidenced to use symbolic consumption through clothes and visual appearance as a mean to access these venues. Symbolic consumption of expensive drinks and VIP areas were also extensively evidenced to be used by consumers in such venues in order to differentiate themselves from the mass. In addition, identified type B consumer groups were also found to be identified upon the use of symbolic consumption of music, visual appearances, lifestyles and venues. In the case of the Rockers were evidenced to use their visual appearance as a mean to communicate their membership and collectively consume music in a shared environment during Heavy Metal events. Symbolic consumption was also evidenced to be used by individuals in order to demonstrate their differences in venues such as Sousami, in which individuality and personality are highly valued. Visual appearance and consumption of products and services are an important part during consumption of entertainment, and therefore findings suggest that Van Gorp's (2005) discussion on how consumption has both a self-defining and a self-expressive function through which individuals create a unique personality meant for public consumption are evidently supported. According to Hebdige (1975, 1979), Thornton (1995), and Schouten and McAlexander (1995) consumers symbolically consume as a way to express their existence, shared values and identities through consumption, not only of products, but of ideas, philosophies, visual appearance and music.

According to Belk (1988), through collective consumption practices, individuals can communicate their membership to a specific social group and express their group's identity and values. In this way, the existence of the group itself strengthens and so does the relationship of the member with the group (Clarke et al, 1975). While this study evidently accepts that the above consumption attributes are indeed visible in the study environment as participants acknowledged symbols such as visual appearance as identifiers, the relationship of these consumption attributes to group membership and group identity can not be supported, as membership to and affiliation with specific consumer groups are avoided by consumers. Deliberate consumption of products in order to demonstrate group membership was only observed in cases of conspicuous consumption - where individuals were perceived to consume specific products and act in certain ways in order to demonstrate status and superiority - rather than to deliberately demonstrate group membership, identity and values. Although oxymoron, in cases, participants emphatically stated that visual appearance has no connection to their personal values and group membership, despite being acknowledged as an identifier of consumer groups.

## 5.4 Production and Exchange relationships

### Profit-driven venues

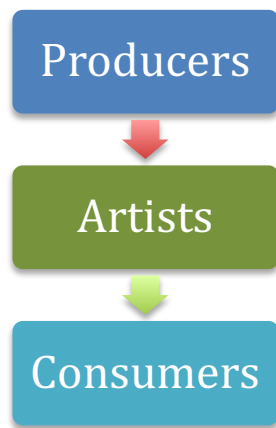
In this part of the research the exchange relationships within and between consumers, artists and venues are discussed under the lens of marketing theories considered in this study. Shared characteristics, incompatibilities and implications evidenced to exist between the three parties are examined along the lines of theories related to tribal marketing and the night-time environment.

Based on the findings it is strongly supported that within the confines of this study venues follow approaches to entertainment offers that vastly differ.

On the one hand, type A venues, including bars and nightclubs, were strongly evidenced to follow profit-driven approaches to entertainment production. These approaches included strategies aimed towards the economic prosperity of the venue through decision making processes in which competition and numbers of customers were considered as vital. These findings are strongly related to Chatterton and Hollands' (2003, p. 85) statements that consider mainstream venues to have a profit-oriented provision due to the commercial viability of mainstream entertainment.

Within the study environment, type A venues were evidenced to offer inflexible, predefined music offerings and services purely based on profit-driven objectives. Door policies and other strategies including space segmentation, minimum charges and other informal policies were used as control mechanisms in order to regulate the type of clientele attracted to the venues, and also shape consumers interested in the venue based on their own selected characteristics successfully, evidencing how venues can strongly affect formations of consumer groups. Malbon's statement that "another possibility... is of clubs thriving upon the *differences* present within the club space" (1998, p. 273) was only supported in type B venue Sousami, and when applied on segmentation strategies followed by club venues in order to differentiate the higher spending customers from the mass. In addition consumers were not identified to value such segmentation strategies used by type A venues at any part of the research, despite their observed self-centric activities.

Type A venues were extensively and consistently evidenced to shape consumers through choice of entertainment provided through the use of artists, policies and regulations. Consumers' and artists' opinions were not identified being transmitted towards producers resulting in the needs of the consumers not being met, lack of variable offerings, and one-way relationships between economically-driven producers, artists and consumers. The study supports that profit-driven approaches to entertainment production exclusively followed by clubs disregard the significance of value co-creation and therefore actively affect and reform the organic formation of consumer groups. Therefore, the findings of this study regarding type A venues are clearly in agreement with Chatterton and Hollands' (2003, p. 95) statements that mainstream modes of entertainment production are producer led regarding the relationships that exist "between those who profit (owners), labour (bar staff, artists) and consumer (customers)". Chatterton and Hollands' statements that "mainstream gentrified nightlife spaces are 'products' in which people are merely (stratified) consumers" (2003, p. 108) and "many groups in the gentrified mainstream, then, value style over content, social posturing over social contact" (2003, p. 118) are in total agreement with this study's findings regarding economically-driven, type A venues. The following diagram visualises the current exchange relationships and production process between the three parties found in type A venues based on the findings of this study.



**Figure 22 - Type A exchange relationship and creation of offerings**

As visualised in the above diagram the exchange relationship and creation of value evidenced in economically-driven venues is driven by producers who don't engage with artists and consumers in order to create their offerings. The relationship is exclusively driven by producers who evidently shape the current entertainment offerings through careful control of hired artists and policies to shape consumers.

In addition to the above, Maffesoli's (1996) support of "postmodern sociality" which is characterised by the fall of political institutional power over people and the rise of communities created by people themselves that signify the decline of individualism is evidently not adaptable to the study entertainment environment, due to the high control of type A venues over consumers (power), the reliance of identified consumer groups upon venues (social institutions), the important effect of authorities on venues (power), lack of group membership acknowledgment, and importance of individualism by consumers. Maffesoli's (1996) *pouvoir* was suggested by data to have an important role in the production and consumption of entertainment in type A economically-driven spaces, of which power suppresses that of *puissance* of which importance was supported to be higher in type B, artistically driven spaces. In addition, Stahl's (2003) criticism on the work of subcultural studies that pay inadequate attention to the spaces in which cultural practices (rituals) are realised is evidently supported in the environment of night-time entertainment.

Similarly, Askegaard and Linnet's (2011) criticisms on Maffesoli's work regarding the lack of acknowledgement of the important effects of institutional power over consumption are extensively supported by this study's findings. Consequently, increased attention to the social and cultural context that condition practices of consumption as suggested by the authors is evidently advised and required in the study of entertainment consumption and tribal formations.

### **Artistically-driven venues**

On the other hand, type B venues were greatly found to follow a much more artistically-driven approach to offerings, through which a wide variety of music and performing events are made available; findings that strongly support Chatterton and Holland's (2003, p. 207) arguments that consider alternative spaces as much less driven by commercial style and mainstream culture and blend a variety of uses such as drinking and eating, live music, socialising and performing arts. Bennett's (2000) arguments regarding how alternative spaces get inspired by subcultural and minority groups and alternative music genres such as Hip Hop are also greatly supported by the findings of this study, in which type B venues were greatly found to attract a variety of consumer groups as identified by the participants and offer a wide variety of non-chart music events including Hip-Hop, Ethnic, Jazz, Electro-swing, Rock, Metal, Soul, Latin and others.



It is also important to note that ownership of venues does not differ based on venue type as every venue is owned by individuals. The fact that no conglomerates operate within the entertainment environment of the study offers new information regarding how production approaches are heavily based on the type of venue rather than type of ownership.

Kotler (1997) discusses the orientations different organisations could take in order to succeed in their corresponding environments. According to Kotler, for-profit organisations should attempt a *market oriented* approach which looks into the needs, wants and demands of the customers in order to produce and deliver products that can make a profit. A *sales oriented* approach - which based on the findings seems to better describe the majority of entertainment production processes that currently take place in Limassol by type A venues- offers products that are believed to be what the consumers want and like without relevant research. On the other hand, the *product oriented* approach aims to offer customers a superior product without relevant research on their needs - an approach which based on the findings type B venues are evidenced to greatly follow.

According to Fraser et al. "an arts organisation might be considered to operate with a societal aim, not just determining the needs and wants of target markets but to adapt the organisation to delivering satisfactions that 'enhance the consumer's or society's well being'" (Fraser, et al., 2004, p. 194). Fraser et al. (2004), among other scholars, also argues that while "the marketing concept espouses the importance of understanding the needs and wants of the customer... in the arts environment... the product is regarded as the brainchild of the producer, who through a belief in its intrinsic value seeks ways of bringing to an appreciative audience" (Fraser, et al., 2004, p. 195).

Such approaches are evidently being chosen and followed by type B venues found in the study environment. The similarities of the production processes of type B Sousami venue with Fraser's discussion, in combination with its great popularity among, and good relationships with producers, multiple consumer groups and artists, guide this study to evidently raise an important argument and support that a product oriented approach to offerings, as described by Kotler (1997), in combination with the societal aim described by Fraser, et al. (2004, p. 194) can be an important factor in the development of offerings that support consumer group formations within the night-time entertainment environment.

The importance of alternative venues as discussed by Buckland, (2002) Hindle, (1994), Mason and Palmer (1996), Mutchler, (2000) and Taylor (2001) is also highlighted in the study. Support of minority groups such as the gay consumers was evidenced to take place in gay-friendly venue Sousami, which, through de-marginalisation, allowed gay consumers to express their alternative sexualities in a safe and welcoming space shared by a wide variety of individuals including gay, straight, Artists and Hippies. According to the findings, such freedom offered gay consumers a great sense of acceptance and a space where fear of exclusion and violence does not exist. These spaces were also characterised as open-minded due to their clientele, lack of policies and fluid offerings and atmosphere provided. These findings strongly support discussions by Berman (1986), Chatterton and Hollands, (2003), Maffesoli, (1996) and Shields (1991) that more freedom and less boundaries from prevailing values allow the development of neo-tribal forms of identification and lifestyle.

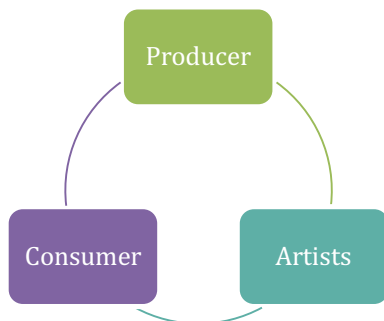
In addition, this type of venues supports Bennett's (2000) and Chatterton and Hollands' (2003) discussions on alternative venues and how these "form the basis of more localised nightlife production-consumption clusters" (ibid, p. 204) and meet the needs of youth groups related to clothing and music. As discussed earlier, a wide variety of consumer groups were being attracted and shared by type B venues, in contrast to

type A in which only a single consumer group was identified, which was suggested being controlled and shaped by the venues' control mechanisms.

Based on the findings, venues that follow a fluid, artistically driven approach to entertainment offerings seem to have much stronger relationships and emotional affiliation with a wide variety of consumers, with which ideologies regarding entertainment and lifestyles were evidenced to be shared; suggesting how lack of boundaries and control measures by venues allow the development of not only organic consumer group formations but also the organic shaping of venues that meet the ever-changing demands of consumers in the night-time entertainment economy. Personality and values as discussed by tribal theories were suggested to be shared between consumers, artists and producers/venues within this type of spaces; spaces that were collectively run by consumers, artists and producers co-creating linking, affective and cultural values, and forming a large social community unified by shared passions, as discussed by Avidsson (2006), Cova (1997b), Cova and White, (2010), Bagozzi and Dholakia (2006).

In addition, Chatterton and Hollands' (2003) discussions regarding how alternative venues are more open-minded, allow cultural creativity and active production, are closely related to a wide range of arts forms, aspire more democratic and inclusive public spaces and the development of a closer link between consumers and producers are strongly supported by the findings related to the production processes of artistically-driven type B venues.

The following diagram visualises the current exchange relationships and production process between the artistically-driven producers/venues, artists and consumers found in the night-time entertainment environment based on the findings of this study.



**Figure 23 - Type B exchange relationship and creation of offerings**

As visualised above, the exchange relationship found in artistically-driven venues relied upon the strong interconnections between producers, consumers and artists, who were evidenced to be co-creating offerings through a number of process such as active participation in live events and creation of events through cooperation. Optimally, the above exchange relationship is characterised by the lack of boundaries between producers, artists and consumers and the constant exchange of ideas between them. Due to this constant exchange of information and support in a shared space the above diagram differs from the well-known bottom up approaches to production such as pyramids by encompassing consumer feedback, and therefore is suggested to be used by producers who wish to create strong connections with their consumers and artists, and by future studies that wish to analyse spaces and processes in which producers, artists and consumers are closely involved.

## 5.5 Environment

As previously stated, this study engages in the analysis of the night-time entertainment environment of Limassol. Based on the data analysis of the study, the topic of de-marginalisation and its importance to consumers has been considered to be one of the most important findings of this study and is further discussed in the following paragraphs. In addition, the effects of the external environment on tribal formations are also discussed, as these were found closely related.

### De-marginalisation

Based on the findings of the study, de-marginalisation of consumers was suggested to be an important factor during the consumption of night-time entertainment due to the consumers' high appreciation of individuality, differences and similarities. This finding is critical and an extension to the previously discussed findings related to the increased importance of individuality to consumers and their need to socialise in non-segmented entertainment spaces. Associated with the topics of night-time entertainment consumption, this was another surprising finding that also contributes to the topic of urban geography which was of secondary importance to the study; but nonetheless one of the most important ones made as it enables the study to answer its research question and provide information regarding the exchange relationships between consumers, artists and producers.

As discussed by Aitkenhead and Sheffield, (2001) Simpson (1999) and Hetherington (1996), although prejudice and stigmatisation continue to exist, homosexual cultures have increasingly become more accepted and an important part of *urban cosmopolitanism* (Chatterton and Hollands, 2003, p. 166). Such arguments were evidenced to be accurate in the study environment where de-marginalisation of smaller consumer groups has been supported to be of great importance to all types of consumers, evidenced in (a) their rejection of space segmentation within urban and venue spaces, (b) value of similarities and differences between all types of consumers, and (c) criticism of venue policies and control measures. This is regarded as a very important finding as no previous studies have been known to empirically theorise the effects of de-marginalisation on the entertainment environment and the possible positive effects on the experience of the consumers who now evidently value their differences and sharing of space.

As it is evident in the data, sharing of space by multiple identified groups (most apparently observed in Sousami) is perceived by consumers as a way to explore new types of music and feel accepted in the case of the Gay community by heterosexual groups. Sousami was evidenced to act as an anchoring space for the identified Gay group of consumers and be of great importance to the group due to the great sharing of space by multiple groups of consumers that were linked by their differences to the conventional entertainment culture; as discussed by Muggleton (2000) and Hetherington (1997) that suggest how such venues are frequently home to individuals who challenge the prevailing cultural values and seek to explore new meanings through expression of identity, tolerance, diversity and acceptance, free from fashion and social protocols. Chatterton and Hollands' (2003, p. 89) statements that "urban youth nightlife consumption cultures, then, remain segmented around a dominant commercial mainstream, with its various subdivisions, and diminishing opportunities for alternative and residual experiences" are evidently supported.

The lack of venue variability, in combination with the recent radical changes that took place in Limassol, render the study environment and the phenomenon of Sousami invaluable, as it perfectly represents Muggleton's (2000) and Hetherington's (1997) discussions regarding venues that challenge the prevailing culture, manages to co-create offerings through strong interrelationships with consumers and artists, while also offering a space which is shared by artists and all of the identified consumer groups that are not related to the prevailing entertainment offers, able to de-marginalise

consumers in a place that could arguably be considered marginalised in its own right.

Negative attitudes of heterosexual customers towards the gay culture and their avoidance of visiting gay friendly spaces were also partially evidenced in the study environment. Based on the findings it is suggested that many individuals get attracted to such spaces due to their association with certain lifestyles, while others may avoid them due to their own sense of self-awareness by making judgments that such places do not contain individuals similar to them; supporting discussions made by Bourdieu (1984) and Chatterton and Hollands (2003).

### Authorities

During research, the relationship between the authorities - including the CTO, police and the municipality - and venues was extensively stressed by all producers who explained how the current system does not allow for the development of a healthy night-time entertainment environment. Daily fines, long waiting hours, and operations of unlicensed venues that are not shut down by the police for profit purposes through fines are some of the most important problems that cause the market to saturate and develop unhealthy competition.

Cohen's (1997) and Harvey's (2000) conclusions on the growing support of public bodies and regulatory changes to help with the development of cultural, night-time and entertainment facilities could not be evidenced in this study's environment. While support from public parties may be true in the locations where these studies focus on, this study argues that their conclusions are highly sensitive to cultural and environmental differences and contradict those of this study where the relationship between public bodies and venues seem to be characterised as hostile, ill, and harmful; in which personal interests and connections had a significant role and affected the provision and production of entertainment.

Chatterton and Hollands (2003) point out the level to which consumers are excluded from such dialogues related to regulations and governance and how regulating bodies such as the police and local authorities have little to no understanding of social groups, styles, identities and divisions. Based on the findings, it is extensively evidenced that police and authorities exclude not just consumers but also professionals from any dialogues regarding the nightlife economy, guaranteeing them complete control over it.

Analogous organised lobbying and advocacy groups and associations related to night-clubs and bars that can support nightlife economic developments such as the Portman Group, the Association of Licensed Multiple Retailers, the Licensed Victuallers' Associations and the British Beer and Pub Association in the U.K. are limited to a single association in Cyprus called OSIKA, a group of entertainment venue owners organised to support the development of the entertainment environment through representation. Such groups can offer a powerful voice to the independent venues when they need support and can drive the nightlife economic development forward, and consequently supporting the possible development of variable consumer groups. Therefore, this study argues that the external macro-environment within which entertainment venues operate plays a significant role in the development of tribal formations, a topic not considered by Maffesoli (1996) and Cova (1997). Chatterton and Hollands' suggestion that (2003, p. 241) "...there is a need for the local state to play a stronger role in the development of the night-time economy, especially to strike a balance between commercial and local need and all users of the city, whoever they may be" is evidently and greatly supported.

This was another finding that contributes to a topic different to the primary, related to the topic of public policy making. Introduced by the participants themselves, this contribution was made possible due to the use of flexible qualitative methods and inductive thematic analysis.

## 5.6 Evaluation, examination and implications of theories

In this final part of the discussion, tribal and entertainment theories are critically evaluated and examined in terms of their adaptability and applicability in an entertainment environment, within the confines of this study. Levels of involvements, membership, marginalisation of groups, and entertainment offerings as communicated through theories are all assessed based on the analysis of the collected data.

While the findings evidently suggest that the identified groups of consumers are created around shared passions supported by collective rituals, an individual's value of identity and independence was evidenced to be an integral part of the experience, during which the individual was as important as the collection of attracted consumers. This original finding contributes to the field of collective consumption which impacts on multiple areas. Due to lack of evidence regarding shared emotions and collective self-expression within entertainment spaces in combination with the consumers' self-awareness and inability to acknowledge membership to specific consumer groups, this study problematises the use of tribal terminologies in order to describe the identified group formations found in the study environment.

In addition, identification of consumer groups was also strongly supported to be relying upon the existence of venues that support the identified characteristics of such groups through provision of entertainment and offers. Consumer groups and individuals were also evidenced to react, reform, adapt and consume venues based on available offerings, evidently demonstrating how identified group formations are affected by available offerings. Therefore the use of tribal theories to describe the identified consumer groups in the night-time entertainment environment is considered problematic due to the groups' high sensitivity to changes related to micro and macro environments.

Within the micro environment, the dominant economically-driven approaches to entertainment production also pose serious problems regarding tribal formations as introduced by Maffesoli (1996) and Cova (1997), due to the rigid consumer control measures in operation by venues that affect the characteristics of the identified consumer groups. Moreover, the lack of variable entertainment offerings led to sharing of artistically-driven spaces by consumer groups that have no interest in the dominant forms of economically-driven entertainment offerings. Such sharing of space by multiple groups was evidenced to affect the identification of group formations and re-organise them in larger groups of people whose identified characteristics are based upon their venue choices.

As discussed above, in order for consumer groups to exist, an infrastructure is needed to support them. Lack of infrastructure, which in this case is represented by the lack of variety regarding entertainment offers, negatively affects identification of consumer groups.

In addition to the above, the different levels of membership discussed by (Cova and Cova, 2001, p. 72) were not suggested to apply on consumers within the night-time entertainment environment as offerings by venues and possible involvement was largely predefined by venues and consumers didn't acknowledge membership to groups.

Possible levels of involvement were only exclusive to individuals with a music related background who have close professional connections with artistically-driven venues which they also visit as regular customers; but due to the professional characteristic of the activities these can not qualify as levels of involvement but rather as activities of

value creation characterised by the circular exchange relationship between producers, artists and consumers discussed earlier and found in artistically-driven venues.

Maffesoli's and Cova's theories were found to extensively fail to take into consideration the social and cultural contexts that were evidently suggested by data to play a significant role in the development and identification of consumer groups.

## 5.7 Summary

To summarise the above discussion chapter, theories have been evidenced to be considerably sensitive to social and cultural differences that were not taken into consideration by most academics discussed in this study and therefore found to be problematic. Consumer groups were identified to exist in the studied night-time environment, but empirical evidence related to the groups' formations, their strong dependence on their environment, and their incompatibility with characteristics presented by tribal academics, this study strongly problematises the use of tribal theories in the entertainment night-time environment.

These groups were found to react, reform, adapt and consume venues based on the available offerings. In addition, visual appearance, behaviour, interests, and consumption of venues were found to be the four main identifiers used by consumers to identify affiliation of individuals with specific consumer groups in a night-time entertainment environment. Levels of involvement in tribes as theorised by Cova (2007) were found problematic based on the findings due to not just the unwillingness of consumers to be identified as members of specific consumer groups, but also due to the great value of de-marginalisation to them.

Consumers were also found to be symbolically consuming as a way to express their existence, shared values and identities through consumption, not only of products, but of ideas, philosophies, visual appearance and music, empirically supporting theories developed by Hebdige (1975, 1979), Thornton (1995), and Schouten and McAlexander (1995).

The most important findings of the study that allowed the above conclusion are strongly interrelated and were the most surprising ones as these were not only related to the topic of CCT, but also to the topic of urban geography in which they contribute through provision of strong empirical evidence. The findings of study related to the rise of individuality, the value of de-marginalisation and the relationship between spaces and activities (lococentric/egocentric) allow this study to make a contribution larger than anticipated and provide original empirical evidence that join the interrelated topics of entertainment, consumer groups and urban geography, the relationship of which is extensively under-studied. In addition, these findings can also be practically utilised and offer a real-world contribution through which multiple individuals including consumers, producers, artists can benefit.

## 6 Conclusions and recommendations

### 6.1 Summary of findings

The empirical findings of the study provide valuable information regarding the adaptability of marketing theories to an urban night-time entertainment environment and identify gaps and complications that these theories need to address before application to the aforementioned environment.

#### Cultural differences

Theories have been evidenced to be considerably sensitive to social and cultural differences, contexts that were not taken into consideration by most academics discussed in the literature review.

The studied environment was found being largely characterised by the domination of a homogenous form of entertainment characterised by trends and chart-music, demonstrated in the large numbers of similar venues and their small variability. These findings in combination with the lack of de-nationalisation, de-localisation and concentration of ownership by conglomerates as theorised by Chatterton and Hollands (2003), indicates that a 'mainstream' form of entertainment culture can exist even when venues are privately owned and no central power such as conglomerates exists.

#### Consumer groups

Based on the findings, this study confidently supports that visual appearance, behaviour, interests, and consumption of venues are the four main identifiers used by consumers to identify affiliation of individuals with specific consumer groups.

As consumption of venues is one of the main identifiers, this study theorises and argues that the existence of venues that support the characteristics of the identified groups through provision of entertainment is vital in the identification of consumer groups. Consequently, lack of venue availability and variability was evidenced to alter the perceptions of individuals regarding the existence of such groups. Identification of consumer groups was extensively reflected in the existence of supporting venues, and thus possible consumer communities such as Punk, Goth and Indie were never identified. The above statement is empirically supported by the complete number of participants, who led this study to theorise that variability of venues is directly related to the variability of consumer groups, as also visualised in figure 20.

This study states that the existence and identification of consumer groups in a night-time entertainment environment relies upon the availability of venues, and react, reform, adapt and consume venues based on the available offerings. Lack of infrastructure, which in this case is represented by the lack of variety regarding entertainment offers, evidently affects identification of consumer groups. By extension, this study supports that consumer groups and evidently individual consumers found in the night-time entertainment environment adapt and reform based on the their environment; stressing the links that exist between formation of identifiable consumer groups and their social and cultural contexts.

#### Tribal complications

Based on Maffesoli (1996), postmodern tribes are micro groups and lifestyle cultures, which are created around shared passions, values, and emotions. While the findings evidently suggest that the identified consumer groups are created around shared passions supported by collective rituals; shared emotions and collective self-expression were only rarely evidenced within a small number of data. In addition, none of Cova et al. (2007) and Cova and White's (2010) types of consumer brand communities such as tribal partners, opponents, and competitors were identified to

exist in the night-time entertainment environment; while different levels of involvement in tribes as theorised by Cova (2007) were also extensively found problematic based on the findings.

As stated earlier, the study empirically suggests how identification of consumer groups in an entertainment environment is largely dependent on consumption of venues. Such affiliation of consumers with specific types of venues such as Rock bars was evidenced to allow consumers to be identified as part of a specific consumer group and therefore grant them membership in the eyes of other consumers. Such identification was found not being confined only during the practicing of rituals, as theorised by Maffesoli who supports that tribes are ephemeral and membership only exists during rituals.

As discussed earlier, one of the most important findings and contributions of the study, is the unwillingness of consumers to be identified as members of specific consumer groups in a night-time entertainment environment. Hinkle and Brown's (1990) argument that consumers are not only defined by what they are in relation to others but also by what they are not is extensively evident and supported by the findings of this study. The above finding is further supported by the great value of de-marginalisation to all consumers, demonstrated in their sharing of space and rejection of space segmentation within urban and venue spaces.

Entertainment consumption choices of individuals were suggested by data being based on personal preferences rather than perceived group affiliation, a finding that also contradicts Cova's (2007) theory regarding legitimate consumption based on group membership. Deliberate consumption of products in order to demonstrate group membership was only identified in cases of conspicuous consumption. The above findings led this study to emphatically support Malbon's statement that "...unity of identity, and in particular identification with a specific sub-cultural grouping, appear to be far less significant in contemporary youth culture that has been recognized by theorists of youth culture up to now, at least for certain people and in certain contexts" (Malbon, 1998, p. 278)

The use of different personas based upon different social conditions as supported by Maffesoli and Stryker and Serpe's (2004) was also evidently found problematic. Malbon's (1998) suggestion how the clubbing experience acts as a way for individuals to temporarily escape reality was evidenced, but his suggestion that the self is superseded in these spaces during performance of collective rituals is evidently problematised, as the study's findings suggest that an individual's identity and independence are an integral part of the experience. Consumer personalities, interests and values were not suggested to change based on their venue choices (i.e. social conditions), but contrariwise venue choices were adopted based on their personalities, interests, and values instead. Consumers chose to visit venues that were more compatible with their preferences (ex. clientele attracted, music, door policies) and consequently no change or adoption of different personality by individuals due to venue choice was evidenced anywhere in the data.

Maffesoli's and Cova's theories were found to extensively fail to take into consideration the social and cultural contexts that were evidently found to play a significant role in the development and identification of consumer groups and tribes. Moreover, the external macro-environment - such as government bodies and the economic crisis - within which entertainment venues operate, was evidenced to also play a significant role in the development of consumer formations. Stahl's (2003) criticism of subcultural studies that pay inadequate attention to the spaces in which cultural practices (rituals) are realised is empirically supported, due to the inadequacy of tribal theories to take into consideration the effects of the external macro-environment.



Based on all of the above findings and within the confines of this study, this study emphatically states that use of tribal marketing theories in order to analyse, categorise, or otherwise examine consumer groups found to exist in a night-time entertainment environment is problematic; and application of such theories by professionals or academics in such environment, needs to carefully consider the implications stated.

### Night-time entertainment spaces, consumption, consumer groups and exchange relationships

As discussed earlier, venue spaces were evidenced to act as anchoring places where consumers meet, socialise, share, and collectively perform rituals through which they signal their existence, which is evidently received and identified by others; evidently confirming discussions by Hebdige (1975, 1979), Thornton (1995), Schouten and McAlexander (1995), Maffesoli's (1996), Aubert-Gamet and Cova (1999), and Cova and Cova (2002), who support that consumers symbolically consume as a way to express their existence, shared values and identities through consumption, not only of products, but of ideas, philosophies, visual appearance and music.

Such shared consumption of ideas, philosophies, visual appearance and music was extensively supported throughout the data, and especially in the case of Sousami venue, where consumers, producers and artists were identified to share the same ideologies regarding entertainment production and consumption approaches. Consequently, characteristics of identified consumer groups were evidently and extensively reflected in the approach to entertainment offerings followed by their venues of choice. Economically-driven venues, which celebrate opulence through door policies, design, and offerings, were supported by data to attract consumers whose interests during consumption of entertainment were largely related to projection of economic and social status, while artistically-driven venues attracted consumers whose interests were more aligned to the producer's interests in music, arts, culture and freedom.

This study identified economically-driven venues to be lococentric spaces where the importance of the individual is secondary, as discussed by Maffesoli (1996, p. 138) and Malbon (1999). By extension, due to the high importance of consumers and artists in spaces such as Sousami, artistically-driven venues were identified to be more egocentric spaces, where the important of the individual is primary.

Based on the empirical data, the need of consumers to attract attention in lococentric spaces, and the more active participation and creation of value in egocentric spaces extensively evident and justify that lococentric entertainment spaces are directly linked with egocentric activities, while egocentric spaces are directly linked with lococentric activities.

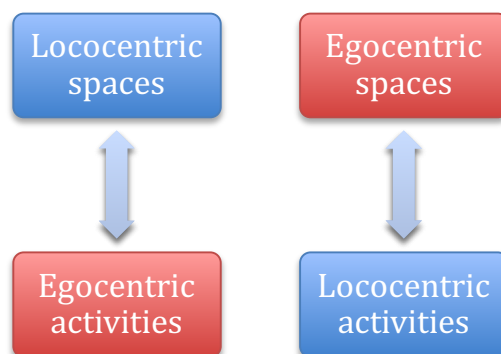


Figure 24 - Lococentric and egocentric spaces and activities

The egocentricity alternative venues offer to their consumers was also found to support the development of alternative identities and lifestyles as stated by Chatterton and Hollands (2003), as resistant modes of production were found to be taking place in artistically-driven venues.

By extension, this finding strongly support discussions by Berman (1986), Chatterton and Hollands, (2003), Maffesoli, (1996) and Shields (1991) that more freedom and less boundaries from prevailing values allow the development of neo-tribal forms of identification and lifestyle.

Such freedom and less boundaries provided by venues allow the development of not only organic consumer group formations but also the organic shaping of venues that meet the ever-changing demands of consumers in the night-time entertainment economy. Egocentric spaces were evidenced to be collectively run by consumers, artists and producers co-creating linking, affective and cultural values as theorised by tribal theories.

Egocentric, artistically-driven venues were also supported to be more open-minded and closely related to a wide range of art forms, allow cultural creativity and active production, aspire more democratic and inclusive public spaces and the development of a closer link between consumers and producers. On the other hand, lococentric, economically-driven venues were supported by data to offer commercially viable entertainment, and adapt practices that aim to shape and control consumers.

In addition, Maffesoli's (1996) *pouvoir* was evidenced to have an important role in the production and consumption of entertainment in lococentric, economically-driven spaces, of which power suppresses that of *puissance*, found in egocentric, artistically driven spaces. Economically-driven approaches to entertainment production exclusively followed by lococentric spaces disregard the significance of consumers' active participation and therefore actively affect and reform the organic formation of consumer groups.

The above findings support Askegaard and Linnet's (2011) criticisms on Maffesoli's work regarding the lack of acknowledgement of the important effects of institutional power over consumption - which in this case is reflected in the power of lococentric spaces to control and shape consumers. Consequently, the use of current tribal theories in order to study the night-time entertainment environment requires increased attention to the social and cultural context that condition practices of consumption.

## 6.2 Recommendations to academics and professionals

The ethnographic approach this study followed managed to reveal characteristics of the environment and its customers that could otherwise go unnoticed. Relationships, values, perceptions, social and cultural details that many times were introduced by participants led this study to recommend the use of an ethnographic approach to study any consumer environment that is highly sensitive to micro and macro environments.

The study needs to also stress how important the use of urban geography in the study of night-time entertainment and consumer groups is. The findings of this study that are related to all three topics highlight how urban geography can have a great impact when studying consumer groups which are directly related and evidenced to be dependent on their surrounding environments.

As stated by Redhead, "authentic sub-cultures" were "produced by sub-cultural theories, not the other way around" (1990, p. 25); and therefore the use of tribal and subcultural theories in order to study an entertainment environment in which consumer groups can be found is considered greatly problematic and needs to be carefully

criticised, as it is exceedingly sensitive to social and cultural differences, topics which are yet to be discussed adequately by academics.

On a practical level, this study recommends professionals and organisations to identify through research the shared values, passions, interests, perceptions, ideals, emotions and preferences of their consumer market - including the artists - in order to be able support these through provision of offerings. Taking these into consideration, a product oriented approach to offerings, as described by Kotler (1997), in combination with the societal aim described by Fraser, et al. (2004, p. 194) are suggested.

Strong interconnections between producers, consumers and artists were found important, and direct communication and cooperation between the three parties is suggested to be ideal and praised by consumers and artists who form the cornerstone of entertainment venues and arguably any art business and organisation. Lack of boundaries within and between producers, artists and consumers, and the constant exchange of ideas between them are necessary in the process of creating offerings and therefore value.

De-marginalisation of consumers through flexible offerings, provision of space, lack of policies and adaptability to the ever-changing environment are also recommendations that need to be taken into account, due to the great value individuals pay in being together but not the same. Although some of the venues in the study environment demonstrate rigid structures and offerings that don't welcome change due to the need to control their clientele, producers would benefit and profit from increase customer satisfaction by adapting their offerings and door policies to their target audience through informed decisions and market research. The above recommendation does not necessarily require a complete restructure of offerings, missions and goals – which could further implicate the current problems by attracting consumers not compatible with a venue's objectives or existing consumers – but rather more adaptive strategies that take into consideration requirements of the target market and the environment in which venues and targeted consumers co-exist. Some examples were discussed in detail throughout the study and include the importance of de-marginalisation of consumers - manageable by less obvious strategies of consumer segmentation within and outside the venue (VIP, minimum charges, entry fees) - and the rise of individuality - manageable by less intrusive door policies that allow consumers to express their own personalities rather than be forced to become members of a predefined group.

In addition to the above, as this study empirically identifies the four identifiers used by consumers in order to identify consumer groups, these can be used by professionals in order to understand their market and take informed decisions and complete market researches on which to base their production and marketing strategies.

The approach to producing offerings needs to also be taken into consideration as it can have great effects on the exchange relationships between producers, artists and consumers. As discussed, more democratic and inclusive spaces allow the development of a closer link between consumers and producers. By adapting more democratic production strategies that take into consideration the requirements of all three parties involved in the production and consumption of night-time entertainment offerings, strong exchange relationships can be formed and offerings can benefit the producers and stakeholders through increased sales, artists through provision of music that is not directly controlled by producers, and consumers through availability of required offerings.

In addition to the above, recommendations can be made to public bodies and regulators of the night-time economy. In the example of this study the three most important bodies include the Police, the Cyprus Tourism Organisation, and Limassol Municipality. At the time of writing and based on the findings, the exchange relationship

between public bodies, producers and consumers is harmful to all parties due to lack of communication. The study would like to stress the importance of communication and recommends a change in the current processes and strategies adopted by public bodies that do not allow healthy competition, regulation of night-time economy, nor satisfaction of consumers due to the problems that arise when venues are unable to perform under clearly defined guidelines and a competitively healthy environment. Public bodies need to aid venues to operate in ways that support the economy and can benefit not only the venues, but also the community, economy and consumers. Such aid could be offered through shortened waiting period for licensing, clear guidelines of operations, and confrontation of personal gains and unlicensed venues that spoil healthy competition, subject to constant and communication. While the above are recommendations made based on the study environment, general application could be possible.

### **6.3 Contributions of the study**

Given the lack of empirical studies and theories related to the urban night-time entertainment market economy, the theoretical gaps that exist between closely related tribal, subcultural and entertainment theories, and the lack of ethnographic studies that examine the practical applications and implications of such theories in a real night-time entertainment environment, the contribution of this study is multifold, relating to the topics of entertainment management, marketing, tribal theories, and urban geography.

The current study contributed to the field of marketing and entertainment through the completion of an original and empirical work that examined the exchange relationships between artists, producers, and consumers and the adaptability of tribal marketing theories, and identified gaps that problematise their use in a night-time entertainment environment. During the process, consumption and production processes found in the study environment have been extensively analysed; preferences, values, and perceptions of artists, producers and consumers have been holistically examined, and models and theories related to the entertainment environment have been produced, while recommendations on an academic and professional have been generated.

Following is a discussion regarding the academic/theoretical and professional/practical contributions of the study. As these are strongly related to both the academic and professional environments, categorisation of contributions is not absolute but done so for practical purposes.

#### **Academic contributions**

At the time of writing, no other studies are known that empirically analysed the night-time entertainment environment and the exchange relationships between consumers, producers and artists using an ethnographic approach through the lens of tribal marketing theories. In addition, the most important of the findings, which were also the most surprising, were related not just to the fields of marketing, consumption and tribes, but also to urban geography, allowing this thesis to partially fill a very large academic gap that exists between interrelated theories and topics that are understudied and not considered sufficiently by other studies on entertainment consumption and production.

Findings of the study provide evidence that the existence and identification of consumer groups in a night-time entertainment environment relies upon the availability of venues, and that these groups react, re-form, adapt and consume venues based on the environment and available offerings. Such findings provide strong contribution to the field of CCT - in which subcultural and tribal theories belong to – through which theories that study consumer group formations and activities can greatly benefit. At the time of writing, no other studies are known to empirically evidence how modern

consumers in the urban entertainment environment form groups that are affected by venues and other conglomerates.

In addition to the above the provision this study provides the first empirical evidence that support Malbon's (1998, p. 278) statements regarding the devaluation of particular identification with specific groups and how the time of the tribes as theorised by Mafessoli is giving way to the rise of individuality. This finding is considered one of the most important contributions of the study to the field of CCT through provision of empirical evidence. Future studies that examine consumer groups are advised to take into consideration the importance of individuality and how consumer groups are identified and considered on an individual level.

In regards to clubbing and more specifically Malbon's theories, the study contributes to the field by providing empirical evidence that the self is not superseded during the clubbing experience. Personalities, interests and values were found to be an integral part of the experience and therefore Malbon's theories were found to be problematic. As already discussed in detail in the previous chapters, the study also problematises the use of tribal marketing theories in night-time entertainment environment studies due to important incompatibilities related to social and cultural contexts.

The study also contributes to the fields of CCT and urban geography by providing evidence on the interrelationship between lococentric and egocentric spaces and activities (Figure 24). The relationship between the specific types of spaces and activities has not been theorised before and is considered important to consider in future studies related to service environments.

As an extension to the above, the study also empirically evidenced that the egocentricity alternative venues offer to consumers supports the development of alternative identities and lifestyles as stated by Chatterton and Hollands (2003). By extension, this finding empirically supports discussions by Berman (1986), Chatterton and Hollands, (2003), Maffesoli, (1996) and Shields (1991) that more freedom and less boundaries from prevailing values allow the development of neo-tribal forms of identification and lifestyle, further contributing to the field of CCT and filling the gap that exists between CCT and urban geography.

Academic recommendations based on the research experience and outcomes have also been discussed, contributing to academic knowledge regarding the compatibility of the research methods used in order to study consumer groups and exchange relationships.

While the above contributions are mostly related to theoretical knowledge, their contribution can be further extended to real environments in which practices can take into consideration all of the above. Following is a discussion regarding the practical contributions of the study to the real environment.

### **Practical contributions**

The findings of the study can contribute to the real world environment and, as already discussed in the recommendations chapter, help public bodies, producers, musicians and consumers benefit from possible benefits when taken into consideration.

As also stated above this study is the first empirical examination and evaluation of practical applications and implications of tribal marketing theories in an arts environment through ethnography, which also problematises the use of current tribal marketing theories in a night-time entertainment environment due to implications related to social and cultural contexts. By offering a detailed analysis regarding the issues of these theories when applied in an entertainment environment, this study contributes to the 'real' environment in which venues and other organisations operate.

Provision of evidence pointing to the importance and value of de-marginalisation to consumers in the night-time entertainment environment was one of the most important findings of the study that manages to contribute to theory, but also one of the most important practical contributions of the study, directly applicable to the night-time entertainment environment in which consumers were found to be marginalized due to problematic entertainment production strategies. Discussed in detail under the recommendations chapter, the findings regarding the value of de-marginalisation to consumers should be taken into account by producers of entertainment offerings and contemplate how demographic, geographical or any other form of segmentation may have negative effects on both producers and consumers.

By extension to the above, this study empirically evidenced the negative effects of consumer control measures on consumer group formations and identification and demonstrated how characteristics of identified consumer groups are reflected in the approach to entertainment offerings followed by their venues of choice. As these findings are directly applicable and contribute to the real working environment in which venues operate, these can be taken into account by producers and adjust their entertainment production strategies in order to benefit producers, consumers and artists.

Last but not least, the study empirically identified the four main consumer group identifiers used by individuals in a night-time entertainment environment within the confines of this study (visual appearance, behaviour, interests, and consumption of venues). These can be used directly by professionals who are interested in understanding their market and take informed decisions and complete market researches on which to base their production and marketing strategies.

Recommendations to professionals based on the research experience and outcomes have also been discussed, practically contributing to the professional night-time entertainment environment.

To conclude, findings highlight a contribution to the discipline of collective night-time consumption which impacts on a number of areas, including CCT, tribal marketing, entertainment management, urban geography and public policy through provision of original empirical evidence that either support or problematise theories found within these fields. Discussions on the understudied links between some of these theories and areas aim to promote the consideration of multiple fields in the study of consumer groups while practical recommendations contribute to the use of academic knowledge in a real-world environment.

Following is a brief discussion on the limitations of this study and recommendations of future studies.

#### **6.4 Limitations and future studies**

As the contributions of the study have been explicitly analysed, its limitations and proposition for future studies need to also be addressed in order to complete the study.

While the findings of the study contribute to the existing knowledge regarding CCT, tribal, entertainment and urban geography, this study is arguably limited by the limitations of the used theories themselves and the very large academic gaps that exist within and between these theories. Building a contribution on the basis of such academics gaps had been a challenging experience which enabled the study to expose the problematic nature of some of these theories.

As this research has put most of its effort in the collection and analysis of primary data found in the offline space, virtual data have only been used as supporting data, but the importance of the virtual space has been acknowledged. Wider use of online space for studying communities could offer deeper understanding in the way these online platforms facilitate the existence of consumer groups and strengthen the links between their members. Further studies that take into consideration the primary use of online space, could also produce more information regarding the exchange relationships between consumers, producers and artists. Exploration of the production and sharing of value through the use of the virtual space could also produce more valuable knowledge.

In addition to the above, research that focuses on the nature of online communities, the interactions between the producers and consumers, and the role of the online spaces in facilitating co-creation of value and distribution of capital is relatively scarce.

In order to complete the study in a timely manner, the number of included participants is by no means exhaustive, and could arguably be one of the limitations of the study; but due to the very efficient methods of data collection, data had reached saturation well before completion. Based on the experience and the findings, group interviews in which different types of consumers, producers and artists participate would be extensively helpful and data rich, and a point which would possibly change if the study was ever repeated. But, due to a) lack of knowledge before the completion of the study, b) the possible difficulty of convincing participants to participate in interviews in which the possibility of arguments would be very high, and c) the possible inability of one researcher to control arguments between a large number of different individuals, completion of such group interviews would be unwise, but yet helpful.

Due to time restrictions, the effects of globalisation on the study environment were not able to be examined. Further studies that take into consideration globalisation and cross-fertilisation as stated by Malbon (1998) in an attempt to analyse how these may affect consumer group formations and affiliation of consumers with specific groups could further advance our knowledge on consumer behaviour.

Future studies that take place in different geographical locations with social and cultural differences, such as approach to alcohol consumption, sexuality, and social classes, could also produce results that can be comparatively analysed with the findings of this study and provide new information regarding the effects of cultural differences in the exchange relationships between artists, consumers and producers, consumption and production processes, and application of tribal theories in an entertainment environment.

In addition, based on the knowledge produced through this study, similar researches that examine the exchange relationships within and between groups of individuals that share the same geographical area, are suggested to incorporate manageable group interviews in which different types of individuals can exchange views and opinions, as long as rapport is developed.

Moreover, as this study did not include public bodies as participants during research (as their importance was unveiled during data collection and analysis), future studies that would analyse the exchange relationships of the specific or any other entertainment environment between producers, consumers, artists and public bodies, would offer a clearer understanding regarding the issues that exist between the four and their exchange relationships.

Last but not least, as discussed earlier by this study, social identity theory could provide a new way to explore how group dynamics can affect the collective consumption patterns of individuals; but due to strong relation to the field of social

psychology, its use has been avoided. As stated by O'Reilly (2012), SIT has little presence in the fields of marketing and consumer studies, and its ability to explore in-group and out-group dynamics and discrimination could offer future studies the capability of producing new information on the exchange relationships within and between producers, consumers and artists.



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## Appendices

### Appendix A: Informed Consent and Written Research Participation Agreement

For the use of data extracted from your research participation, you first need to be informed about the research itself and your own rights before asking you for your signed agreement of participation.

The research is being carried out exclusively by Stylianos Pourgoures, researcher in the University of Sheffield in the U.K., as part of the PhD of the Management School, with aim to analyse customers aged 18-30 in bars and clubs in Limassol, with the ultimate goal of analysing current marketing theories and the creation of new ones.

Specifically, the research investigates qualitatively the collective consumption of products from individuals of 18 -30 years old. The results of this research are expected to contribute in a positive way to the marketing methodologies that are currently being used by businesses, and can be possibly be generalised in order to be used in Cyprus or abroad.

The research includes customers of clubs and bars of 18-30 years of age, owners and managers of bars and clubs, musicians and DJs.

The results of this research at the moment will be used for the goals of the University thesis but with possible 3<sup>rd</sup> party use after publication abroad or in Cyprus. Absolute control of the possible uses of the results from 3<sup>rd</sup> persons will be beyond the abilities of the researcher.

If, for any reason, you wish to conceal your real identity and remain anonymous, and/or the identity of the venue you may have personal or professional connections with, you have every right to demand it so. You can also reject the recording of the interview at any moment.

Participating in this research, you will be asked to answer some questions related to night-time and day-time entertainment, asking for your own personal thoughts on topics regarding bars, clubs, customers, musicians, DJs, and business topics in the case of musicians, DJs, owners and managers related to clubs and bars. Refusal to answer any question will be accepted.

The research and all raw data will be stored and password protected on the researcher's personal computer and online with provision of access only to the researcher's supervisors in the U.K. for data protection reasons, analysis and research. There is also the possibility of interview translation by "A&P Language Institute and Translation Center Ltd." in Limassol with confidentiality ensured.

In case of any complains or concerns coming from the participant, the participant will have every right to come in direct contact with the researcher or with the University of Sheffield itself. Signing this form, you agree that you have been fully informed and all your questions have been answered, that you are participating in this research voluntarily, and that you have been given a copy of this form.

**Name of Participant**

**Age and Gender**

**Date**

**Signature of Participant**

**Signature of Researcher**

## **Appendix B: Consumer Interview Guide**

### **Name, Age, Gender, Location**

Which are the three venues you attend the most? Order in frequency of attendance.

How would you describe the general environment and feel of these venues, taking into consideration other customers, staff, music, design?

Do you go out with the same group of people to these venues? If not, why? (If the venues belong to different categories).

Is there anything that possibly connects you with other customers in the venue?

Why do you prefer these venues? What do you like the most attending these venues?

What do you dislike the most?

Can you please describe a typical Saturday night out, starting from deciding where to go for the night to heading back home?

Any specific memorable experience on a night out with friends you would like to share?

How do you feel going out to other venues such as.. and why? (include venues which differ from the ones most frequently attended based on observational data and interview preferences).

How do you think these venues differ from the ones you are attending?

What do you think about individuals who prefer attending those venues?

Do you feel any differently about individuals who prefer the same venues as you do?

Do you think there are strong (or weak) differences between customers of the venues you are attending and others such as?

Do you recognise the terms alternative and mainstream? What do they mean to you? What's their role in your life?

What different groups of people do you notice?

Do you think you belong to X group?

- what is different about X group?
- what kind of people join X group?
- how does one join X group?
- in what way is this group different from other groups?
- how would you recognise members of X group or Y group?
- how do other groups behave?

Do you think you entertain yourselves differently? If so, how?

Why do you go out?

How do you spend time with friends when not going out in bars and clubs?

How often do you attend these venues in a week/month?

How much do you and your company spend on a night out?

Do you consider prices a factor for venue choice?

Do your attendance and spending pattern differ from holiday to working season? If so, how and why?

How important is imaging when you go out? Do you spend time and/or money on your image on a night out?

What do you think should change in Limassol regarding entertainment?

Is there something you would like to add?

## **Appendix C: Producers Interview Guide**

### **Name, Position, Venue Association**

Why are you in business?

As a venue, what do you try to provide to your customers?

How would you describe the experience you provide?

Do you collaborate with or own other venues?

Who are your direct competitors and why? What about other venues such as.. (include venues which differ and belong to a different category based on observational data)?

How does your venue differ from others?

How does it differ for the customer?

What is your target market and how do you try to attract them?

How would you describe your current customers?

How would you describe your ideal customers?

How much and in which ways do you think you shape your customers?

Do you use door policies, and if so why? Who and how does one decide who gains entrance to the club?

How do you choose which artists and DJs perform in this venue? Why do you employ them?

What do you think your customers like and dislike the most about this venue?

What do you think your customers share between them? How do they connect with each other?

What do you think should change, do differently?

Do you take customers' feedback and recommendations into consideration in any way, and if so how?

Do you think your customers differ from those of other venues such as ... and if so how?

Do you recognise the terms alternative and mainstream? What do they mean to you? How do they work in practice?

Have you been associated with any other venues so far?

What do you think should change in Limassol regarding entertainment?

Most memorable experience in the venue during a night.

Is there anything you would like to add?

## **Appendix D: Artists Interview Guide**

### **Name, Age, Venue association**

With which venues are you associated with and in which way?

How do you choose the venues you perform? How do venues choose musicians/DJs?

What do you try to accomplish when selecting a musician/DJ.

What do you try to accomplish when you perform?

How do you choose the kind of music you play in a set during a night?

How important are the employers and the customers to you and the music you choose to perform?

What do you think your audience share between them?

Do you recognise the terms alternative and mainstream? What do they mean to you? How do they work in practice?

How would you describe the relationship between you and your audience and employers?

What do you enjoy the most when performing in a venue? What do you dislike the most?

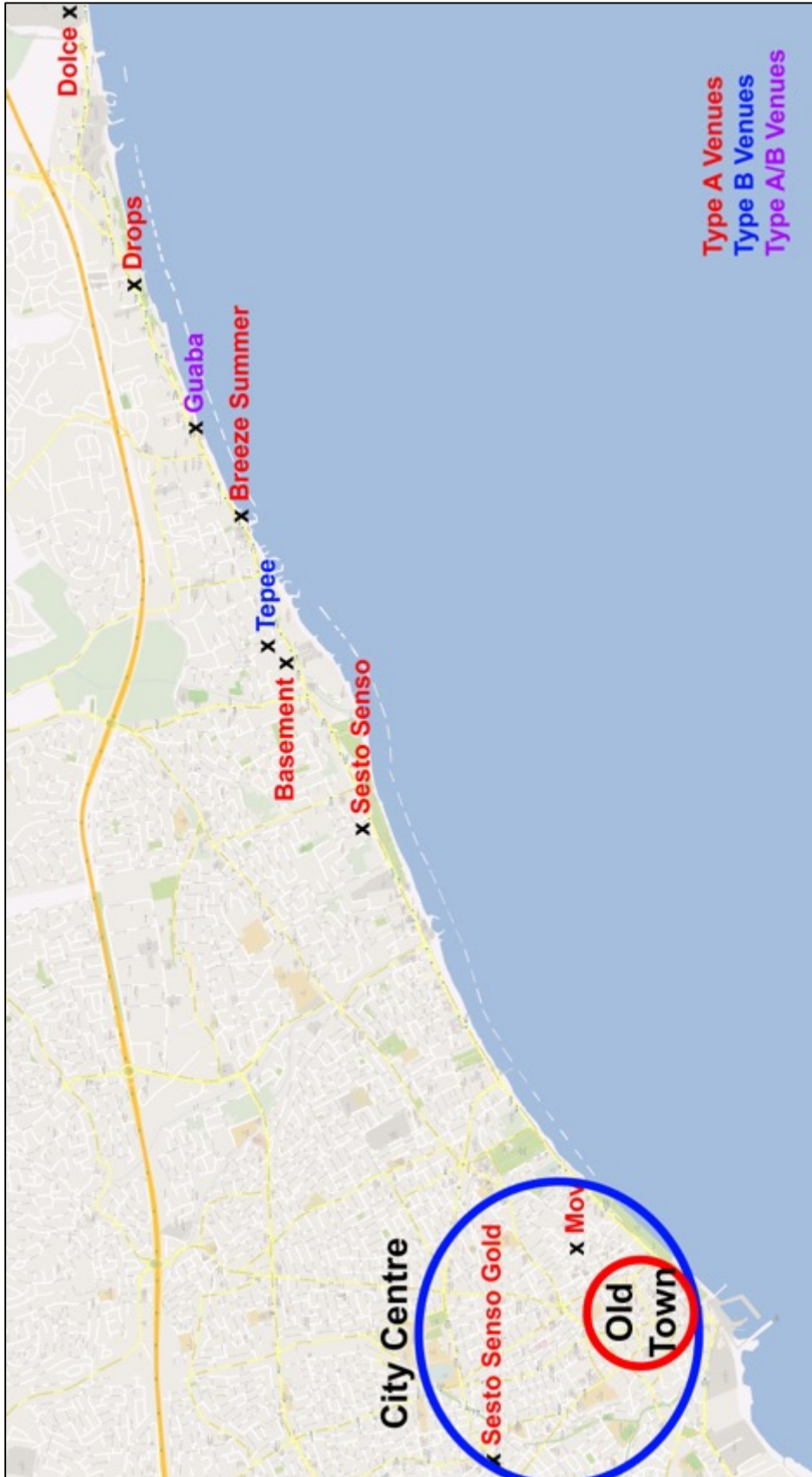
Which are your favourite venues you have performed in in Limassol and why?

Most memorable experience during a night of performance?

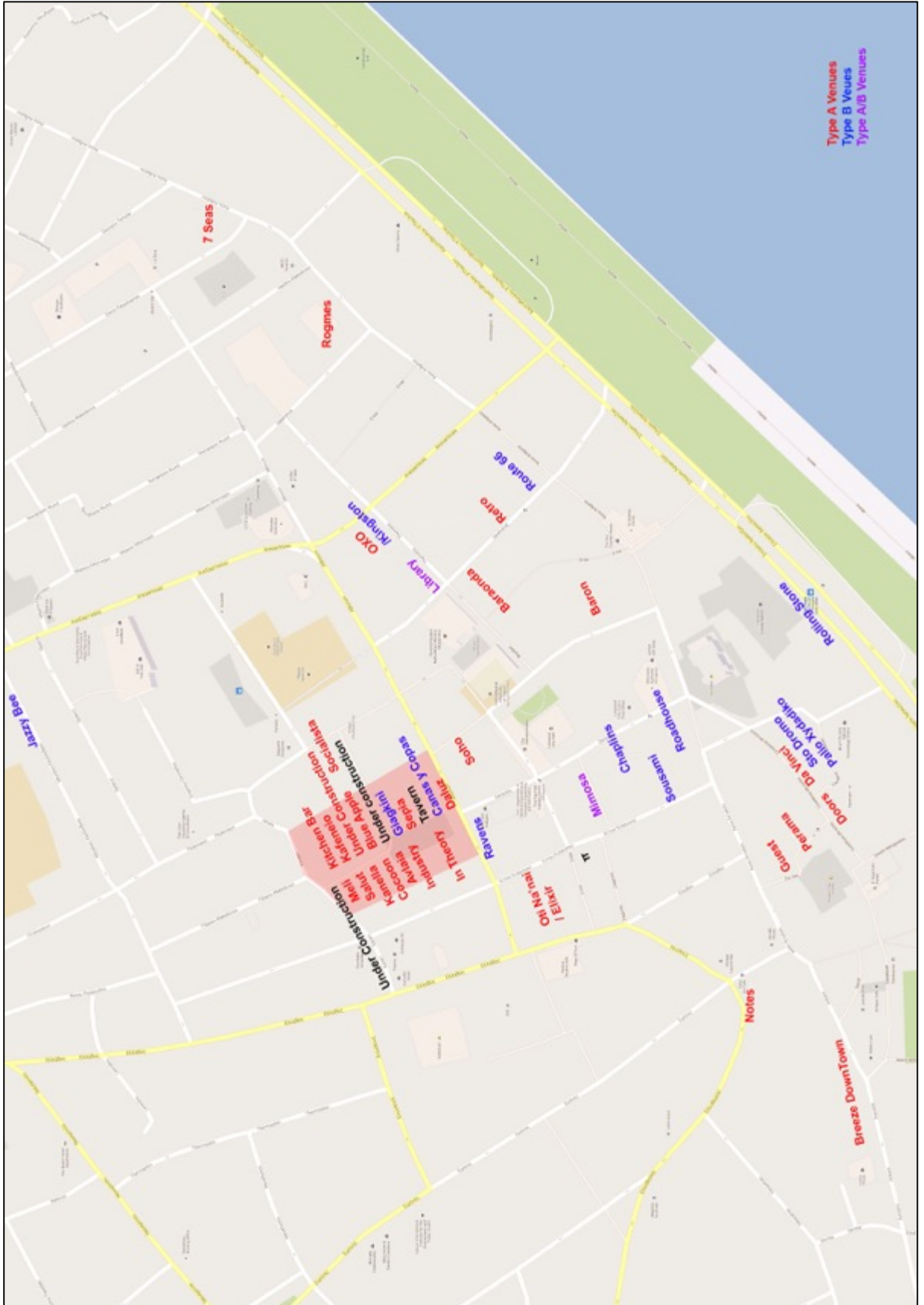
What do you think should change in Limassol regarding entertainment?

Is there anything you would like to add?

# Appendix E: Limassol Venues Map



## Appendix F: Limassol City Centre Venues Map



## Appendix G: Sample interview transcript and analysis

<p>X.M.: In ideal conditions, the first we want to do is to offer something different to the people every year. Even something small in the eyes of the customer is very important and very big. Fortunately or unfortunately, in the eyes of the Cypriot consumer, the word renovation means a lot. An excuse we hear a lot about some customers that come to the venue is for example: "I am bored of seeing the same all the time, the same venue and so on" regardless the fact that a simple change could translate to 50 000 or 100 000 euros for us. So the most important thing for us would be to make changes in the arrangement of our space, that would offer something different to the consumer and of course something more functional. But because we are at a very difficult and strange phase in Cyprus I would like to mention the economic factor too, to change our prices, lower them a bit but I cannot say for sure that this would work 100% because we have tried to work on it and we didn't see any change. So I am not 100% sure that a change in prices would.. My personal opinion, and I would like it to be seen as clearly my own personal opinion and not the venue's is that I think there needs to be a common line with the competitors. To have an entry charge so we know that we have an X amount of income when the customer comes, whether they have a drink or not, because the venue needs to be maintained, we must cover the expenses of the venue, and provided having an entry charge of 10 euros and the drink costs 10 euros too, then a customer who refuses to pay that entry charge means that he comes to the venue to not even have water. Based on this, in my opinion I believe that now there needs to be an entry fee in venues. Something that takes place in Larnaca very successfully. All the venues have an entry charge, all the venues are full during the Summer, everyone is happy, no one makes a complaint and the owners and the venue can offer to their customers something different because they now have the economic power to do so, in contrast with us. #00:02:05-7#</p>	<p>Consumer: preference - Venue: interesting</p> <p>Venue: preference - Environment: change -&gt; Venue: interesting, functionality</p> <p>Prices &lt;-&gt; Environment: external economic Prices ≠ Consumer: numbers??</p> <p>Relationship: Venue: Club/Management ≠ Venue: Bar/Staff</p> <p>Venue: collaboration -&gt; Prices -&gt; Profit</p> <p>Venue: Door policy - entry fee &lt;-&gt; Venue: expenses</p> <p>Venue: prices, charges -&gt; Consumer: expenses, Consumer: fault?</p> <p>Environment: market, Venue: competition &lt;-&gt; Prices, Venue: door policies</p> <p>Venue: offer &lt;-&gt; Venue: income &lt;-&gt; Venue: door policies</p>
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## Appendix H: Sample P.O. entry

### Observation Checklist

**Venue:** Canas y Copas

**Time and date:** September 30, Monday. 19:00 - 23:00

**Night's event:** Open Jam Session

**Music:** Funk, Jazz, Latin

**Door policies:** n/a

**Age of majority:** Early 20s to late 30s.

**Venue presentation:** Already Covered.

**Visual presentation of customers:** From very casual (all the musicians) to smart casual (some of the younger customers who joined to watch). Same as last time, the types of customers varied from the most casual to the most well dressed.

**Customers' actions during the night:** The actions of the customers did not change from last time. Drinking, smoking, chatting, clapping and watching and listening to the music were the major actions of the customers. The only observable difference from last time was the number of the customers which was much higher than last week. Almost half of the square was taken from customers of the venue who also spread to the venues next to Canas y Copas. The success of the event based both on the economic side and the number of customers attracted as explained by the manager is undeniable. The customers seemed to truly enjoy themselves and the event which is very different from any other event taking place at this time of the year in Limassol and especially on a Monday evening when the number of customers visiting venues drops substantially.

**Staff's presentation and actions:** Last week's observations were identical to this ones. One waiter trying to manage the bar, the till and the orders at the same time. The service was lacking behind and the need of help is obvious. This time around the waiter forgot to bring our 15 euros order.

**Interactions within and between customers and staff:** n/a

**Important happenings during the night:** n/a

**Other observations:** n/a

