Between January and March 2012, we conducted 45 interviews with self-identified Little Monsters from six continents. Our interest in recruiting an international sample meant that we conducted interviews past the point where we began receiving repetitive information (Corbin and Strauss). The interviews lasted between 15 and 90 minutes, and were conducted by phone or with software such as Skype, Google Chat, and Microsoft Messenger. Each was conducted in real time, either with audio or, when the participant preferred, video recording; the audio of each interview was recorded for transcription purposes. Three interviews were conducted in Korean and later translated into English. The remainder was conducted in English.

In the interviews with fans, participants were asked a range of questions, including what it meant to self-identify as a Little Monster, how they felt about Lady Gaga, how social media impacted their interest in and relationship to Lady Gaga, and their feelings about Lady Gaga's social activism. The interview participants were mostly white and mostly American, equally male and female, and equally gay and straight. They ranged in age from 14 to 53.

    —Click et al, p. 367.

- What do you make of the methodology in this piece? Is anything missing?

In this new media environment, can "local sounds" and local music identities continue to exist? In their 2002 book Soundtracks: Popular Music, Identity and Place, John Connell and Chris Gibson claim that the spread of the internet has increased the flow of subcultural music and information across disparate localities, thus helping to "de-link the notion of scene from locality" (107), and that, for those involved in little-known music genres, the internet enables a sense of offline "imagined community" that is crucial to scenes but not tied to geography. Even as some local spaces survive, the internet has likely accelerated the process of regional, national, and international sounds and practices interacting with local music (279). Increasingly, it is argued, geography doesn't matter, thanks to the internet's ability to facilitate "virtual scenes." Andy Bennett and Richard Peterson contrast virtual scenes with conventional local music scenes, which feature live offline events like concerts. Virtual scenes are comprised of mediated one-to-one communication, largely between fans, which, they argue, makes the virtual scene one much more of the fans' making (11).

—Kruse, p.631

- Do you agree that the structures of online and offline fan communities are fundamentally different?

- What does it mean that bonds formed online are often considered 'imaginary' by scholars?