

FSN2017

University of Huddersfield
24th-25th June 2017



Keynote Speaker

Louisa Stein

Plenary Address

Matt Hills



FSN2017 is sponsored by the University of Huddersfield
Centre for Participatory Culture

THE FAN STUDIES NETWORK CONFERENCE

24-25TH JUNE 2017

**CENTRE FOR PARTICIPATORY CULTURE
UNIVERSITY OF HUDDERSFIELD**



University of
HUDDERSFIELD

PROGRAMME

FRIDAY 23rd JUNE

17:30	PARTICIPATORY CULTURE MATTERS Roundtable discussion and launch event for the University of Huddersfield Centre for Participatory Culture (Free entry to all FSN2017 delegates)
19:30	SOCIAL EVENT: WINE RECEPTION (SPONSORED BY THE LAUNCH OF THE CENTRE FOR PARTICIPATORY CULTURE) AND FAN STUDIES QUIZ

SATURDAY 24th JUNE

09:00 – 09:30	REGISTRATION
09:30 – 10:30	KEYNOTE Dr Louisa Stein: Fandom/Resistance
10:30 – 10:45	BREAK
10:45 – 12:15	PARALLEL PANELS Panel A: Rethinking Fan Studies Panel B: Genre and Fandom Panel C: Ageing Fans and Ageing Celebrities in Popular Media Culture
12:15 – 13:15	LUNCH
13:15 – 14:45	PARALLEL PANELS Panel D: Fantagonisms: Interrogating 'Toxic' Fandom Panel E: Mainstreaming Fandom Panel F: Transcultural Fandom
14:45 – 15:00	BREAK
15:00 – 16:30	PARALLEL PANELS Panel G: New Perspectives on Fandom and Neoliberalism Panel H: Transmedia Tourism and Participatory Cultures Panel I: Power
16:30 – 16:45	BREAK
16:45 – 18:00	SPEED GEEKING
18:00 – 19:30	THE FAN STUDIES NETWORK FIFTH BIRTHDAY PARTY (featuring a wine reception)
20:30	CONFERENCE DINNER

SUNDAY 25th JUNE

09:00 – 09:30	REGISTRATION
09:30 – 11:00	PARALLEL PANELS Panel J: Performing Fandom Panel K: Fan/Producer Relationships Panel L: Memory and Long-term Fandom
11:00 – 11:15	BREAK
11:15 – 12:45	PARALLEL PANELS Panel M: Fan Practices Panel N: The CW Network: Teen Shows, Fanagement and the Organisation of the Fan Community Panel O: Convention Spaces
12:45 – 13:45	LUNCH
13:45 – 15:15	PARALLEL PANELS Panel P: Buffy at 20: A Round Table Discussion with some Senior Scoobies Panel Q: Identity Politics
15:15 – 15:30	BREAK
15:30 – 16:30	PLENARY SPEAKER: Professor Matt Hills
16:30 – 16:45	CLOSE

Contact: fsnconference@gmail.com Twitter: [#fanstudies](https://twitter.com/@fanstudies)/#FSN2017

Conference Organisers:

Lucy Bennett and Tom Phillips (FSN chairs)

Bertha Chin, Bethan Jones, Richard McCulloch, Rebecca Williams (FSN board)

PANELS

Panel A: Rethinking Fan Studies

Lori Morimoto (Independent Scholar, USA): Field Kabuki: Hannibal and the Untenable Oppositionality of Fan Studies

Paul Booth (DePaul University, USA): Beyond the Fan-Scholar: Mobilizing Fandom and Academia

Mark Stewart (University of Amsterdam, The Netherlands): Simon Says, Do Fandom This Way

Julia Largent (Bowling Green State University, USA): Documentary and nonfiction fandoms: An introductory look at an overlooked audience

Panel B: Genre and Fandom

Florencia Garcia-Rapp (Pompeu Fabra University, Spain): Reality TV fame reloaded: The Bachelorette, fans, and subcultural celebrities online

James Mason (University of Leeds, UK): Discovering the Disney Genre(s): How studio output and audience perceptions influence adult audiences' relationships with Disney films

Lucy Andrew (University of Chester, UK): Rewriting YA: Cassandra Clare, Fandom and Young Adult Fiction

Patrick Dolan (York University, Canada): Collectable Kills: Marketing cultural value to horror fans

Panel C: Ageing Fans and Ageing Celebrities in Popular Media Culture

Kirsty Fairclough (University of Salford, UK): She's Full of Secrets: Twin Peaks and the Ageing Starlet.

Anne Jerslev (University of Copenhagen, Denmark): Ageing along with ageing stars: Jane Fonda – Lily Tomlin, and Grace and Frankie fandom on Facebook

Line Nybro Petersen (University of Southern Denmark): Growing older with Lorelei and Rory: The role of Gilmore Girls for fans in a life course perspective

Panel D: Fantagonisms: Interrogating 'Toxic' Fandom

William Proctor (Bournemouth University, UK): Fear of a #Blackstormtrooper: Hashtag Publics, Canonical Fidelity and the Star Wars Platonic

Agata Luksza (University of Warsaw, Poland): Wisnowska vs. Czaki: The Origins of Fandom Wars

Jessica Austin (University of East Anglia, UK): "I hate Selena Gomez cus she is dating my man": Towards a Theory of Toxic Femininity

Lincoln Geraghty (University of Portsmouth, UK): Hallowed Place, Toxic Space: "Celebrating" Steve Bartman and Chicago Cubs Fan Pilgrimage

Panel E: Mainstreaming Fandom

Marieke Jenner (Anglia Ruskin University, UK): Binge-watching and the 'Normalization' of a Fan Practice

Liz Giuffre (University of Technology Sydney, Australia): New Music Television – New Forms of Fan Engagement

Jennifer Gillan (Bentley University, USA): Has Fandom Ever Really 'Gone Mainstream?' Re-Visiting the Fan-Viewer Binary

Candice Roberts (St. John's University, New York, USA): Stuff White Dudes Like: Late Night TV Hosts and Hegemonic Performances of Fandom

Panel F: Transcultural Fandom

Chiara Codeca (Independent Scholar, Italy): The translator as fan and professional: a role in constant evolution

Natalia Samutina (National Research University Higher School of Economics, Russia): Reading manga in Russia

Elena Melnikova (National Research University Higher School of Economics, Russia): The reception of Southern rock in the North Country: reconceptualizing the legacy of the Confederacy in Russia

Adriana Amaral & Giovana Carlos (Universidade do Vale do Rio dos Sinos, Brazil): Fans, objects and book identities: understanding romance novel fans in the South of Brazil

Panel G: New Perspectives on Fandom and Neoliberalism

Benjamin Litherland (University of Huddersfield, UK): Representing the Post-Girl Power Fan: WWE and Star Wars and Neoliberal Girls 'Who Can Do Anything'

Sophie Charlotte (University of Huddersfield, UK): If the Fanboy ever Died, Marvel just brought Him Back: Scholarly Constructions of Success and Legitimacy

John Carter McKnight (Harrisburg University of Science and Technology, USA): A mangle of economies: Moral, affective, and financial practices of a streaming gaming show

Panel H: Transmedia Tourism and Participatory Cultures

Bethan Jones (University of Huddersfield, UK): "The Walking Dead Family is a real thing, not just a hashtag": Experiencing Fan Tourism and Transmediality in Woodbury, Atlanta

Rebecca Williams (University of South Wales, UK): Funko Hannibal in Florence: Transmediality and Paratextual Play in the Fan-Tourist Experience

Ross P. Garner (Cardiff University, UK): 'Welcome to Jurassic Park (Again)!': Exploring Threshold Repetition, Immersion and Nostalgia in a Transmedia Franchise

Abby Waysdorf (Erasmus University Rotterdam, Holland): The (Meaningful) Experience of Film Tourism

Panel I: Power

Sarah Attfield (University of Technology Sydney, Australia): Don't Question My Fandom Because I'm Poor!

Thiago Soares and Mariana Lins (Federal University of Pernambuco, Brazil): "Madonna, warrior like Cuba": Political Affections of Madonna's Fans in Cuban context

Lysa Westberg (Aalborg University, Denmark): Love Thieves: Japanese Hosts and Western Convention Culture

Rebecca Lewis (University of Westminster, UK): Fan by Numbers: Measuring Fan Power and Brand Reputation in South Korea

Panel J: Performing Fandom

Vivi Theodoropoulou and Stelios Stylianou (Cyprus University of Technology): Football, Pique, and Carnavalesque Fandom: The Contextuality, Performativity and Escape of Ordinary Fans

Cassie Yishu Lin (University of Westminster, UK): Performing the Slash: a Visualisation on the Process of Women Writing Slash Fiction: Documentary as A Practical Research Method for Studying Fan Fiction

Beth Emily Richards (Plymouth University, UK): Between Mimicry and Difference: Performing Elvis(es)

Lies Lanckman (University of Kent, UK): "She Drowned In Moonlight, Strangled By Her Own Bra": Classic Stars and Mourning

Panel K: Fan/Producer Relationships

Joanna Kucharska (Jagiellonian University, Poland): The True Meaning of Critmas - Creator-Fan Relations, Fan Labour, and Gift Economy in the Critical Role Fandom

Matthias Stephan (Aarhus University, Denmark): Fan Labor and the affective economy: Fan-Produced Content on US-based Sports Blogs

Rafal Zaborowski (London School of Economics, UK): Whose name is Your Name? Shinkai Makoto and his fans

Konstanty Strzyczkowski (University of Warsaw, Poland): Love, Loyalty, Lo-Life: A Brandom at Work

Panel L: Memory and Long-term Fandom

Inger-Lise Kalviknes Bore (Birmingham City University, UK) and Richard McCulloch (University of Huddersfield, UK): No Foregone Conclusion: Ricky Gervais, Longitudinal Audience Research, and the Unfolding Celebrity

Simone Driessen (Erasmus University Rotterdam, Holland): Still shaking on their legs: Exploring ageing fans' continued engagement with the recurring reunions of Doe Maar

Leah Holmes (Bath Spa University, UK): Mapping the Generations of Anime Fandom in the UK

Beatriz Bartolomé Herrera and Philipp Dominik Keidl (Concordia University, Canada): Museum 'Fanagement': Star Wars Exhibitions, Fandom, and Transmedia Storytelling

Panel M: Fan Practices

Tisha Turk (University of Minnesota Morris, USA): Vidding and the Politics of Pleasure

Finn Upham (New York University, USA): The (extra)ordinary sex lives of fanfiction readers

Mar Guerrero-Pico, María-José Establés and Rafael Ventura (Pompeu Fabra University, Spain): "Don't call Jason Rothenberg JRat, it's too close to an antisemitic slur": Fighting against the 'Dead Lesbian Syndrome' trope and fan self-policing in The 100 LGBT fandom

Ruth Flaherty (University of East Anglia, UK): Does Self Published Fan Fiction have a Fantastic affect on the Fiction Market?

Panel N: The CW Network: Teen Shows, Fanagement and the Organisation of the Fan Community

Amber Hutchins (Kennesaw State University, USA): Marshmallows, #Riverdale, and the Writers of Steel: The CW Network and Fanpublic Engagement

Bertha Chin (Swinburne University of Technology, Malaysia): #FriendshipGoals or #Queerbaiting: representation, female friendships and the construction of the ideal fan

Mélanie Bourdaa (Université Bordeaux Montaigne, France): Communities of practices: Social Bonds, Activities and Identities in the #Clexa and #Sanvers Fandom

Panel O: Convention Spaces

Julie Escurignan (University of Roehampton, UK): Conventions as a place of Immersive Experience: The case of Game of Thrones' cosplayers at MCM London Comic Con

Naomi Jacobs (University of Aberdeen, UK): Filming People, Sharing Things: The contested digital space of Supernatural conventions

Katharina Hülsmann (Heinrich Heine University of Düsseldorf, Germany): The Marvel Cinematic Universe in Japanese Dōjinshi Culture

Julia Knaus (University of Nottingham, UK): Inclusion and Exclusion within Fandoms: The Baker Street Irregulars Annual Meeting

Panel P: Buffy at 20: A Round Table Discussion with some Senior Scoobies

Discussion panel with Stacey Abbott (University of Roehampton, UK), Bronwen Calvert (Open University, UK), and Lorna Jowett (University of Northampton, UK)

Panel Q: Identity Politics

Briony Hannell (University of East Anglia, UK): Game of Thrones' War on Women: Fandom and Feminist Discourse on Tumblr

Rukmini Pande (University of Western Australia): Recalibration Necessary Mr. Spock: Race and the Dynamics of Media Fandom Communities

Pilar Lacasa, Julián de la Fuente, Sara Cortés, and María Ruth García-Pernía (University of Alcalá, Spain): Fan Identities and media Representations. Hybridity around the music of Justin Bieber

Milena Popova (University of West England, UK): Slight dub-con but they both wanted it hardcore: fan fiction metadata as a praxis of consent

DRAFT

SPEED GEEKING

Shanna Gilkeson (Bowling Green State University, USA): "Not Altogether "Ooky": Identity Formation, Meaning-Making, and Fandom Practices in The Addams Family Fandom on Tumblr

Clarice Greco (University Paulista, Italy): "Adaptation, inspiration and fanfiction: forms of transcreating a story inside the fandom of The Phantom of the Opera

Marianne Gunderson (University of Oslo, Norway): Posthumanism, the sexed/gendered body and human/animal hybrids in fanfiction

Maria Ivanova (University of Bristol, UK): Constructing 'Safe Spaces': 'Fan Identities, Mental Health and Media Representations'

Una McCormack (Anglia Ruskin University, UK): Rewriting History: fan fiction in Lois McMaster Bujold's World of the Five Gods

Wayne O'Brien (Bournemouth University, UK): Online gaming – and particularly so-called violent video games – and what players 'learn' from their experiences of online play

Olivia Riley (University of Minnesota, USA): Queerness and Emotion in Fanfiction

Joe Smith (University of Huddersfield, UK): Researching the 'self': a methods discussion

Sarah Jasmine Stork (None given): Merging Digital "Folk" Practices: Approaching Ace!fics through Folklore

J. Caroline Toy (The Ohio State University, USA): There and Back Again: Materializing Fictional Worlds through Fan Pilgrimages and Pilgrim Narrative

KEYNOTE ABSTRACT

Louisa Stein (Middlebury College, USA): Fandom/Resistance

In the past year, we've seen fan tactics inform political response and political engagement pervade fandom (whether people want it to or not). We see this two-way synthesis of fandom and activism in the protest signs that use popular cultural/fannish images to explain political sentiments, hard to miss in the Women's March and the March for Science among others, and we see it in the grassroots political organizing in campaigns that have sprouted up on Facebook, Twitter, and other spaces of social media, in campaigns like the postcard writing Ides of Trump campaign or the Twitter ARG-like #GeeksResist. Indeed, we can read the appropriation present in the popularity of "pussy hats" and the phrase "nevertheless, she persisted" as a form of textual poaching, following fannish patterns of recontextualization and transmedia spread, including grassroots merchandising. Similarly, activism also informs conversation in fandom, as we see in fan-directed Tumblr posts featuring fan art and signs, and in panels at fan cons like Escapade's "Fandom vs. Cheeto Voldemort" and the upcoming Vividcon challenge vid show with the theme "resistance." In this talk, through multimodal analysis of creative forms including signs, fan art, and fan video, I will explore how fandom informs the resistance and how the resistance informs fandom. I will consider how what I've earlier described as "millennial feels culture"—a celebration of collective and personal affect, a feminist claiming of the personal/private in the public/political—fuels fannish political creativity and politicizes fan discourse.

PANEL ABSTRACTS

Panel A: Rethinking Fan Studies

Lori Morimoto (Independent Scholar, USA): Field Kabuki: Hannibal and the Untenable Oppositionality of Fan Studies

In the first episode of *Hannibal* (2013-15), FBI profiler Will Graham is called to examine a body impaled on antlers in the middle of a field – presumably the work of the so-called Minnesota Shrike. Graham quickly determines that, while this crime superficially resembles that of other Shrike victims, its difference is such that this ‘field kabuki’ is clearly the work of a copycat killer with a much different modus operandi; one that equips Graham to better understand the Shrike’s motives and methods by contrast. In this paper, I argue that *Hannibal* itself might be understood as a fan object that similarly illuminates by contrast certain, increasingly ungeneralizable assumptions in the field of media fan studies, by confounding fan studies’ ongoing emphasis on oppositionality – canon vs. fanfiction, producers vs. fans, gift vs. money economies – as constitutive of, in particular, transformative fandoms. No simple adaptation, *Hannibal* is an intensely transformative text that repurposes both antecedent novels and their film adaptations in imagining a non-canonical relationship between Graham and Hannibal Lecter. Claims of creating fanfiction are a common tactic amongst “fanboy auteurs” – of which *Hannibal* showrunner Bryan Fuller is one – aimed at demonstrating “an understanding of [fans’] textual desires and practices” (Scott 2013, 44). In contrast, *Hannibal* is not only formally fanfictional, but its creators also claim fan community belonging through their awareness of, and demonstrated respect for, the show’s fans and their fanworks. Moreover, they do this in such a way that these claims of being fellow ‘fannibals’ are widely accepted within *Hannibal*’s social media-centered fan communities. Thus, while not losing sight of the very real inequalities of social, industrial, and economic capital between creators and fans, this paper argues that *Hannibal* nonetheless problematizes fan studies’ generalized framework of fan/industry oppositionality in ways that demand a more case-centered approach to media and their fans.

Paul Booth (DePaul University, USA): Beyond the Fan-Scholar: Mobilizing Fandom and Academia

2017 is the fifth anniversary of the Fan Network Symposium—an exciting time for the field, and a perfect opportunity to reflect on the first half-decade of the Fan Studies Network and the state of fan studies. But it is also the fifth anniversary of a different event that I’ve run at DePaul University, the DePaul Pop Culture Conference. Unlike traditional scholarly conferences, the Pop Culture Conference invites thoughtful discussions—rather than presentation of academic papers—from fans, scholars, community members, and students over topics of cultural and social interest. Each year the conference is themed around a particular anniversary in popular media and culture (in 2013 it was *Doctor Who*; in 2016 it was *Star Trek*, e.g.), so the atmosphere becomes one of critical analysis and celebration; fandom and academia coming together to have intellectual conversations and thoughtful analysis.

In my paper, I discuss what I’ve learned about fandom, fan-scholars, scholar-fans, aca-fans, and academics in my five years organizing and running this conference. But rather than focus solely on my experiences, I want to develop a larger connection to contemporary research on fan conventions (Lamerichs 2014; Booth 2016), scholarly conferences, and offline fan practices. In her article about the state of the field, Lucy

Bennett (2014) notes that "Despite the richness of the Internet and social media in allowing for creativity and communication to flourish further in fan cultures, 'offline' activities are still evident" (15). Much fan studies research on material practices (Hills 2014) or cosplay (Lamerichs 2010) still concentrate on making or doing—activities that have tangible outcomes. But what of fandom's more intellectual pursuits (Jenkins 1992)? In other words, in this paper I interrogate how "Meta" appears within fandoms as via in-person fan conventions, using the DePaul Pop Culture Conference as a case study. I hope to develop further our understanding of fandom as a critical and analytic mode of viewership and activity as we progress through the next five years of the Fan Studies Network.

Mark Stewart (University of Amsterdam, The Netherlands): Simon Says, Do Fandom This Way

Within the fan studies community, we are beginning to formulate an idea of what it means to be an "appropriate" fan. Picking up from the early work of Joli Jensen (1992) and Henry Jenkins (1992), depicting discussions of the discourses around fandom as deviant, unruly, and rogue, scholars have begun to discuss what it might mean to be a "good fan", such as Kristina Busse's discussion of the gendering of fandom (Busse 2013). As part of a broader project which considers the multiple ways that the "appropriate" fan might be constructed, I investigate the ways in which fandom is presented in a positive light in popular television. Of note, however, is the types of fan practices which are shown as acceptable and appropriate, as opposed to those still represented as deviant, dangerous, or unacceptable. Through these sorts of representations, the television industry constructs their own view of how fandom might be acceptable and appropriate, based around the forms of fan practice which can be most easily economically commodified, but also interestingly adhering to many of the practices identified by Busse as masculine, and rejecting those associated with the excessive affect of feminised fandom.

Julia Largent (Bowling Green State University, USA): Documentary and nonfiction fandoms: An introductory look at an overlooked audience

There are many reasons someone might watch or listen to a documentary. No one reason trumps another, but one reason is unlike the others: fans of documentaries; people who simply watch or listen to documentaries because they like the genre—much like someone watches Law and Order: SVU or NCIS because they are fans of crime serials. This dissertation looks at these documentary and nonfiction fans: Who are they? Why do they watch? What types of conversations are held online? It provides a first step in building the foundation of nonfiction fandom scholarship, but also provides a step into the building of documentary scholarship. This project grows out of an interest in both nonfiction and documentary media studies as well as an interest in how people interact with their fandom and media series of choice. Preliminary research showed little attention to nonfiction fandoms and yielded virtually no research on the topic.

Three different formats of documentaries, Serial (podcast), Audrie & Daisy (feature documentary, streaming), and FRONLINE'S The Choice 2016 (televised documentary), offer three case studies consisting of content analysis of tweets from each of the documentaries. In addition, a survey of Serial fans was conducted to provide a deeper insight into one of the three case studies. Interviews of filmmakers of different documentaries were also conducted to add the director's voice to the project. These three case studies help identify how conversations from nonfiction fans vary across release platform and/or how multiple episodes might impact the interactivity of a fandom.

This study carves out a new research agenda into fan studies related to nonfiction media; expand research in producer/creator-consumer/audience interactions; develop a more complete portrait of nonfiction audience studies, including through social media; and contribute specific case studies that will serve as models and springboards for future research.

Panel B: Genre and Fandom

Florencia Garcia-Rapp (Pompeu Fabra University, Spain): Reality TV fame reloaded: The Bachelorette, fans, and subcultural celebrities online

This research project examines processes of celebrification aided by digital media (social media) engagement of and interactions with audiences and fans. Theoretically, it considers previous works on reality TV fame and views them in light of new media affordances for popularity development. Empirically, the study looks at two cases of dynamic, accelerated paths to fame, where reality television participants turn into popular personalities and the process is influenced by fan interaction and engagement through social media technologies. The analysed processes of celebrification are enabled in this case by the original show "The Bachelor", and its spin-offs "The Bachelorette" and "Bachelor in Paradise". The three reality television shows, by its strategic timing during the year, offer viewers a year-long dose of romance, dispute, altercations and ultimately, one or more engagements. Chosen female members of the audience turn from regular viewers of The Bachelor, into one of 22 contestants during the following season (participant) and one reaches the peak of attention and pinnacle of popularity by taking the role of protagonist (lead role), the leading figure of the next Bachelorette season. Members of the audience develop into contestants who then become "subcultural celebrities" (Hills, 2006). To assess the workings and reworking of these fame cycles, as well as fans' reception of these personalities, the contestants' Facebook and Instagram profiles are analysed performing qualitative visual and textual analysis. User comments are considered and interviews with fans performed and coded for thematic analysis. What are the affordances of their social media presence for their popularity development? How do fans see them and what are the implications for a legitimised popularity position?

James Mason (University of Leeds, UK): Discovering the Disney Genre(s): How studio output and audience perceptions influence adult audiences' relationships with Disney films

Everyone has their own ideas about what a Disney film is, but how are these ideas formed and why does it matter? By comparing audiences' subjective perceptions of Disney films with the objective film output of the studios owned by Disney, my research explores how the relationship between audiences and the studios' filmography contributes to understandings of genre, along with the implications of these understandings.

In this paper I present a preliminary analysis of my empirical research. Taking a mixed methods approach, I draw upon a statistical analysis of 390 Disney films, and audience data from focus groups and 3,524 questionnaire responses. I suggest that there are actually two Disney film genres: the Tangible Disney Genre, based on the objective feature film output of Disney's studios; and the Fantasy Disney Genre, based on the perceptions of Disney films by audiences, from fans to antagonists. The tensions between these genres inform how adult audiences understand and (re)negotiate their relationships with Disney films.

Lucy Andrew (University of Chester, UK): Rewriting YA: Cassandra Clare, Fandom and Young Adult Fiction

The rise of fan cultures among adolescent communities has had a significant impact upon the recent development of Young Adult fiction – from rise of YA novels about fandom to successful authors’ fannish rewritings and extensions of their original series. This paper, however, focuses on a third strand of the relationship between YA fiction and fandom: the growing phenomenon of the fan-fiction writer turned professional author, as exemplified by Cassandra Clare. Popular in Harry Potter fan-fiction communities for her Draco trilogy, Clare published her first original novel, *City of Bones*, in 2007 and from here her Shadowhunters universe expanded into various series and companion novels. This paper explores how Clare’s background as a fan-fiction writer has influenced her published YA writing and the potential impact that this could have upon YA fiction more broadly. Firstly, I will consider how the structure of her Shadowhunters universe – the privileging of characters over narrative events, the establishment of complex dialogues between her various books and series, and her creation of deliberate narrative gaps between stories and series – changes the ways in which readers interact with traditionally published YA fiction. Secondly, I will examine how Clare’s collaboration with co-authors, along with her promotion of fan-created content on social media, challenges conventional ideas of ownership and authorship inherent in mainstream fiction. Finally, I will explore how the ideologies and priorities of fan fiction – especially the privileging and normalising of LGBTQ communities and characters inherent in slash fiction – shapes Clare’s fiction. In particular, I will consider how the representation of Magnus Bane – the ‘freewheeling bisexual’ warlock at the centre of the Shadowhunters universe – and the increasing focus on his relationship with Alec Lightwood serves to promote LGBTQ themes, characters and agendas within mainstream YA fiction.

Patrick Dolan (York University, Canada): Collectable Kills: Marketing cultural value to horror fans

When framed in Pierre Bourdieu’s theories of cultural production, one can trace the trajectory of value in horror video collecting from low to high. Cultural capital, or more specifically subcultural capital, for horror on DVD, VHS, and Blu-Ray is formed in the public sphere, while these products are distributed from the sub-field of mass production. Academic studies in horror cinema, such as those of Jeffery Sconce and Linda Williams, suggest that horror’s low cultural position is also due to its subversive reception. In recent years, large video distributors, such as Shout Factory (particularly their horror label Scream Factory), are attempting to imbue their new video re-releases with subcultural capital by marketing them as collector’s items. At the same time, independent filmmakers, such as distributor Necrostorm and filmmaker Dustin Wayne Mills, are using merchandising tactics from the mainstream film industry to sell their low culture products. The above techniques challenge the oppositional reputation of modern horror films, suggesting their subcultural capital is no longer produced from below, but dictated from above. This paper applies an interdisciplinary approach to fan studies by incorporating theories from Media Industry Studies while exploring a more product-focused analysis of fan subcultures.

Panel C: Ageing Fans and Ageing Celebrities in Popular Media Culture

Kirsty Fairclough (University of Salford, UK): She’s Full of Secrets: Twin Peaks and the Ageing Starlet

In the early 1990s, actresses Sherilyn Fenn, Mädchen Amick and Lara Flynn Boyle were the “it” girls of the popular US television show *Twin Peaks*. Despite the complexity of the characters that they each played in the series, their physical attributes were the main focus of media attention and they were profiled by magazines worldwide, with their looks as the main focus. They were the rising ‘starlets’ of television, coded as glamorous and desirable both on screen and off. They grew up in, and have remained part of celebrity culture with their characters finding a digital life with a plethora of fan sites dedicated to their “timeless” beauty and style.

Since the end of *Twin Peaks* in 1991, the three actresses have been routinely celebrated and derided, for both ageing “well” and “badly”. Two of the group are returning to *Twin Peaks* reprising their roles in David Lynch and Mark Frost’s upcoming third season. There is little doubt that they will receive disproportionate mainstream media attention based on how well they are ageing, along similar lines to actress Gillian Anderson with the recent revival of the *X-Files*. In response, this essay will provide an examination of the concept of the ‘starlet’, before going on to offer a reading of the tabloid and celebrity media’s focus on the ageing of these three women. It will then go on to explore online fan responses to the tabloid media’s coverage of the return of these characters to *Twin Peaks*. Here I argue that fan interactions regarding ageing female celebrities may offer new insights into how ageing is configured in popular culture and how character identification may become more intense as the fan ages providing a potential space to celebrate the ageing starlet.

Anne Jerslev (University of Copenhagen, Denmark): Ageing along with ageing stars: Jane Fonda – Lily Tomlin, and Grace and Frankie fandom on Facebook

Jane Fonda (b. 1937) uses her Facebook site to call attention to new posts on her blog, to refer to political events she has attended, to media discussions about (the lack of) women in the media, and to her on-going work, lately the Netflix series *Grace and Frankie* (2015-). Thus, together with a picture of Lily Tomlin and herself, she noticed on August 12, that they now start shooting the season’s final episode of *Grace and Frankie*.

The post received a little more than 1900 comments, by far more than any other post on Fonda’s profile. The vast majority are fan comments; many apparently from fans who have been following Fonda for years. Besides expressing anxiety whether Fonda was referring to the season finale or the series finale, a large group of comments simultaneously praise the actresses and their roles; in the wake of the two actresses “buddy banter” (Raphael and Lam, 2016) promotion of the show, fans mix the actresses on and off screen relationship in their responses. Moreover, a group of the praising comments addresses age and what the show means to the writers personally; and finally, there is a group of comments touching upon a long-time fan relationship with Tomlin and Fonda; hence the last two groups comment upon the series’ portrayal of older women and on a decade long fannish following of Fonda (and Tomlin).

Consequently, this paper will focus on the performance of Fonda, Tomlin and Grace and Frankie fandom on Facebook as it unfolds in relation to a series about two ageing, long-time friends portrayed by two ageing actresses who apparently go a long way back together as colleagues as well as friends.

Line Nybro Petersen (University of Southern Denmark): Growing older with Lorelei and Rory: The role of *Gilmore Girls* for fans in a life course perspective

This article proposes a fan study of the reception and online discussions of the return of the *Gilmore Girls* on Netflix in November 2016. The show originally aired from 2000-2007, but

returned this year with a four episode special entitled *A Year In The Life*. The show revolves around a young mother and her daughter and this article offers insights into fans' meaning making of the shows representations of familial relationships, visual markers of age and everyday life across their life course. I am interested in the meanings of character identification and how these may shift as we grow older and expand our personal experiences. Likewise, I'm also interested in how fans relate their own chronological and subjective age to the age of the characters. Furthermore, I am interested in the use of social media in relation to a return to a fan practice after the shows almost decade long hiatus. While some fans may have been on social media (such as *Television Without Pity*) during its original run, the increased importance and presence of social media play a far larger role in fans practices with the return of the series. In what ways does online fan practices and the affordances of social media play a role for the meanings the show may be said to have in the lives of fans?

The data used for this article is two-fold: first, I analyze fans' discussions on Twitter and Facebook on the pages for the podcast *The Gilmore Guys* (a podcast which undoubtedly played a role in bringing back the show and has united fans in the past few years) and second, the article examines email interviews with longtime fans of the show in order to discuss the meanings they ascribe to the show across their own life course.

Panel D: Fantagonisms: Interrogating 'Toxic' Fandom

William Proctor (Bournemouth University, UK): Fear of a #Blackstormtrooper: Hashtag Publics, Canonical Fidelity and the Star Wars Platonic

On 28th November 2014, the first Star Wars live-action film trailer for almost a decade was released online and swiftly became a hot topic. By offering audiences a sneak peak at *The Force Awakens* a full year prior to its cinematic release was certainly a promotional gamble, especially given director J.J Abrams' usual strategy of "keeping footage from his films under wraps" (Graser, 2014). Abrams' penchant for secrecy aside, the 88-second teaser trailer formed part of a carefully orchestrated marketing campaign that discursively constructed *The Force Awakens* as an 'authentic' continuation of *The Skywalker Saga* while also strategically withholding information from wide circulation. Following the trailer's debut, many online media outlets, (professional, amateur and pro-am) latched onto a growing number of reports anchored on the appearance of John Boyega dressed in stormtrooper regalia, reports that clearly demonstrated that there was 'a disturbance in the force,' as Star Wars fans produced racist discourses on Twitter and other social media channels.

This paper presents the findings from a research project that delves into the dark dungeons of Twitter, most notably, the hashtag #blackstormtrooper, which was frequently used as evidence of toxic fan practices, and drawn upon as the main source for journalistic opprobrium. The resulting data scraped from the hashtag demonstrates some key concerns regarding the way in which fans are represented in news articles, of fans as toxic and racist, as neo-conservative Men's' Rights Activists (MRAs). Here, I illustrate that the problem facing researchers is the way in which 21st century journalists -- or, indeed, 'churnalists' -- cherry-pick data from the social media galaxy to manufacture controversy, not to suggest that toxic fan practices do not exist -- for 'if everyone is a fan of something,' then it stands to reason that fandom must surely include right-wing, conservative audiences -- but to show that #blackstormtrooper was, effectively, not a site of racism, but a discursive assemblage containing multiple viewpoints, positions and hostile attacks on an imaginary corpus of toxic Star Wars fans. Instead, many of the (fan) comments centre on concerns about

canonicity, continuity and consistency, and not the toxic racism that the news media presented to the online public.

Agata Luksza (University of Warsaw, Poland): Wisnowska vs. Czaki: The Origins of Fandom Wars

Maria Wisnowska and Jadwiga Czaki were arch-rivals in the late-nineteenth-century Warsaw theatre. The fact that both actresses played in a similar repertoire fueled the antagonism between them, consequently increasing the role of the *claque*, as well as led to a phenomenon which we can call nowadays a 'fandom war'. The war between *czakiści* and *wisnowczycy*, as the groups of fans identified themselves, allows us to investigate early fan practices, and especially celebrity fan practices of the period. It occurred in the closing years of the so-called star era in Warsaw (which reached its peak in 1868–1880), when the concept of celebrity crystalized and when for the first time large audiences went absolutely crazy for their favorite performers. The case of Wisnowska and Czaki is particularly interesting due to the unclear circumstances of Wisnowska's death (1890) who was shot by her lover, a Russian officer, and as a result became an inspiration for numerous future artists.

Background: I attempt to look at the nineteenth-century theatre through the lenses of the most engaged spectators, that is, theatre fans, and recover their experiences, behaviors, and practices. Such a perspective fits into the recent turn in theatre historiography (e.g. Worthen & Holland 2003, Cochrane & Robinson 2016) which has questioned its own prevailing narrative. I hope to continue – in Polish context – research on historical audiences presented in such publications as *Theatre Symposium*, vol. 20 (2012). In his book, *Citizen Audience* Richard Butsch analyzes the dominating representations of American audience, showing that from the very beginning it was a bourgeois discourse which contained a hierarchical message associating good audiences with middle and upper classes, Euro-American males, and bad audiences with working and lower classes, women and subordinate races (2008, 3–4). The fan studies perspective has already dismantled this discourse with regards to contemporary fandoms, and I believe historical audiences deserve a similar chance.

Jessica Austin (University of East Anglia, UK): "I hate Selena Gomez cus she is dating my man": Towards a Theory of Toxic Femininity

Much has been written about the noxious effects of toxic masculinity: from Suzanne Scott's interrogation of the "fan-boy" (2013), reaction to Twilight fans at Comic Con (Click, 2010; Hills, 2014), to research into Gamergate (Massanari, 2015) as the result of misogynistic activism. However, little research has been done in relation to online toxic fan practices that stem from female fans – Lubernis and Larsen demonstrate such toxic femininity emanating from the Supernatural community (2013) without describing it as such. This paper redresses a gap in Fan Studies: that of the toxic fan-girl.

A recent study by Demos, claims that misogyny online is not the sole province of (hyper) masculinity, but almost an equal split between genders (2016). Further, in so-called masculine spaces, female cos-players engage in 'skinny' and 'fat' shaming practices, attacks which are systematic and conducted by groups which is suggestive of a toxic culture.

For any girlfriend of Justin Bieber, death threats from female fans -- as Selena Gomez discovered-- are a regular and sustained occurrence. Similar situations come about with One Direction fans as both Jones (2016) and Proctor (2016) remark, One Direction fans often engage in behavior that is performative but such performance needs to be recognized as a form of toxicity rather than innocuous. Jones and Proctor run the risk of

ignoring the often insidious manner of Directioners' performances on social media platforms and potentially reproduce discourses of infantilization - female fans as harmless girls infatuated with the fan-object.

While provocative, this paper begins to chart the ways in which the 'moral dualism' (Hills, 2002) between 'good' fan girls and 'bad' fan boys has significant ramifications for the Fan Studies discipline, and theorizing toxic femininity as online fan practice is one of the ways that the binary relationship between genders needs to be collapsed and addressed.

Lincoln Geraghty (University of Portsmouth, UK): Hallowed Place, Toxic Space: "Celebrating" Steve Bartman and Chicago Cubs Fan Pilgrimage

This paper is about travelling and exploring, assessing the historical importance of fan pilgrimages and the geographic spaces in which and through which fans travel to get closer to their object of fandom. But it also about how those spaces can become toxic; painful reminders of the object turned bad, tragic failure and community rejection. Through a case study of the Steve Bartman incident during the 2003 National League baseball championship playoff game between the Chicago Cubs and Florida Marlins at Wrigley Field, and an auto-ethnographic study of the physical grounds and stadium, I present ongoing research into fan tourism and sports fandom. The vitriolic reception Bartman received when he inadvertently interfered with a potentially game-winning play that might have seen the Cubs reach their first World Series since 1945 highlights toxic fan behavior familiar to many sports. However, that the seat he occupied on the night serves as an unofficial monument to that moment suggests that even in great controversy and disappointment Cubs fans find physical space and "being there" just as important to winning or celebrating success. Fans of the Cubs are open in describing themselves as the unlucky losers (eg. not having won the World Series since 1908 until only this past season), building a fan identity defined by a so-called curse and based on years of past failures. Therefore, what happened around the Bartman incident and the fact his seat is a fan tourist site visited by baseball fans and Cub enthusiasts alike tells us that being a fan is not just about celebrating the good or remembering the great, it is also about recognizing the bad and mourning the worst. Visiting and documenting through taking selfies at locations within the stadium, especially Bartman's seat, act as cathartic rituals brought to life through physical objects. Offering Cubs fans a chance to come to terms with their team's failures and celebrate their fandom of the team, for good or ill, no matter what it costs in terms of emotional distress.

Panel E: Mainstreaming Fandom

Marieke Jenner (Anglia Ruskin University, UK): Binge-watching and the 'Normalization' of a Fan Practice

This paper explores the 'mainstreaming' of fandom by looking specifically at the concept of binge-watching, a practice previously associated with fan practices, but recently used to promote OTT (Over The Top broadcasting) platforms. This is explored here by tracing how Netflix has used the terminology and practice of binge-watching and has actively normalized it as a new version of 'watching TV'.

This paper argues that binge-watching can be viewed as part of a general movement towards the 'mainstreaming' of fan practices. Arguably, the practice of binge-watching was formerly associated with fan behaviour, as also suggested by the terminology, associated with excessive behaviour. What develops out of this 'excess' is a close-text-viewer relationship, as characteristic of the paratextual relationships of fans. When Netflix introduced the 'bingeable' text and 'binging' as desired audience practice in

2013 as a central part of its strategy to promote season 4 of *Arrested Development*, it also did much to legitimize and 'mainstream' it.

A few years into the transformations to television driven by Netflix, the streaming service is available to stream on an increasing amount of technologies. With Smart TVs, game consoles and technologies like the Fire Stick, streaming services have been integrated into the television set, rather than being only available to stream on computers. With its integration into the set, it seems prudent to ask how much the practice of 'watching TV' has been replaced by 'binge-watching'? This has implications for the 'normalization' of the practice, which would suggest not only a reduced attention from viewers, but also a lesser demand of viewer attention structured into texts.

Thus, this paper aims to trace the normalizations and mainstreaming of a fan practice by exploring its transformation through Netflix' marketing strategies and integration into the 'everyday' technology of the television set.

Liz Giuffre (University of Technology Sydney, Australia): New Music Television – New Forms of Fan Engagement

Regular segments like *The Tonight Show's* "Classroom Instruments" and *The Late Late Show's* "Carpool Karaoke" have earned maximum exposure for both the broadcast television programs they are made for, and the musicians who have chosen to participate. This is a New form of Music Television – where musicians feature in segments that are designed to work online as well as for broadcast – and then beyond. Importantly, too – these are places where fans are recognised and celebrated – Jimmy Fallon and James Corden display their fandom by performing with their guests in these segments; while the musical guests themselves are also often afforded the opportunity to show their own fandom by selecting engage with the music and performance styles of others.

Like older forms of music and television interaction, these combinations create 'moments' that audiences remember, but now can also rewatch and reshare. As reported in *Billboard* in 2015, the personnel who book musicians for these new music television moments are now considered some of the most powerful in the music industry; with commercial potential almost unprecedented as views of over 68 million are recorded for individual viral video segments. This paper will explore how these new forms of music television have become new ways fans can engage with existing music and television forms that they know, but also learn about musicians and forms from other eras or genres. It will look at the presenter fan and performer fans who feature in each of the new music television clips; but also the fans who like, share and comment on these segments.

Jennifer Gillan (Bentley University, USA): Has Fandom Ever Really 'Gone Mainstream?' Re-Visiting the Fan-Viewer Binary

A decade has passed since Henry Jenkins, organizer of the Flow roundtable "Watching Television Off Television," examined what happens "When Fandom Goes Mainstream" and Kristina Busse questioned the accuracy of assumptions inherent in a fan-mainstream binary. My presentation takes stock of the issues Jenkins and Busse raised for fan studies and places them in the context of current U.S. reception practices. I address the persistence of the notion of a fan-mainstream binary and of proclamations that "fandom has gone mainstream" in relation to the online proliferation of extratextual content and engagement opportunities. To offer a specific context, I compare behaviors related to network television's long-arc sitcom *Parks & Recreation* (P&R) and premium cable's long-arc serial drama *Game of Thrones* (GoT). I consider the representation of fan behavior through P&R's Ben Wyatt. A GoT superfan, Ben owns an iron throne and creates the Cones of Dunshire, a

playable character board game mocked by his colleagues. Turning to actual viewers, I address differences in possible “fannish engagement” with P&R versus GoT, raising the issue of genre-specific industry and audience practices and building on fan studies theories of Gwenllian-Jones, Pearson, Stein; Johnson, Booth, Bennett, Chin, and Hills. I look at the work of actual GoT forensic fans such as YouTuber, Alt Shift X, and the repackaging of their fan content on Mashable and other general sites. I offer new terminology and some ways to distinguish fan practices from those of dedicated viewers, who do more consulting than creating of extratextual content and commentary. I argue that differentiating dedicated fans from dedicated viewers has become more necessary today because Netflix, Tumblr, Pinterest, among other interfaces, have made it easier for dedicated viewers to access the output of dedicated fans and engage with it in ways might only look like “fannish behavior.”

Candice Roberts (St. John’s University, New York, USA): Stuff White Dudes Like: Late Night TV Hosts and Hegemonic Performances of Fandom

While political parody (and timely discussion of “fake news”) remains abundant in the late night landscape of U.S. television, a new hosting style seems to be emerging. Though the hosts are still as male and as white as ever, Jimmy Fallon, Seth Meyers and James Corden offer a different take than their predecessors. In particular these comparatively younger hosts provide a more optimistic take on media consumption. Compared to Lettermen, Leno, and Carson, the current roster does not rely as heavily on cynical takedowns of popular culture nor does the humor draw on the grumpy old man archetype. This paper argues that when it comes to entertainment media, the new hosts situate themselves as (albeit exalted) consumers rather than critics and embrace a style that actually performs fandom. From Fallon’s own admission of gushing over celebrity guests to Meyers’ conversations with writers and creators in which he gleefully dissects the text to Corden’s constant song homages in carpool karaoke—all display explicit fan practices and evidence what Booth (2015) describes as a mainstreaming of fan identity.

On the one hand, this can be seen as a positive nod to fan performances and the mainstreaming of fandom. The normalizing of fan practices in this way, however, must also be considered from the perspective of the lack of diverse representations and narrow specters of acceptable performativity of fandom (Hills, 2005); that there have always only been straight, white, male hosts on late night is a wider issue (Mittell, 2003). Therefore, the purpose of this research is two-fold: to theorise talk show host as fan and to consider the implications, both positive and negative, of talk show hosts as performing fandom that perpetuates hegemonic subject positions.

Panel F: Transcultural Fandom

Chiara Codeca (Independent Scholar, Italy): The translator as fan and professional: a role in constant evolution

In non-English speaking countries, fans of English-speaking tv shows used to rely either on their competence in English as an acquired language, or on a local translating industry. Consequently, even when interacting in online spaces, these fan bases mostly kept within national and cultural boundaries. References to the show pointed to the translated version; discussions around text choices couldn’t take into account the possibility of a less than literal adaptation of the original text; edited content and possible censorship in local airings easily went unacknowledged. Translating delayed timely distribution of imported television content, creating a temporal dissonance between the original airing date and the local airing date rectified only recently by strategies designed to combat illegal downloading.

Thanks to the technological and communication means of contemporary society, this situation has evolved into a multi-faceted scenario that includes unofficial fan translation, dubbing and subbing. The figure of the professional translator has changed as well, with the translator often being a fan who is also a professional in the entertainment industry. As such, translators bring to the attention of the producers suggestions and criticisms from fans, becoming semi-official bridges between fans and local broadcasters and producers who, in turn, see the advantage both in positive audience numbers and in engaged and immediately reachable fan bases.

My research explores the evolving role of translators, their fan identity and practices, and the impact of the ever increasing number of non-English native fans competent in English who avoid translation completely. I include in my study interviews with professional translators and interrogate the circumstances and characteristics of the translation, adaptation - and ultimately of the success - of Star Trek, Sherlock and Doctor Who in a non-English market.

**Natalia Samutina (National Research University Higher School of Economics, Russia):
Reading manga in Russia**

Russia is a country where school education and cultural value of reading is firmly centered on literature, especially the classical one. Japanese manga is officially considered as “low” and even “dangerous” foreign popular culture that threatens education and young people’s values, with some episodes of high-scale moral panic widely reported (for example, the annihilation in 2013 of the whole printing run of “Death Note” - the manga was connected by public speakers on national TV to children’s suicides). Despite these episodes, manga fandoms exist and grow in Russia, together with some groups of publishers, scanlators and translators, online communities of readers, etc. Knowledge and practices concerning manga reading in Russia mostly develop within the realm of participatory culture, with even official publishers often coming from fan communities and remaining closely connected to them. Many elements of the Russian manga fandoms seem to be similar to manga fandoms in the English-speaking world, such as close connection to anime fandoms and gamers’ communities, formation of transnational cultist practices (Hills), development of interest in Japanese language and “cool Japan” in general (Hills, Tsai), passionate and defensive discourses about their fan objects, etc. My current research on the practices of manga reading in Russia confirms the existence of these international trends among Russian fans. It also reveals additional local aspects, such as multilingual experience of reading (as Russian manga fans engage resources of Russian, English and Japanese languages); specificity of media usage; local configurations of problems, values and arguments in fan’s discussions about reading manga, for example, when comparing reading manga to watching anime and reading literature. At the conference I am going to present preliminary results of the research on practices of contemporary manga reading in Russia. The research is based on online and offline interviews with Russian manga fans of different age, gender and stage of involvement into fan practices; with manga publishers and scanlators. Fans are understood during this research not only as hardcore participants of interpretive communities (Jenkins), but also as visitors of interpretive fairs (Sandvoss, Kearns) who read manga and love it but do not consider themselves members of a particular fan community.

**Elena Melnikova (National Research University Higher School of Economics, Russia):
The reception of Southern rock in the North Country: reconceptualizing the legacy of the Confederacy in Russia**

Southern rock is a subgenre that — as its name implies — came from the South of the USA. It incorporates lyrics relating to the values of white American Southerners and has a strong ties with their regional identity. Allman Brothers Band and Lynyrd Skynyrd are among the most famous Southern rock bands.

The American South was described by scholars as a unique place. This uniqueness is inextricably linked to the region's troublesome history. In this light, it's interesting to find out how Southern rock, which performs the function of glorification and celebration of the South, functions in Russia, outside the context of its culture of origin.

Our findings are based on ethnography of thematic online communities in Russian social network «Vkontakte» (www.vk.com). This network provides an opportunity to download and share media illegally, so, it's very popular among Russian music lovers. In addition, a series of interviews with fans were conducted.

Typical Russian fans of Southern rock are urban middle class residents (so, they seem to be very different from their American counterparts). How do they (re)conceptualize the meanings of Southern rock songs and adapt their plots to Russian reality? Our data suggests that the key element of reception of Southern rock in Russia is the reinvention of manhood (the idealized images of hard-drinking and fighting rednecks are considered as examples of «true men»). So, it's a sort of patriarchal nostalgia. The second important aspect of reception of Southern culture by Russian fans is idealization of the South. In fact, it's more about creation of the mythological, imaginary, utopian South, than about reflecting what the real South is.

Adriana Amaral & Giovana Carlos (Universidade do Vale do Rio dos Sinos, Brazil): Fans, objects and book identities: understanding romance novel fans in the South of Brazil

This paper discusses how fans and subcultures negotiate and modulate their political identities in transcultural fandoms (Annet, 2011, Chin & Morimoto, 2013). The debate considers the combinations between applied notions of taste performance and Hine's categories on analyzing the internet (2015) in order to discuss a set of mobilization and fan practices. Our initial results shows that through mobilizations (fan activism for example) and the culture of memes, we can trace a better understanding of the materialities of brazilian digital pop culture in its relation with transnational pop cultural in two ways – both related with humour: 1) appropriation of media franchises produced outside Brazil to our social political context; 2) the constitution of a digital brazilian pop culture that reveals contradictions on gender, generations, age, social classes and races.

Our paper also discusses the possibility of approaching fan studies and fan cultures from the theoretical perspective of the materialities and Actor-Network Theory (ANT) in their objects and controversies on the internet as a methodological process. Our empirical field was focused on a group of fans or romantic novels in the South of Brazil constituted mainly by women from the ages of 20-40 with participant observation on their meetings, interviews and online ethnography.

Panel G: New Perspectives on Fandom and Neoliberalism

Benjamin Litherland (University of Huddersfield, UK): Representing the Post-Girl Power Fan: WWE and Star Wars and Neoliberal Girls 'Who Can Do Anything'

Since the 1990s peak of 'girl power', the idea of girls as empowered has been fully incorporated into commodity and media cultures (Benet-Weiser, 2004). In recent years a range of corporations, including those more traditionally associated with male dominated fandoms such as comic books, professional wrestling and science fiction film, have begun to enthusiastically target girls and young women as fans and consumers. This paper

explores two such case studies, female wrestler Bayley from World Wrestling Entertainment (WWE) and the character Rey from the latest Star Wars film trilogy, to explore some of the contradictions and possibilities involved in the corporate targeting of the post girl-power fan. In so doing, we outline the ways in which neoliberal individualism is fused with popular feminism through the mobilisation of the girl fan in ways that can lead to moments of opportunity for feminist politics.

In the WWE's newly re-branded women's wrestling division, Bayley operates as an important symbol for the corporation's self-proclaimed enlightened approach to gender equality, with her inspirational status for girls and young women frequently foregrounded. Similarly, the ongoing trilogy of Disney owned Star Wars films has made a deliberate choice to target girl fans, with media coverage of the film emphasising the fact that the central character Rey, a re-imagined female questing hero figure, can 'do anything'. While the targeting of girls by these corporations can be understood as a cynical market ploy to capture new audience segments, the implications of girls forming gendered or even feminist identities in such a media climate bear further research. We conclude this paper by outlining forthcoming audience research on Rey as a role model for parents and girls.

Sophie Charlotte (University of Huddersfield, UK): If the Fanboy ever Died, Marvel just brought Him Back: Scholarly Constructions of Success and Legitimacy

The success of the Marvel Cinematic Universe (MCU) did not lead to a measurable increase in comic sales. This appears no great loss, as in numbers, comic book fans are marginal compared to cinema audiences to begin with. However, Marvel does rely heavily on comic book fans to affirm their fidelity to established comic book culture towards non-comic book audiences and maintain a corporately desirable image of authority and fan-orientation. Additionally, Marvel offers a large quantity of superhero paratexts and transtexts for consumption, gently (re-en)forcing desirable fan readings and practices as well as overt capitalist (neoliberal) ideologies, such as the idea that consumption is always positive. American superheroes themselves also reproduce a stable mythology surrounding fundamental beliefs of neoliberal capitalism (including its anxieties), visible for example in how superheroes battle crises, but never endeavour to solve societal problems that may give rise to such crises.

In my research, I examined academic and media discourse on the MCU in relation to this concept of 'capitalist realism' (Hassler-Forest, 2012), i.e. the belief that there is no alternative possible to current neoliberal society. MCU scholarship roughly divides into three categories: the first focuses on the symbolic role of the (comic) superhero in American culture, connecting the superhero to their social function. The second (by far the bulk) is concerned with the process of comic-to-film adaptation and issues of fidelity and quality. The third reproduces Marvel executive discourses of destiny and authenticity by ascribing a uniqueness to Marvel's marketing strategies and narratives. In this paper, I will discuss some preliminary findings which suggest that majority of these accounts are invested in legitimising superhero/comic fandom as a topic of scholarship by reproducing brand loyal discourses and traditional value systems, and thus reproduce the underlying ideas of neoliberal realism.

John Carter McKnight (Harrisburg University of Science and Technology, USA): A mangle of economies: Moral, affective, and financial practices of a streaming gaming show

Critical analyses of the affective and financial economies of fandom have evolved from an early glorification of peer-to-peer gift economies within fan production (e.g., Jenkins) to

studies of the commodification of fandom (e.g., Gray, ed.), to a recognition that fan economies are an intersectional mangle of practices (e.g., Hills). While streaming media has been subject to analysis since the days of 1990s camgirls (e.g., Senft), current gaming-related streaming media practices have given rise to novel forms of moral, affective, and financial economic practices.

This work provides a case study of "Critical Role," a streaming internet show produced by Geek & Sundry, a multimedia production company, "in which a bunch of us nerdy-ass voice actors sit around and play Dungeons and Dragons." Episodes stream live on Twitch.tv, and are archived on Geek & Sundry's website and on YouTube, where they have received over 3 million views. The show itself is a fan creation (a narrated interactive story) derivative of a commercial property (the Dungeons and Dragons game), which generates its own fan creations (viewers submitting original artwork of the characters) and in which the participants receive material gifts, some of which are used to decorate the set of the commercial studio in which the show is produced, which is financed in part by voluntary subscriptions by viewers.

This case is used to challenge depictions of streaming-media economies as merely consumerist or neoliberal, as well as fan-culture approaches which fail to take into account recursive interactions between fans as creators and creators as fans. It presents a situation in which peer gift economies, moral economies of mediated intimacy, and commercial broadcast norms recursively interact in a "mangle of practice" from which new insights may be gleaned.

Panel H: Transmedia Tourism and Participatory Cultures

Bethan Jones (University of Huddersfield, UK): "The Walking Dead Family is a real thing, not just a hashtag": Experiencing Fan Tourism and Transmediality in Woodbury, Atlanta

The 2016 Society for Cinema and Media Studies conference took place in Atlanta. Historically important for the Civil Rights movement, the city is home to the Martin Luther King, Jr. National Historic Site, but as an emerging hub for film and television production Atlanta is also home to various studios, location tours, and other sites for fan tourism. I attended SCMS 2016 because of the scholarship, but visiting Atlanta meant I was able to spend a day on the Atlanta Movie Tours' 'Big Zombie' tours. The tours feature locations from The Walking Dead in and around Atlanta, and are led by actors from the show. The tours thus provide fans access to behind-the-scenes stories and information, as well as exclusive access to locations, and opportunities to 're-enact' key scenes.

In this paper I document my experience of the tours as both fan and academic. I began the tour from a purely fannish perspective, excited to see locations and hear stories, but during the tour I found it difficult to halt academic analysis of this particular form of transmedia tourism. The actors leading the tour spoke of the 'AMC family' while noting how they were instructed not to speak to primary cast members, and clips from the show played inside the tour bus before we disembarked to view them in their 'real' (rather than fictional) Atlanta context. I thus experienced a sense of dissonance from, rather than immersion in, the world of The Walking Dead, and suggest that this sense of liminality is currently underexplored in analyses of transmedia tourism, where transmediality is assumed to bring the tourist deeper into the storyworld, rather than highlighting their convergence from it.

Rebecca Williams (University of South Wales, UK): Funko Hannibal in Florence: Transmediality and Paratextual Play in the Fan-Tourist Experience

Fan studies has long explored 'media tourism' via the notions of cult geography (Hills 2002) or fan pilgrimage (Porter 1999), arguing that "fan-text affective relationships cannot be separated from spatial concerns and categories" (Hills 2002:145). This paper contributes to work on fan tourism and participatory cultures by focusing on a visit to Florence, Italy which was inspired by fandom of the television series Hannibal.

The paper examines the use of para-textual object such as merchandise in the fan-tourist experience, focusing on the use of a Hannibal Funko doll as an object of fandom on this visit to Florence. Carrying this item around sites of importance and inserting this object into photographs at key locations allows fan identities to be performed and displayed and for the links between the narrative world and the 'real' locations to be mediated. The paper thus contributes to debates around fan-tourism and transmediality, responding to the argument that "little sustained research has explored the roles of tourist performances" (Kim 2010: 60) at meaningful sites. Whilst work has been conducted on tourists re-enacting scenes in photographs (Carl et al 2007, Kim 2010), there has been relatively little study of how and why fans draw on material objects at important sites. The paper thus also contributes to broader debates around the "materialities of fandom" by exploring these in one "specific configuration [...] of place, purpose, and performance" (Rehak 2014: online). It argues that the use of objects allows the fan to engage in the "emotional commitment and imaginative work" required to "approach a sense of communion with the fictional text" (Brooker 2004:14) since, whilst the fan themselves cannot 'enter' the narrative world, the use of relevant objects allows play with the borders between text, self, and object.

Ross P. Garner (Cardiff University, UK): 'Welcome to Jurassic Park (Again)!': Exploring Threshold Repetition, Immersion and Nostalgia in a Transmedia Franchise

Passing through the giant stone gates that signal the entrance to the fictional themed spaces of Jurassic Park (Spielberg, 1993) is a device that features repeatedly across different transmedia iterations of this iconic franchise. Mediated forms such as movies (Jurassic World (Trevorrow, 2015)), computer games (Lego Jurassic World (TT Fusion/WB Games 2015)) and the Jurassic Park land at Universal Studios' Islands of Adventure park in Orlando, Florida all recreate and re-work this moment but why might this be the case? What is the significance of this particular spatial-symbolic threshold to the franchise's fans and what affective pleasures do these repetitions provide? What might be the differences between when the gates are and are not present? Drawing upon a combination of semiotic text-based analysis and autoethnographic reflection, this paper goes beyond simply linking the Jurassic Park gates' importance to discourses of branding. Instead it considers how the strategies used for encoding this attraction can be better understood by combining debates concerning transmediality (Evans 2013) with recent positions taken within media tourism (Garner 2016) as this repeated threshold signals the opportunity for becoming immersed within the fictional realm. Ultimately the paper argues two main points: firstly that instances of passing through the gates is readable as an inflection of ideas concerning 'symbolic' and 'cued' immersion as audience members are experientially invited to become connected to the fictional realm. Secondly, the paper discusses how constructions of nostalgia are of central importance to the representation of this particular fictional location and that these affective discourses become re-contextualised across cinematic, gaming and theme park forms. It is therefore the repeated opportunity for being 'welcomed to Jurassic Park' that is of central importance to the franchise's imaginative and affective possibilities.

Abby Waysdorf (Erasmus University Rotterdam, Holland): The (Meaningful) Experience of Film Tourism

Dubrovnik for Game of Thrones, Cardiff for Dr. Who, Albuquerque for Breaking Bad. At this point, the idea of film tourism – of traveling somewhere because of its association with a film or television show – is well known. It is a recognized practice throughout the world, drawing tourists to new locations and inspiring new ways of experiencing places. As the practice has grown, so too has research focusing on it. Researchers from tourism studies, cultural geography, and media studies have all analyzed the practice in recent years, contributing to a lively and varied body of literature. However, it is one that still has significant gaps, particularly in regards to the tourist experience, and that has focused largely on exploring case studies. Researchers from different fields have also primarily stuck to them, limiting the potential of its multiple perspectives. In order to truly understand film tourism, a broader, more multi-disciplinary approach is required.

This paper makes steps in this direction by asking what makes film tourism a meaningful experience for tourists. It is built on four years of researching film tourism via the Locating Imagination project, which investigated film tourism connected to Game of Thrones in Northern Ireland and Dubrovnik, the Harry Potter series at the Wizarding World of Harry Potter in Orlando, and The Prisoner in Portmeirion. Here, I consider film tourism as a whole, drawing together insights from fieldwork and prior research in order to present a deeper theoretical consideration of the practice. I link tourism research, cultural geography, and media studies, showing how a meaningful experience is created due to their combination: the role of sightseeing in contemporary society, the nature of fandom, and the value of place. In doing so, this paper advances our understanding of film tourism as a contemporary practice.

Panel I: Power

Sarah Attfield (University of Technology Sydney, Australia): Don't Question My Fandom Because I'm Poor!

A 'true' fan is often admired for their extensive collection of memorabilia – the artefacts of fandom. These collections can take various forms and can include records, ticket stubs, books, posters, clothing, souvenirs, dvds and so on. The possession of such items helps to confirm a fan's commitment to the object of their fandom and also assists the fan in building a solid knowledge base of their chosen target and accumulate subcultural capital. But what happens when a fan does not have the economic means to build such a collection? How does social class impact on fandom? Is it possible to be a 'true' fan and not have the paraphernalia to show for it? For some working class fans, there is an economic obstacle to fandom. It is expensive to buy tickets to events, or purchase records, dvds, books, costumes and souvenirs. Even posters for a bedroom wall may not be within reach. How does such a fan build their fan knowledge and express their fandom without the necessary economic capital? This paper will consider the impact of social class on fandom and demonstrate the ways in which working class fans can be marginalised from the wider fan base and how they find resourceful ways of expressing their fandom.

Thiago Soares and Mariana Lins (Federal University of Pernambuco, Brazil): "Madonna, warrior like Cuba": Political Affections of Madonna's Fans in Cuban context

In the island of Cuba, music stores are controlled by the Government. EGREM (Empresa de Recordaciones y Ediciones Musicales, spanish for Enterprise of Recordings and Musical Editions) monopolizes the trade in record albums and DVDs, with an exclusive catalog of Cuban or Latin American artists, only for tourists. The price of a CD in one of the EGREM stores in Havana costs around 15 CUCs (equivalent to 13 Euros) - it is 80% of the salary of a

Cuban worker, who receives, on average, 20 CUCs (approximately 18 Euros). CDs and vinyls of North American artists are not sold in EGREM stores. This framework of access to anglophile pop culture products does not prevent Cuban fans of international musical artists from acquiring products of their idols - censored by the Cuban government. This article is devoted to investigate the consumption practices of anglophile pop music fans in the Cuban context. It presents, through a methodology of field research, that combines, in-depth interview and report on "affective objects", the unique relation of Madonna fans in Cuba, focusing on the fan Alberto Arcos, creator and administrator of the Facebook page "Madonna Cuba", which acts as a promoter of the singer in the Cuban context. Four relations that we call "political affections" in the relationship between Alberto Arcos and Madonna are postulated: 1. the connection between Madonna's trajectory and the history of Cuba; 2. the use of international friends network formed through Facebook to send Madonna products to Cuba; 3. the hacking of internet networks (also controlled by the Cuban government) to download material from the singer; 4. the socialization of contents related to Madonna through the "weekly packages" ("paquetes semanales"), a set of files informally marketed on the streets of main Cuban cities.

Lysa Westberg (Aalborg University, Denmark): Love Thieves: Japanese Hosts and Western Convention Culture

Japanese host culture may seem foreign to a Westerner, just like the practice of buying (male) company for pure entertainment and emotional support. Japanese women (and men) pay for the pleasure of a host's company. Hosts usually do not provide sexual favours but emotional ones, and popular hosts have quite substantial fan followings. While one might argue that we in the West do not have anything like the Japanese host culture, it is enlightening to compare the mechanisms of this culture to a part of Western culture which also provides company and closeness for those who are able to pay: fan conventions

There is clearly nothing wrong with running a business which sell host services, nor is there anything wrong with mediating the contact between fans and actors, producers and writers. However, there are more than a few similarities between the two cultures, and within each culture are a few caveats which, under close inspection, might provide a deeper insight into the side of these business practices inside each culture that are problematic.

This presentation will provide an examination of how both fans of hosts and fans of popular media, particularly at single-fandom conventions, enter into a questionable discourse where fans seek approval, support and closeness, provided by businesses which have nothing personal at risk, apart from their bank account. This creates an environment where power is skewed in the favour of the companies, a power imbalance that is largely ignored and overlooked by both participants and businesses. While there is no solution to the distribution of power, a close analysis of the similarities of the two cultures might at least be a starting point of a discussion of the way it is distributed, providing fans and other interested parties with a fresh look at the mechanisms within convention culture.

Rebecca Lewis (University of Westminster, UK): Fan by Numbers: Measuring Fan Power and Brand Reputation in South Korea

The Korean pop industry has become something of a global phenomenon over the past decade. The internet has unquestionably driven this rapid evolution by allowing fans to come together and share content with those who may not be able to see their favourite K-pop artists in person. K-Pop artists are more commonly referred to as 'idols', a term which perpetuates the almost deification of these artists by fans. The companies to which these idols belong are often viewed more negatively and regularly referred to as a 'production

machines'. They dedicate a huge amount of time and effort goes into developing these artists as a brand and maintaining that brand's reputation; an action that is received badly by fans can rapidly result in permanent damage to the artist and the company.

Recently, there have been efforts by research groups in Korea to quantify an artist's brand power or brand reputation. These power rankings are released on a monthly basis, using a variety of data collection points, including online consumer habits, media interest and communication traffic. These reports can potentially allow us to see the changes in fan behaviour in almost real time, something that can have a huge impact on understanding the effect of fan behaviour on a global level.

However, the questions that should be asked are: Can fan power be measured? And if so, can it be accurately measured? This paper will discuss the current processes through which this currently being attempted. I will consider why we might need to quantify the power of the fandom, the ways in which current ventures have been successful, and some of the shortfalls and oversights of these attempts.

Panel J: Performing Fandom

Vivi Theodoropoulou and Stelios Stylianou (Cyprus University of Technology): Football, Pique, and Carnavalesque Fandom: The Contextuality, Performativity and Escape of Ordinary Fans

The paper focuses on European football and on everyday, ordinary or casual football fans (Theodoropoulou 1999, Sandvoss & Kearns 2014) in Cyprus and their communication and behaviour in-field and in other contexts. It attempts to go beyond the stereotype of the deviant, brainless, or violent football fan or passive dupe (Jensen 1992) to a more value-neutral portrait of fans as participants in popular culture actively appropriating their recreational activity. It suggests that for many fans, such as those studied, fandom and the associated in-field communicative behaviour is a form of identity display and of participation in a carnivalesque festivity (Bakhtin 1978), which allows for a break from official culture, whereby fans unwind and escape from everyday life. In discussing fans' behaviour in different contexts, the paper also highlights fandom performativity (Hills 2002) and contextuality. Fan performance and identification vary depending on the spatial, temporal and social context of consumption, yet are also unavoidably related to historical and cultural contexts of football development in a particular locale. The fact that fan identity has different gravity in different everyday contexts is telling of the variant behaviour of fans and of the fact that fandom does not take over all aspects of their lives. The paper focuses on casual football fans in Cyprus, a fan culture largely constructed around binaries rooted in political/ideological oppositions and locality. Observations of first division matches, in-depth interviews with ordinary fans, observation of some of these fans, and others, watching their team on TV, in pubs or cafes are the means the research draws from empirically. Observing and talking to fans themselves better allows us to illuminate their experiences "in their own terms" (Jensen 1992: 26) and understand the motivations behind their actions, instead of resulting to scapegoating or to elitist judgements about fan behaviour.

Cassie Yishu Lin (University of Westminster, UK): Performing the Slash: a Visualisation on the Process of Women Writing Slash Fiction: Documentary as A Practical Research Method for Studying Fan Fiction

My practice-based doctoral research aims to utilise the process of making an experimental documentary (working title: *Performing the Slash*), to explore the representation of women in slash fan culture - especially on the unique relationship between female writers and those gay male characters in their stories.

Slash fandom has always been challenging the heterosexual hegemony from mainstream culture, by not only addressing homosexuality as a norm, but to breaking the gender and sexuality binaries, and appropriating them to a less labelled but more liberated status of "queerness". Most significantly, slash fandom is created mostly by women, and for women, while male (characters) become the ones "being gazed". How does this fan culture being created from a completely feminine language, and what is behind women's desire to embrace the gay, the queerness in their stories? In this paper, I would like to discuss why an experimental documentary might be useful in analysing the representation of women in slash fan culture.

In *Performing the Slash*, there's Kat - a slash fan fiction writer. She is going to turn her story 'We Are Blinding' - a slash fiction of Narnia - into a theatrical play. She is in charge of all the creative decision in this play, including script writing, casting, set design and directing three male actors. On top of this, the documentary will record the entire process of Kat visualising her own slash fiction on stage, mainly focus on her interaction with the male actors, and how she directs them into becoming the characters she expects. *Performing the Slash* offers an opportunity to deconstruct the process of women writing/visualising slash fiction, in order to make the feminine language more visible, and create an alternative way to understand women's role in slash fandom.

Beth Emily Richards (Plymouth University, UK): *Between Mimicry and Difference: Performing Elvis(es)*

Lookalikes, tribute artists, and impersonators make evident the practice of fans embodying and physically re-presenting their subject of interest. In this paper I will explore how 'representers' rewrite mythic histories of pop cultural icons and their relationships with audiences; create, enact and reperform fan communities and their histories; and construct and deconstruct the notion of reanimation, transformation and becoming. Using Lorena Turner's (2014) topographical survey of North American Michael Jackson representers, Kerry O. Ferris's (2010) application of Erving Goffman's (1974) frame analysis to celebrity impersonators, and Owen G. Parry's (2015) development of a colloquial performance practice "Fictional Realness", I will discuss the fan performance practice of 'tribute' and its relationship to 'transformation'.

Using *The Elvies*, Europe's biggest Elvis Tribute Artist competition, my participation in the Live Art Development Agency workshop *Probing Elvis*, and a practice research experiment *Vaseline and Rose Oil* as case studies, I will discuss reiterative fan methodologies of making as a way of reclaiming cultural commodities and histories.

Lies Lanckman (University of Kent, UK): "She Drowned In Moonlight, Strangled By Her Own Bra": Classic Stars and Mourning

This paper will examine the nature of mourning within star fandoms through a historical lens. Building upon an ongoing project comparing Classic Hollywood fandom at the time, particularly as conveyed through popular magazines, with Classic Hollywood fandom online today, it will focus on three levels of fan mourning and underline potential differences and similarities.

Firstly, I will examine the way in which mourning was addressed in 1920s and 1930s fan magazines, focusing particularly on the premature deaths of stars such as Jean Harlow

and Rudolph Valentino and producer Irving Thalberg. I will investigate how the magazines addressed these deaths, but also how they became a platform for fan reactions, and how they described the mourning process of adjacent stars, such as Thalberg's wife Norma Shearer.

Secondly, I will investigate how modern-day Classic Hollywood fan communities specifically address the impact on their fandom of the fact that the fan object – in most cases – died a long time ago, potentially before the fans were born. This paper will thus explore how this fandom is affected by distance in time, and how it has developed specific fan behaviours – often connected to commemorations of the star's death anniversary – in response to this distance.

Thirdly, then, I will examine the way in which online Classic Hollywood fan communities deal with celebrity death today, focusing particularly on the aftermath of the deaths of classic star Debbie Reynolds and her daughter Carrie Fisher at the end of 2016. I will investigate how such communities reacted to and commemorated these deaths, but will also pay attention to the way these fit into the established pattern of focus on "stars mourning other stars", prevalent in 1920s-1930s fan magazines, since Reynolds' death was universally represented as a mourning reaction to her daughter's, which took place one day earlier.

Panel K: Fan/Producer Relationships

Joanna Kucharska (Jagiellonian University, Poland): The True Meaning of Critmas - Creator-Fan Relations, Fan Labour, and Gift Economy in the Critical Role Fandom

Critical Role, the weekly Twitch show featuring voice actors playing Dungeons and Dragons has built a devoted fanbase in the two years of its existence - every Thursday thousands of fans across the world tune in to follow the intrepid adventurers live, in instalments which last between three to five hours. This paper aims to analyse the specificity of the Critical Role fandom in three main areas. Firstly, the Creator-Fan relations, with Dungeon Master Matt Mercer and all the players interacting with the fanbase on social media, explaining character choices in special Q&As, discussing game mechanics, and sharing and sometimes commissioning fan art. Second, the fan labour, with the case studies of Critical Role Stats, a fan-originated twitter account following the statistics of the live game and gathering a repository of knowledge for both fans and players, the fan-run CR wikia, and the fan artists sharing their creations with the actors. Third, the way gift economy functions within the Critical Role fandom, starting with the circulation of the fanworks between fans and creators and the gifts, often handmade, sent to the actors, through the institution of Critmas - a part of the show where the cast would open the gifts during the show and thank the senders, to the evolution of Critmas, at the insistence of the cast, into a charity-oriented venture. While Critical Role is a part of the live gaming shows phenomenon that has been ongoing in the recent years, as well as a part of the growing interest in tabletop gaming, the fandom activities emerging around the show and the participation strategies of both fans and the creators of the show seem unique from other media fandoms.

Matthias Stephan (Aarhus University, Denmark): Fan Labor and the affective economy: Fan-Produced Content on US-based Sports Blogs

Recently, there has been several incidents of journalists fired from very large networks of sports blogs (FanSided, SB Nation), which host blogs for a host of sports franchises in the US, being fired or reprimanded for plagiarizing. Those blogs mostly contain content which is contributed from its membership – people who belong to the fandom of the individual sports franchise, and for which they contribute based on their interest in the team, the

blog, and the specific fan community that the blog represents. What these incidents of plagiarism, by editors and most recently by an unpaid contributor to the blog, highlight is the push to monetize fan interest in the structure of the blog content. Interestingly, the editorial oversight that was missing in each of these incidents of plagiarism is blamed due to these articles appearing on 'network' sites, rather than the main homepage of each respective organization. This paper, thus, will take this opportunity to discuss the structure of such network reported sports blogs, how they have systematically acquired and incorporated local sports blogs into these more streamlined networks, and how this represents a specific, and highly profitable means by which fan labor is being utilized for profit making ventures. Differently than fandom.com and fanlib.com, SB Nation and FanSided have allowed existing communities to continue, even as they are brought under the umbrella. Fans contribute through the maintenance of the fan community, commenting, producing original content (articles, fan art, games, etc) related to the fan product. This paper will discuss these groups in terms of fan labor, and discussions of fandom, and compare the world of sports fandom to the media fandom in which much of this has been theorized, as well as discuss how the lack of professional content has been used as a scapegoat in these recent incidents.

Rafal Zaborowski (London School of Economics, UK): Whose name is Your Name? Shinkai Makoto and his fans

Shinkai Makoto single-handedly released *She and Her Cat*, an animated monochrome short, in 1999. Considerable indie acclaim coupled with independent awards convinced Shinkai to quit his day job and focus solely on his work as an animator and director. With *Voices of a Distant Star* (2002) and *the Place Promised in Our Early Days* (2004), Shinkai became the hottest underground star of Japanese animation and with each movie his fanbase would increase exponentially. However, it wasn't until *Your Name* (2016), which became the fourth-highest grossing movie in Japan of all time, that Shinkai became a mainstream icon domestically and internationally.

Shinkai's (still young) career is already an insightful case study of evolving relationships between fans and creators. With fans hopping on the Shinkai train at various moments over the past 18 years, the tensions between competing fan discourses are understandable and significant. In this paper, I am exploring how different generations of Shinkai enthusiasts negotiate their fan identities and how the interactive and approachable digital persona of the director himself is a factor in these processes. Finally, based on a personal relationship with Shinkai and a series of interviews with his studio colleagues, I look at how the director himself navigates the tricky path between mainstream appeal, fanbase expectations and creative independence.

Konstanty Strzyczkowski (University of Warsaw, Poland): Love, Loyalty, Lo-Life: A Bandom at Work

The last two decades in consumer research has brought a whole new level of inquiry to the tangled relationships between brands and their fans. As a result new constructs such as "neotribe", "brand tribe", "brand community", "consumer tribe" and "subculture of consumption" were coined (Maffesoli 1996; Muniz, O'Guinn 2001; Schouten, McAlexander 1995; Arnould 2002; Solomon 2003) to match spontaneous, voluntary consumer communities revolving around brands and their products. As such they describe a groups of people who share interest in a specific brand and create a unique social universe with its own lifestyles, identities, myths, values, rituals, gestures, language and structure based on common practices and meanings. It may sound like an every marketer's dream come true,

but iconic brands are often perceived by consumers as an open cultural property rather than as a private one. That brings a different, more complicated balance of power between consumer communities and companies trying to keep control over managing the brands. In such cases familiarity, devotion and presumptive productivity evoke feeling of ownership. A brand, as a cultural text, cease to belong exclusively to company, overtaken by its most devoted, yet subversive aficionados (Fiske 1989, DeCerteau 1984, Jenkins 2005). That means it can be reinterpreted, rewritten and hijacked (Wipperfurth 2005). The paper presents the case study of Lo-Lifes, a black and Latino fans of Polo Ralph Lauren brand, formed in New York in the late 80s and early 90s, compulsively collecting Ralph Lauren clothing and using it as a tool in creating a culture of their own.

Panel L: Memory and Long-term Fandom

Inger-Lise Kalviknes Bore (Birmingham City University, UK) and Richard McCulloch (University of Huddersfield, UK): No Foregone Conclusion: Ricky Gervais, Longitudinal Audience Research, and the Unfolding Celebrity

With the release of *Life on the Road* in 2016, Ricky Gervais revived his most famous comic creation – the notoriously cringe-worthy middle-manager, David Brent, from mock-documentary *The Office* (BBC, 2001-03). Like the film itself, the narrative takes place twelve years after the events of *The Office*, and in many ways, very little has changed; Brent remains the insecure, lonely, tragic figure he always was, still clinging desperately to his dream of becoming a rock star. Yet for audiences faced with the prospect of revisiting the character, that twelve-year gap had much bigger implications, not least in relation to perceptions of Gervais.

This paper uses *Life on the Road* as a starting point for exploring audiences' longitudinal relationships to 'unfolding' and ongoing texts. While *The Office* has largely remained popular since its debut, Gervais's reputation has evolved in more complex and often contradictory ways. His output now spans multiple roles (actor, director, writer, producer, presenter) across a wide range of media (television, film, podcasts, live and recorded music, webisodes, stand-up comedy), and includes texts, comments and conversations (e.g. on social media) that have provoked polarised and often emotionally-charged reactions from audiences and critics alike. How, then, do different audiences make sense of such an inconsistent celebrity text? What competing narratives of authorship did Gervais fans, anti-fans and non-fans employ in order to articulate the ways in which they understood, evaluated and felt about *Life on the Road*?

Through an analysis of longitudinal audience responses to Ricky Gervais's output, we demonstrate the value of conceptualising celebrities as complex 'unfolding' texts or brands. We situate our research in relation to existing work on media and memory studies (Garde-Hansen 2011; Harvey 2015), celebrity intertextuality (Brooker 2016), life course perspectives on fandom (Harrington and Bielby 2010) and post-object fandom (Williams 2015), and draw on Matt Hills' (2012) notion of the 'torn text' – less a coherent and consistent transmedia universe than one that is 'fractured and fragmented across parallel versions'. Exploring how participants articulated their perception of Gervais in 2006, their expectations of *Life on the Road* in 2016, and their responses to the film in 2017, we examine the significance of two recurring themes: a narrative of decline, and a rupturing of the boundaries between the comedian, his persona and his most well-known character.

Simone Driessen (Erasmus University Rotterdam, Holland): Still shaking on their legs: Exploring ageing fans' continued engagement with the recurring reunions of Doe Maar

Previous studies that investigate long-term commitment of fans to music are scarce. Moreover, examining the meaning of the return of music at a later age, or what happens when a band breaks up, has not been extensively researched yet. Yet music has been argued to be "a key resource for the production of autobiography and the narrative thread of self" (DeNora, 1999: 158). This study explores how music features in people's narratives about (transitions in) their life course. It does so through examining how (former and current) fans of Dutch pop act Doe Maar (Go On), which was highly popular amongst (pre-) teens in the 1980s, give meaning to its recurring reunions. After their split in 1984, Doe Maar has reunited multiple times from 2000 onwards. That offers an interesting site to study how Doe Maar features in these fans', who are now in their forties, fifties or sixties, narratives about their life course.

Building on 18 interviews with self-identified former and current Doe Maar, three motives for people's (continued) engagement with Doe Maar are found. The first motive encompasses fans for whom their current, very active participation in Doe Maar fandom constitutes an opportunity reflect on their teenage years, and renegotiate their involvement with and position of the band in their everyday life. The second motive comprises fans for which the Doe Maar reunions offer a moment to (re-) experience and return to their "younger selves" in 1984. The third, and final motive of engagement consists of those fans for which re-living the old Doe Maar repertoire provides comfort and a resource to cope with situations in everyday life. These results help us further understand how music fandom can become more or less relevant throughout the life course.

Leah Holmes (Bath Spa University, UK): Mapping the Generations of Anime Fandom in the UK

Throughout 2016 and early 2017 I ran an online questionnaire to map contemporary anime fandom in the UK, collecting demographic data, points of entry into fandom, and fan testimonials about how their fandom has shaped their outlook on Japan and "Japaneseness".

This followed a proposal I made in 2012, when I suggested that Hiroki Azuma's model of Japanese otaku generations could not only be applied to UK fandom, but that it was also in need of expansion (Manga Movies Project Symposium, University of East Anglia). Azuma identified three distinct "generations" of Japanese otaku, defining them by their age, the anime series that were largely their "entry points" to becoming otaku, and the wider technological culture in which they grew up (Azuma, 2001). Having noticed parallels in Azuma's model with UK anime fandom and considering that some time had elapsed since it was initially proposed, I identified two further possible generations in UK fandom, though questions remained as to how these generational divisions should be drawn. For example, upon presenting the proposed new model, not only to academics but also to my fellow fans at Amecon 2012, some older fans said they felt like "Generation Zero", while younger fans indicated that they felt the boundaries between the newer generations were blurred and less distinct.

In this presentation I will use the data and conclusions of my questionnaire to explore how generational divisions in UK anime fandom might now be drawn, as well as discussing the limitations and problems that arose through this form of research.

**Beatriz Bartolomé Herrera and Philipp Dominik Keidl (Concordia University, Canada):
Museum 'Fanagement': Star Wars Exhibitions, Fandom, and Transmedia Storytelling**

Since the 1990s, exhibitions like *Star Wars: The Magic of Myth* (1997), *Star Wars: Where Science meets Imagination* (2005), and *Star Wars: Identities* (2012) have attracted millions of visitors worldwide. Organized around different educational themes such as engineering and psychology, these exhibitions offer fans an experience that other media cannot: the engagement with production materials embedded in scenic exhibition design and interactive games. In this role, museums have also become sites for the industrial administration of the franchise's transmedia economy, and consequently for the management of fans' memories. Exhibition displays of *Star Wars* function as "memory institutions" (Pessach, 2008) by selecting, classifying, and rewriting what we know about the franchise's content and production history. The systematic inclusion and exclusion of some objects and narratives becomes particularly relevant when we think of the central role of memory in recalling transmedia narratives across multiple media (Harvey, 2014). Exhibitions, thus, are used to shape a particular memory of the franchise, one that does not conflict with and that remains within Lucasfilms' canonical boundaries.

Based on exhibition analysis and archival research, this paper will explore in three steps how *Star Wars*-themed exhibitions intend to form selective memories of the franchise through author, audience, and content management. First, they position Lucas as the ultimate world architect and creative authority, thereby sidelining other authors' contributions. Second, in the translation of the films to the museum, the curator emerges as another mediating authorial figure, even if Lucasfilm strictly oversees their curatorial agency. Third, they encourage narrative speculation and expansion through interactive activities, but also frequently limit and regulate fans' creative contributions enacting a form of 'fanagement' (Hills, 2012). A study of these three authorial figures provides insight into how exhibitions configure *Star Wars*'s collective memories in the museum space, where institutional priorities, fans' creative contributions, and industrial management intersect and sometimes collide.

Panel M: Fan Practices

Tisha Turk (University of Minnesota Morris, USA): Vidding and the Politics of Pleasure

Pleasure, and especially female pleasure, is one of the "first principles" of fandom (Morimoto 2013), and yet until very recently it has been notably underdiscussed within fan studies. Early analyses of fan behavior that understood fans and fandom in terms of a resistant/complicit political paradigm tended to valorize female fandom by emphasizing its opposition to, difference from, or subversion of popular culture (Russ 1985; Modleski 1986; Jenkins 1992)—a model that simultaneously yields important insights and fails to fully account for many fans' daily lived experiences of fannishness. In recent years, feminist fan studies scholars have begun to address the issue of pleasure more explicitly (Coppa 2009; Busse 2010; Zubernis & Larsen 2011; Coppa, Lothian, and Turk, forthcoming). But much remains to be done, especially because pleasure is notoriously resistant to analysis; it can be difficult even to talk about, both because it is often idiosyncratic and because, especially for women—whose time is assumed and expected to belong to other people—the experience of personal pleasure is frequently accompanied by guilt.

In this presentation, I examine the pleasures of vidding as described in vidders' own accounts of their processes. Some of these pleasures, such as the emotional pleasure of rewatching a familiar and beloved episode, are shared by many fans, including those who neither make nor watch vids. Others may be unique to individual vidders. But some,

including aesthetic, expressive, intellectual, and social pleasures, are described by a wide range of vidders, and these recurring descriptions offer a useful starting point for theorizing the shared pleasures of vidding and situating them in relation to the pleasures of fannish creativity more generally.

Finn Upham (New York University, USA): The (extra)ordinary sex lives of fanfiction readers

Sex is featured in a lot of fanworks, leading to the perception outside of fandom that fangirls, or rather participants in transformative fandom, are undersexed housewives or randy teenagers, all desperate to be pleased by the object of their enthusiasm. And yet, there is little understanding, or even discussion, of the role these fanworks play in our sex lives, both popularly and within academia. After years of sharing related anecdotes, the producers of the Three Patch Podcast (from the BBC Sherlock fandom) undertook a systematic study of this topic through the Fandom and Sexuality Survey. This was released on social media and promoted in cross-fandom publications during September 2016. Despite the 18+ age restriction, more than 2000 fans from over 400 fandoms anonymously reported details and rated statements about their fandom lives, their sex lives, and the intersection of the two.

In this paper, I share results from this survey, and argue for the importance of sexual content in fandom as a means of satisfaction for many but also as a transformative force through the identities, attitudes, and practices depicted. The respondents to the survey cannot proportionally represent all fanfiction readers, factors such as age range, primary language, and preferred social media platforms define strong biases in the population, however, by their numbers, we have an unprecedented view of robust patterns in their experiences. More than anything, these depict a remarkably sexually autonomous group with behaviours and preferences contrary to both common assumptions about fans and long standing theories about women's sexual passivity (Peplau, 2003). As one participant commented: "Fandom is a safe way of exploring your sexuality" and that safety allows for more comfortable and more pleasurable experiences overall.

Mar Guerrero-Pico, María-José Establés and Rafael Ventura (Pompeu Fabra University, Spain): "Don't call Jason Rothenberg JRat, it's too close to an antisemitic slur": Fighting against the 'Dead Lesbian Syndrome' trope and fan self-policing in The 100 LGBT fandom

This article explores fans' capacity for self-criticism in situations of conflict between fans and showrunners, triggered by the unfair treatment that LGBT characters receive on television shows. This clash takes place in a social context lacking of positive representations that equip LGBT teenagers with tools to deal with bullying and rejection in their communities (Collier et al., 2009, Peter & Taylor, 2013). According to LGBT Fans Deserve Better's Broadcast Network TV report, 38% of lesbian and bisexual characters –13 of a total of 35– have died in the 2015-2016 season. This figure shows the current impact of the so-called 'Dead Lesbian Syndrome' television trope, which implies a tragic ending to non-heteronormative relationships among women. Fans usually respond to the trope with a variety of actions that span from boycotting shows by not watching them and unleashing criticism at showrunners (Aalto, 2016), to fundraising campaigns for organisations that support teenagers at risk of suicide, such as The Trevor Project.

In particular, we have analysed the content of the thread dedicated to The CW's The 100 on The L Chat message board in March 2016. Then, fans witnessed the demise of the character of Commander Lexa (The 100) which previously had won accolades to the show

for their refreshing representation of queer female sexuality. In addition, we have analysed tweets addressed to the shows' cast and crew's official Twitter profiles (actress Alycia Debnam-Carey, showrunner Jason Rothenberg...) by the most active fans during the #LGBTFansDeserveBetter boycott and fundraising campaign on social media in March 2016. For this study, we have applied a qualitative methodology based on critical discourse analysis and reception studies (Francisco et al., 2016, Van den Bulck et al., 2015). Data processing was implemented through NVivo 11, a software to analyse qualitative data.

The preliminary results show that the existence of a hostile sector within fandom, keen on harassing showrunners on social media, activates its mechanisms of self-regulation and internal criticism so that the action of these toxic fans does not detract from the broader social mission of fan activism.

Ruth Flaherty (University of East Anglia, UK): Does Self Published Fan Fiction have a Fan-tastic affect on the Fiction Market?

This paper crucially builds on previous sociological and legal research into fan fiction and copyright law, using a novel interdisciplinary quantitative approach to fan studies to investigate the effect of fan fiction on the market for the underlying work. This research adds to the research in this area by focussing on the relationship between fan fiction and the popularity of the underlying work, using quantitative methods to examine the links between fandom and traditional publishing by undertaking thorough statistical analysis of all 15 million posts to Fanfiction.net and 2125 works published on Kindle Worlds.

This allows for important conclusions to be drawn regarding the impact of fan fiction on the author of the underlying work. The analysis of all works posted to Fanfiction.Net in comparison to trends in best-seller lists allows for conclusions about the relationship between the two. For example, by analysing the amount of fan fiction available about early works in a series, and comparing to the sales figures for works published after that date, predictions can be made regarding the effect on future income for the author of the underlying work.

Quantitative research can also be used to demonstrate whether there is a pre-existing market for licensing transformative works, or whether a market would be viable in certain cases. This can be used to argue for the practicality of a fan fiction licence, similar to that used by Amazon's Kindle Worlds site. If a licence is practical for both authors of underlying works and fan fiction authors, does this have an effect on the call for an extension of the copyright law fair use/fair dealing exceptions to cover fan fiction?

Panel N: The CW Network: Teen Shows, Fanagement and the Organisation of the Fan Community

Amber Hutchins (Kennesaw State University, USA): Marshmallows, #Riverdale, and the Writers of Steel: The CW Network and Fanpublic Engagement

CW Network shows, especially teen-focused shows, are well known for consistently high fan engagement that leads to "real" (measurable) results, including renewals for shows on the verge of cancellation, a Kickstarter that led to a feature film and for a cancelled fan favorite, fan celebrations, and numerous online communities that build awareness and brand loyalty for the network. More recent shows like Riverdale and Supergirl have also established highly engaged fanpublics, with growing online communities and interaction with writers and show cast. These results can be attributed to organic fan initiatives, or strategic communication efforts on behalf of the network, or some combination of both.

From a public relations, marketing, or online community management (fanagement) perspective, these outcomes are considered extremely positive results, but how much of this success can be attributed to network efforts vs organic fanish behaviors? How does the CW create, facilitate, or implement fan engagement efforts? How does the network engage latent fanpublics and motivate them toward more active and engaged behaviors and attitudes?

This work examines the fan outreach efforts of the CW Network, to further explore the role of strategic fan outreach and management initiatives and the impact of those efforts on fans and fan communities. Efforts on behalf of CW Network (by press agents, production staff, cast and other network-designated representatives) including community management, press and promotional campaigns, events, and other initiatives designed to target and engage fans of CW shows, will be examined using public relations theory and concepts including relationship management, two-way communication, as well as ethical and equitable dialogic models. By examining the CW's fan engagement efforts, we can work toward a model of ethical, effective, and mutually beneficial fan engagement for a variety of content producers, communication professionals, and online community managers.

Bertha Chin (Swinburne University of Technology, Malaysia): #FriendshipGoals or #Queerbaiting: representation, female friendships and the construction of the ideal fan

Riverdale, the CW network adaptation of popular American comics, Archie has received critical acclaim for its moody and Twin Peaks-esque re-imagination. It also received much praise when Betty Cooper and Veronica Lodge pledged to never let Archie Andrews or any boy get in the way of their friendship at the end of the second episode. Fans and critics alike have commented on the complex female friendships represented on the show, at times seething in rivalry but banding together in solidarity when the occasion rises (such as when the girls worked together to fight sexual harassment in their school). On the other hand, the producers were also accused of queerbaiting in a scene when Veronica and Betty kissed while auditioning as cheerleaders. Scenes like these often generate a lot of public commentary, but at the same time allude to a cynical TV industry that is attempting to draw maximum ratings and attention from an audience hungry for LGBT representation on their screen.

Betty and Veronica's relationship can become the epitome of (female) friendship goals or another notch on the 'queerbait compilation' of American television. Indeed, this can be construed as another way in which the media industry constructs the (idealised) fan community: the female friendship is safe, but the hint of a queer relationship is always teased to keep viewers tuning in.

This paper is proposing that the seemingly progressive friendship represented in Riverdale is yet another way the media industry aims to construct an idealised fan that is rational and acceptable; that absent a queer relationship between the main characters, a friendship will suffice for fans, thus ensuring that the show is consumed in the manner that is acceptable to the media industry's needs and demands.

Mélanie Bourdaa (Université Bordeaux Montaigne, France): Communities of practices: Social Bonds, Activities and Identities in the #Clexa and #Sanvers Fandom

Following Jenkins's canonical works (1992; 2006) on fans, fandoms and fan activities are being discussed in the French academic world and more largely in the English speaking world as active and creative audiences who use new technologies to perform activities and gather in a "community of practices" (Baym, 1999). In France, young scholars analyze

fandoms from a specific activity, such as the creation of fan fictions (François, 2009) or offer a typology of fan activities (Bourdaa, 2014). They also envision fans as a virtual community empowered by their use of new technologies (Martin, 2010; Peyron, 2013). Other scholars study a particular object, TV shows, in order to understand a shift in the reception practices and draw some specific patterns in fans' reception (Combes, 2010; Bourdaa, 2012).

This communication will focus on two specific case studies, the American TV series *The 100*, and more specifically on the fans of the Lexa-Clarke couple, and the American TV series *Supergirl* and on fans of the Alex-Maggie Couple. Fans of these couples called themselves *Clexa* and *Sanvers*, names that symbolize their belonging to the fandom and their activities within this collective and social group. I will analyze how fans reacted to the lesbian representation in those two series, how they turned their energy into positive activism following the queerbaiting and the death of Lexa in *The 100* (being part of the infamous TV trop "Bury Your Gay"), and on the other hand how *Supergirl* managed to portray a positive coming-out and how fans felt supported by the storyline and the actresses who play the characters.

With these case studies, the aim is to understand the organization of fandoms and ultimately to learn how they function and their role on a larger scale.

Panel O: Convention Spaces

Julie Escurignan (University of Roehampton, UK): Conventions as a place of Immersive Experience: The case of *Game of Thrones*' cosplayers at MCM London Comic Con

Game of Thrones is currently one of the most famous examples of television fandom. Since its adaptation as a television show by HBO in 2011, the renown and popularity of *Game of Thrones* has gone increasing over the years. Fandom spreads across a variety of media (books, television, video games) and fans engage on a diversity of products and platforms. Amongst the diverse types of engagement offered to fans nowadays, participating to conventions and cosplaying are central ones. Fans go to conventions to meet the iconic artists who play in their objects of fandom, but many of them confess not to go as much for the actors as for the other fans and cosplayers they meet there. Indeed, convention after convention, fans, and particularly cosplayers, create links. Conventions thus become meeting occasions throughout the year. *Game of Thrones* cosplayers are a particularly tight community. At the 2016 MCM London Comic Con for instance, they met once a day for three days. These meetings allow them to make new acquaintances, discover each other's cosplay outfits, take pictures and exchange their views on Martin's universe. However, there is more to these meet-ups.

This paper argues that conventions are a time where cosplayers, and in this case *Game of Thrones*' cosplayers, bridge the gap between their fictional universe of fandom and reality. By embodying one of the show's characters through costumes, attitudes and acting, they immerse into their own fanverse. Through the re-enactment of the show's most famous scenes and the participation to experiences such as the Iron Throne Experience, *Game of Thrones*' cosplayers live a really immersive experience at conventions. Hence, relying on an in-depth ethnographic study of *Game of Thrones* fans at MCM London Comic Con 2016 and 2017, on interviews with cosplayers and industry actors, and building on recent works in fan studies (Bourdaa and Lozano Delmar, 2016; Zubernis & Larsen, 2012; Jenkins, 2006; Hills, 2002) and cosplay (Postal, 2017; Lamerichs, 2013, 2010), this paper aims at uncovering how conventions are increasingly becoming immersive experiences for fans, thus enhancing their global fan experience.

Naomi Jacobs (University of Aberdeen, UK): Filming People, Sharing Things: The contested digital space of Supernatural conventions

Conventions exist as unique 'constructed spaces' (Booth, 2016) which allow fans to connect in a particular moment of both space and time. Historically providing opportunities to find others sharing particular interests, in our modern digital world it is often the case that conventions allow people who already have strong bonds to finally meet. The rise in mobile digital technology has also led to an overlay of digital and physical existence; the 'ambient intimacy' of digital connectedness (Reichelt, 2007). This exists alongside the physical intimacy of being in the same space at the same time, since those attending events are also present in the ambient digital world. Community members who are not able to attend a particular instantiation of physical co-location therefore still play a part in what occurs there.

Fans making details of key experiences (such as music concerts) public online already blur distinctions between being there and participating remotely (Bennett, 2012). But video streaming technology in particular can allow direct transmission of live experiences to those not physically present. By creating a virtual auditorium in the digital public space, the online community are encouraged to share the moment. While not identical, this experience may be equally meaningful to being there in person.

Conventions however, particularly if commercially run, are not public spaces, and the desire to share freely with others may conflict with control of access. This paper explores as a case study the evolving policies and practices of video recording and livestreaming at Creation Entertainment Supernatural conventions. As technological engagement and sharing has moved through several iterations, negotiation (and tension) has unfolded between the attending fans and the event organisers. I suggest that the digital footprint of these events is a new contested space, with different pressures from the community, the convention celebrity guests, and Creation.

Katharina Hülsmann (Heinrich Heine University of Düsseldorf, Germany): The Marvel Cinematic Universe in Japanese Dōjinshi Culture

This paper will present first findings of a field study that examines Japanese dōjinshi (self-published fanzines) culture surrounding the popular source material of the Marvel Cinematic Universe. The field study is embedded in a PhD project that aims to examine (perceived) power relations in popular media and the fan culture that surrounds it, both at a transcultural and a local level in Japan. Fan works pertaining to the Marvel Cinematic Universe have been chosen as a focal point because the MCU can be seen as one of the most commercially and internationally successful transmedia franchises of the last decade. Furthermore, it is currently the most popular source material for fan works at specialised fan events in Japanese dōjinshi culture such as Movies Paradise, which focuses on Anglophone movies, TV-series and real person slash. In Japan, attendance of big events for the exchange of fan works of all genres and source materials, such as Comiket or Comic City has remained high over the last few years, but specialised fan events that deal with one specific genre or one specific source material have grown in popularity and size. The most recent event of Movies Paradise for example spanned two days in February 2017 and featured 1022 circles (individual artists or small groups of artists) exchanging their work with fellow fans. Japanese fan culture surrounding the MCU can be theorised as both an example for transcultural fandom easily transcending boundaries of language and space but also as a contested space, not safe from disruptive acts such as unauthorised reproduction and reposting of fan works, which leads to friction between fans from different contexts.

Julia Knaus (University of Nottingham, UK): Inclusion and Exclusion within Fandoms: The Baker Street Irregulars Annual Meeting

While fan studies has examined issues of distinction before, the focus has usually been on fans versus others (e.g. producers (Jenkins 1992) and academics (Hills 2002)) whereas the interior structures of fan communities have been largely ignored. My research engages with these questions of inclusion/exclusion and hierarchies of distinction within single fandoms through a case study of the Sherlock Holmes fandom. These become visible in a variety of ways; well-known are probably distinctions of gender, though the Holmes fandom also has more specific distinctions, such as preferences for (and knowledge of) adaptations or the original stories, as well as age differences due to the fandom's long existence. Fan meet-ups form a space and activity in which such distinctions become visible.

The paper analyses the autoethnographic observational data and supplementary questionnaire and interview responses gathered at and about the Baker Street Irregulars Weekend in New York in January 2017. The Baker Street Irregulars weekend is one of the world's largest gatherings of Sherlock Holmes fans affiliated with Holmesian literary societies, organised by the long-standing Baker Street Irregulars (founded in 1934). The weekend both prides itself on its tradition and is framed as clearly distinct from the fan conventions.

The paper will present a brief historical overview over the development of the event, which first included only the (male) members-only Baker Street Irregulars Dinner, and has since become a gathering that stretches over half a week and includes a variety of separate events. I will then go on to discuss my own experience as participant observer at the event through the lens of Erving Goffman's frames of performance (Goffman 1971), examining, for instance, dress codes and venues, drawing on the experiences reported by other attendees in interviews and questionnaires, and relate these to questions of inclusion and exclusion.

Panel P: Buffy at 20: A Round Table Discussion with some Senior Scoobies

Discussion panel with Stacey Abbott (University of Roehampton, UK), Bronwen Calvert (Open University, UK), and Lorna Jowett (University of Northampton, UK) (AKA The Trio)

'We're still talkin' party, right? I mean, some of us still love to relish celebrating in the birth of the Buff.' ('Surprise')

'this is so nice. Having everyone together for my birthday. Of course, you could smash in all my toes with a hammer and it will still be the bestest Buffy Birthday Bash in a big long while.' ('A New Man').

In the days leading up to the 10th March 2017, mainstream media, the blogosphere, social networks and fan spaces were abuzz with discussion of the 20th anniversary of Buffy the Vampire Slayer (1997-2003) and its impact, personal and televisual, over the past 20 years. In this roundtable discussion we propose to use this recent 'birthday' to consider how fandom and the perception of fandom have changed in the last twenty years. We will examine and debate selected key aspects of Buffy fandom and the Joss Whedon brand, which have matured alongside the growing legitimization of television studies and fan studies, as well as increasing interest in studying the production, consumption and reception of popular culture 'texts' that function as transmedia brands and user-friendly spreadable media. Our discussion will examine shifts in defining cult and mainstream television, and interrogate the influence of the auteur on both 'text' (canon or otherwise) and fan community. We will consider and debate Buffy's lines of influence and legacy, as

fans of the original series have followed actors/creators to other shows and created new fandoms, and as the 20th anniversary of Buffy is marked in both the mainstream press and fan spaces. Finally, we will reflect on the changing nature of the Buffy aca-fan community, drawing on our own experience of being part of it to examine its evolution over the past two decades, and what scholar-fans and fan-scholars might contribute to the future of Buffy Studies.

Panel Q: Identity Politics

Briony Hannell (University of East Anglia, UK): Game of Thrones' War on Women: Fandom and Feminist Discourse on Tumblr

Recent research has positioned Tumblr as a site at which fans are motivated to engage in "social justice" through their fandoms, utilising the object of fandom to participate in debates about issues such as racism, sexism, and homophobia (Hillman, Procyk, and Neustaedter 2014). This is concurrent with broader literature on contemporary feminist reception practices (Willson Holladay 2016; Ferreday 2015; Bourdage 2014).

This paper draws upon these debates to explore how fans of HBO's Game of Thrones routinely mobilise feminist discourses within their fannish talk about the series on Tumblr. In order to illustrate this, I examine fans' blog posts written in response to the controversial episode, "Unbowed, Unbent, Unbroken" (S05E06), to demonstrate how they combine fan practices and feminist discourses. My analysis of fan's reception of this episode positions their knowledge of feminist discourses as a form of subcultural capital within Game of Thrones fandom on Tumblr. Fans of the series must be well versed in matters not only relating to the series, but also in the popular feminist, or "social justice", discourses utilised across Tumblr.

This paper therefore argues that Tumblr, through its popularity among girls and young women, and its prominence within the feminist blogosphere (Keller 2016), lends itself to performances of feminist identity within fandoms on the website. This feminist identity cultivates and provides a language for fans to critique media representations of girls and women in sophisticated ways, mobilising feminist discourses to comment on issues such as sexual violence, violence against women, and rape culture within popular culture narratives and representations. In doing so, this paper makes visible how Tumblr fandoms and their practices intersect with larger cultural narratives about girls' and young women's engagement with feminism and performance of feminist identities (Schuster 2013; Harris 2010; Keller 2012).

Rukmini Pande (University of Western Australia): Recalibration Necessary Mr. Spock: Race and the Dynamics of Media Fandom Communities

This paper will focus explicitly on the place of racial identity in contemporary theorisations around the workings of media fandom communities, particularly how it 'disturbs' their progressive orientations. Much of the theorisation around the subversiveness of these spaces has revolved around certain 'truisms' concerning their communitarian ethos, their liberal politics and their resistant fanworks as produced by 'women' (Hellekson and Busse 2006; Coppa 2014). I wish to highlight that these theorisations have so far failed to engage with axes of identity apart from gender and sexuality.

My central contention remains that that whiteness is an invisibilised structuring force in media fandom interactions. I expand on this position by examining what I term to be 'fandom algorithms.' By this neologism I gesture to the apparatuses of fandom — both in terms of communitarian etiquettes and technical structures such as tagging and archiving — that are considered to be neutral and supportive to all characters and fans

equally. In this formulation, the problems that have historically been faced by non-white fans in these spaces are seen to be reflective of larger societal trends that fandom spaces merely mirror. I draw from Lisa Nakamura's (2013) conceptualisation of "glitch racism" to expand on these ideas. I argue that to see these algorithms as structured by whiteness is to reframe their workings as non-neutral, and so interrupt the framing of racial identity in fandom spaces as something additional to existing models rather than constitutive of them.

Pilar Lacasa, Julián de la Fuente, Sara Cortés, and María Ruth García-Pernía (University of Alcalá, Spain): Fan Identities and media Representations. Hybridity around the music of Justin Bieber

This paper approaches the representation fans show of themselves, the identity construction process when they define themselves as Beliebers and the way they are represented in turn by mass media. We interpret the relationships between both universes from the concept of hybridity, from a double perspective: we take the perspective used in the classical work of (Bakhtin & Holquist, 1981) related to this term when contextualised in situations of social dialogue, starting from the concept of heteroglossia. Additionally, we also reflect on the work of (Hills, 2007, 2016) when he focuses on fan communities interacting with a hybrid media system (including the fans themselves).

Our reflections come from an ethnographic work (Lacasa, Méndez, & de-la-Fuente, 2016) taking the last concerts of Justin Bieber in Madrid and Barcelona in 2015 and 2016 as starting point. This context allowed for participant observation and contact with the fan community during several days, while they waited outside concert venues for the doors to open. At least 100 girls spent several days and nights there in the hope to secure a spot close to the stage. Our reflections are supported by two different kinds of observation and analysis coming from inside and outside the fan community:

1. The researcher's presence in this context allowed her to have conversations with the fans about their roles within the fan community, both physical and online. We also looked at their practices when interacting with other fans, with people enquiring about their long wait and with traditional media (press, TV, radio). From this perspective we explored their identity construction processes as Beliebers.

2. In addition to this, we analysed such processes by considering the information on traditional mass media (both general and industry media) as well as the information published on social media. We also looked at the representations on YouTube, generated by either traditional mass media or by other fans.

Interpretations carried out so far show that, although the dialogues between people who consider themselves to be Beliebers and those who speak about them are not frequent, there are common interests that allow us to discover hybrid relationships organised around the artist's musical productions. Moreover, the new digital platforms, especially YouTube, show characters with a double role as the same person who intervenes in situations that can be interpreted as hybrid dialogues can also be a broadcaster seeking to increase his/her audience as a YouTuber.

Milena Popova (University of West England, UK): Slight dub-con but they both wanted it hardcore: fan fiction metadata as a praxis of consent

In this paper I use data from interviews with fan fiction readers and writers to examine the fan practice of tagging and other fannish paratexts in relation to issues of sexual consent, and argue that it forms part of a wider fannish "praxis of consent".

Fan fiction texts are frequently accompanied by additional material such as author's

notes, disclaimers, readers' comments, and tags - metadata intended to facilitate archiving and searchability - which sit alongside but do not form part of the text. Such paratexts, however, have multiple different functions within the fan fiction community. In this research, I argue that one such function is as an extratextual communication channel between reader and writer, signalling authorial intent around issues of sexual consent. Based on interviews with fan fiction readers and writers, I examine the importance placed by many members of this community on "appropriate" handling of issues of sexual consent in both fan fiction itself but also in mainstream media and "canon" works. A common complaint is that consent is frequently mishandled in canon and coercive or outright non-consensual sexual interactions are uncritically portrayed as romantic. As many fan fiction works themselves explore issues of rape, sexual violence and "dubcon" (dubious consent), it becomes important to both readers and writers to distinguish between such deliberate explorations and an accidental or uncritical representation. Metadata and other paratexts play an important role in such distinctions. By allowing readers and writers to signal an awareness of consent issues, they create a space for a deliberate, critical engagement with the grey areas of sexual consent. Secondly, they also allow readers to make an informed choice about whether and how to engage with this kind of material. In these ways, I argue, metadata and fannish paratexts form the infrastructure for a fannish praxis of consent.

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