FAN STUDIES NETWORK AUSTRALASIA CONFERENCE 2017 PROGRAM

FSNA Timetable

THURSDAY 30TH NOVEMBER

08:30 – 09:15	REGISTRATION (Building 67 Foyer)
09:15 – 09:30 09:30 – 11:00	ACKNOWLEDGEMENT OF COUNTRY (67.104) Welcome from the Organisers KEYNOTE Professor Matt Hills
11:00 – 11:15	BREAK (Building 67 Foyer)
11:15 – 12:30	PARALLEL PANELS Panel A: Technology and Gaming (67.101) Panel B: Fandom and Feminism (67.102)
12:30 – 13:30	LUNCH (Building 67 Foyer)
13:30 – 15:00	PARALLEL PANELS Panel C: Defining Fans (67.101) Panel D: Fandom and Youth Culture (67.102)
15:00 – 15:30	BREAK (Building 67 Foyer)
15:30 – 16:30	SPEEDGEEKING (67.101)
17:00 – 19:00	WINE RECEPTION - The Gardens (Building 67 Balcony)
19:30	CONFERENCE DINNER VENUE: Samara's Restaurant 123 Corrimal St, Wollongong NSW 2500

FRIDAY 1ST DECEMBER

09:00 – 09:30	REGISTRATION (Building 67 Foyer)
09:30 – 11:00	KEYNOTE (67.104) Dr Ika Willis
11:00 – 11:15	BREAK (Building 67 Foyer)
11:15 – 12:30	PARALLEL PANELS Panel E: Gender and Identity (67.101) Panel F: Representations (67.102)
12:30 – 13:30	LUNCH (Building 67 Foyer)
13:30 – 15:00	PARALLEL PANELS Panel G: Literary Fandom (67.102) Panel H: Acceptable Fandom (67.101)
15:00 – 15:15	BREAK (Building 67 Foyer)
15:15 – 16:45	PARALLEL PANELS Panel I: Television and Fandom (67.102) Panel J: Comics and Fandom (67.101)
16:45 – 17:00	CLOSE

FSNA 2017 panels

<u>Day 1:</u>
<u>Panel A: Technology and Gaming (Chair: Liam Burke)</u>

Hui Jun Heng (RMIT): Towards an understanding of crowdfunded fan-made works (Alternatively 'Fandom and Crowdfunding: One True Pairing')

Tessa Dwyer (Monash University): Fansubbing and Media Industry Change

Jessica Balanzategui (Swinburne University): Fandom, Folklore and the Digital Gothic:Uncanny Videogame Narratives and Videogame Folk Culture

<u>Panel B: Fandom and Feminism (Chair: Jodi McAlister)</u>

Naja Later (Swinburne University): Transformative Fandom as Monstrosity

Charlotte Allen (University of Wollongong): 'Good for You! Not for Me!' The imperfect feminism in the work-place in *Parks and Recreation*

Anthea Taylor (University of Sydney): Readers Writing *McCall's:* Letters to the Editor, Germain Greer, and Anti-Fandom

<u>Panel C: Defining Fans (Chair: Katharina Freund)</u>

Christopher Moore (University of Wollongong): Five Dimensions of Online Fan Persona

Jess Balanzategui, Dan Golding, and Jeni Paay (Swinburne University): Genre in the Digital Age: Mapping the DNA of contemporary screen spectatorship

Elena Balcaite (University of Melbourne): Being a Sport Fan in the Sporting Capital of the World: Conforming, Connecting and Creating

<u>Panel D: Fandom and Youth Cultures (Chair: Laurie Hayes)</u>

Joyleen Christensen (University of Newscastle): What comes first -- the 'ship' or the story? The role of ship fandoms in the success of the *Shadowhunters* Television Series

Djoymi Baker (University of Melbourne): Child's play as fandom: *Captain Video and His Video Rangers* and the public image of early TV sci-fi fans

Diana Sanders (University of Melbourne): I'm taking my pokeballs and I'm going home: the role of the child in Pokemon Go's fandom

<u>Speed Geeking (Chair: Sue Turnbull/Renee Middlemost)</u>

Laurie Hayes (University of Waikato): Audience Engagement Framework

Jessica Ive (University of Wollongong): 'Bury your Gays' amd queer fan communities

Samson Soulsby (University of Wollongong): "Our Our Kind of People": The Vernacular of Exclusion

Alison Bell (University of Wollongong): Reframing *Sex and the City*

Yuzuru Nakagawa (Japan Institute of the Moving Image): The strength of weak ties

Angelique Jurd (Massey University): Producer Fan Interaction: What can we learn from the *Supernatural* Fandom?

Panel E: Gender and Identity (Chair: Anthea Taylor)

Celia Lam (University of Nottingham, Ningbo): Gendering fan-celebrity interactions: The 'masculinization of female celebrities by fans in China
Lucy Baker (Griffith University): HOlding Space: Queer and Lesbian Identities in Fandom
Joseph Brennan (University of Sydney): Slashbaiting, an alternative to queerbaiting

Panel F: Representations (Chair: Elena Balcaite)

Ria Narai (University of Wollongong): "Why Can't They All Just Be Together?": Challenging Mononormativity through OT3 Fan Fiction
Andrea Chan (Swinburne University, Sarawak): When Hallyu clashes with local culture conservatism
Stephanie Betz (Australian National University): Responding to Images: Fandom as a Heightened Form of a Ubiquitous Phenomenon

Panel G: Literary Fandom (Chair: Naja Later)

Chris Comerford (University of Technology, Sydney): Participatory Toolboxes: Franchise Fan Wikis as Tools of Textual Production
Jedidiah Evans (University of Wollongong): Major Tom to Ground Control: Ray Bradbury and the Resurrection of Thomas Wolfe
Dion McLeod (University of Wollongong): Pugs: No Subtitle Necessary

Panel H: Acceptable Fandom (Chair: Jessica Balanzategui)

Mark Stewart (University of Amsterdam): Toxic Masculinity and Appropriate Fandom
Jason Bainbridge (University of South Australia): Peak Fandom: Service, Frustration and the Shifting Orders of Fandom in *Twin Peaks: The Return*
Edward Reddin (University of Newcastle): Speaking as a Produser: AFL consumption in the Informal Media Economy
Katharina Freund (Australian National University) and Jennifer Phillips (University of Wollongong): Textual boundaries and ownership in *Outlander* fandom

Panel I: Television and Fandom (Chair: Celia Lam)

Andrew Lynch (University of Melbourne): Watercooler Westeros: *Game of Thrones* and Recap Culture
Jodi McAlister (University of Tasmania): "If she doesn't choose Matt J we cannot. We can't anumore": FanFavourites and the Construction of Romantic Love in *The Bachelor/ette Australia*
Travis Holland (Charles Sturt University): Fan Responses to the Zombie Simpsons

Panel J: Comics Fandom (Chair: Chris Comerford)

Allanah Hunt (Anglia Ruskin University, UK): 'I don't need a congressional honour...I know my value': Comparing Realist Fiction with Fan Fiction when writing about Contemporary Issues
Julian Pimienta (Nagoya University, Japan): A Study of Fans' Attachment to *Manga* and *Anime*
Liam Burke (Swinburne University): "Now anybody can be Harley Quinn!": Charting Harley Quinn's rise from "henchwench" to fan favourite
Whitney Thompson (McMaster University): 'Caught by the Present, Dragged in its Wake': The Value of Cultural Memory to Comic Fandom Studies

DAY 1 KEYNOTE ABSTRACT:

From Fan Cultures to 'Fan Worlds' and 'Implicit Fandom': Becker and Bourdieu in the Field of Fan Studies

Professor Matt Hills, University of Huddersfield, UK

Abstract:

I will consider two ways of revisiting the concept of "fan cultures" (Hills 2002). Firstly, given that fan culture/community is arguably in the process of fracturing into distinct specialisms and "traditional"/"brand" fans (Linden and Linden 2017), I will consider how the notion of *fan world* might address these points. Here, I will draw on Howard Becker's approach to *art worlds*, moving away from a position where world theories have usually been adopted in relation to world building/transmedia to think about the diverse pathways through which fandom can be performed in today's "participatory condition".

Secondly, I will argue that fan studies has potentially focused on self-identifying media fandoms at the expense of addressing emergent, generational and social media-facilitated literary, art and theatre fandoms (Hills 2018). Via a reading of Pierre Bourdieu's work I'll explore how fan studies can (and is starting to) engage with "implicit fandom", where audiences and produsers engage in strongly fan-like behaviours outside the settled domains of popular/media culture, and without necessarily using the labels of 'fandom'. I will focus on the position of "implicit" theatre fandom as well as addressing the more explicit fans of immersive theatre (Biggin 2017).

In short, I'm interested here in the possibilities that can be opened up for contemporary fan studies by returning to the work of theorists such as Becker and Bourdieu.

Biography:

Matt Hills is Professor of Media and Film at the University of Huddersfield, where he is also co-Director of the Centre for Participatory Culture. Matt is additionally co-editor on the 'Transmedia' book series for Amsterdam University Press. This published its first title*, Fanfiction and the Author* by Judith Fathallah, in 2017.

Matt has written six sole-authored monographs, starting with *Fan Cultures* in 2002 (Routledge) and coming up to date with *Doctor Who: The Unfolding Event* in 2015 (Palgrave), as well as editing *New Dimensions of Doctor Who* (Tauris 2013) for the programme's fiftieth anniversary year. He has also published more than a hundred book chapters or journal articles on media fandom and cult film/TV, including publishing in the journal *Transformative Works and Cultures* and the *Journal of Fandom Studies*. Amongst other projects, Matt is currently working on a follow-up to his first book for Routledge, entitled *Fan Studies*.

ABSTRACTS:

PANEL A: TECHNOLOGY AND GAMING

Hai Jun Heng, RMIT
Towards an understanding of crowdfunded fan-made works (Alternatively 'Fandom and Crowdfunding: One True Pairing')

Crowdfunding is now a popular tool for generating new creative work, yet the research surrounding its effect on fan work is limited. This paper presents a summary of the research literature on fandom and crowdfunding, analysing their intersection through a case study to posit new theories behind the success of crowdfunded fan works. Fan works typically describe creative products based on another person's intellectual property, such as characters, settings or even styles. Crowdfunded fan-made works can be thought of as a new world order of monetising and mobilising online fan communities. Fan creators can use crowdfunding to convert their talents and passion into financially viable products, whilst enriching the entire community as a positive externality. This avenue of monetisation also supports fan communities' unique gift economy, not damaging it through crude commercialisation.

This paper's case study looks at fan-organised crowdfunding through the 'Tea~se' Kickstarter campaign, an art book featuring popular media characters as sultry pin-ups. Through a survey, interviews and the author's participation, this paper hopes to offer insights on the implications of crowdfunding on fans— be they backers, creators, organisers or bystanders—as well as shed light on why fan communities and crowdfunding have shown to be well-aligned to each other.

Tessa Dwyer, Monash University
Fansubbing and Media Industry Change

This paper focuses on the participatory practice of fansubbing ('fan subtitling'), examining its origins within *anime* subculture and its ongoing evolution. Fansubbing is examined as an informal translation practice that emerged as a subset of media piracy, with its own ethical standards and rules of conduct. Much early *anime* fansubbing focused on redressing the domesticating tendencies of professional translation, and in this sense highlighted the concealed politics and ideologies of the industry. Facilitated by digitisation and online networking, fansubbing has now becomes increasingly widespread and diverse, pointing to the growing significance of translation as a mode of cultural participation responsive to the intensifying multilingualism of global media and technologies. Fans are discussed as 'lead-users' of new technologies who trial functionality and uncover emergent uses, demands and desires along the way —exemplifying the increasingly active and unruly ways in which people currently consume and engage with media. Fansubbing underscores the fact that language and translation are critical, enabling tools for global, transmedia flow and transformation. Significantly, fansubbers attract huge followings when they are able to circumvent windowed release strategies and other forms of geoblocking in order to provide timely access to media content. In this sense, 'getting up to speed' is about entering the conversation, speaking the same language (even if only metaphorically) and levelling the

playing field. However, the manner in which speed subbing increasingly coalesces around US TV in particular suggests how informal modes of media distribution and translation can mirror rather than disrupt industry practices.

Biography:
Tessa Dwyer is Lecturer in Film and Screen Studies at Monash University (Melbourne) and president of *Senses of Cinema* ([www.sensesofcinema.com)](www.sensesofcinema.com). She has published widely on language politics in screen media, including her recent monograph *Speaking in Subtitles: Revaluing Screen Translation* (EUP, 2017). Her work appears in *The Velvet Light Trap*, the *South Atlantic Quarterly*, *The Translator*, *Linguistica Antverpiensia* and *Refractory*, as well as numerous anthologies including *Locating the Voice in Film* (2017) and *The State of Post-Cinema* (2016). Tessa belongs to inter-disciplinary research group ETMI (Eye Tracking the Moving Image) and is co-editor with Claire Perkins, Sean Redmond and Jodi Sita of *Seeing into Screens: Eye Tracking the Moving Image* (Bloomsbury, forthcoming).

Jessica Balanzategui, Swinburne University
Fandom, Folklore and the Digital Gothic:Uncanny Videogame Narratives and Videogame Folk Culture

Throughout the 2010s, a genre of internet storytelling has developed that extends upon the early Web 2.0 viral narrative practices of chain emails, as well as earlier folkloric storytelling traditions—particularly the ghost story and urban legend. This popular mode of digital storytelling, known broadly as "Creepypasta", supports Trevor Blank's assertion that the web "is an ideal channel for the transmission of folk narratives" and has become the primary contemporary "system of and […] storehouse for folklore" (2-9). While they are produced and consumed according to folkloric practices, in many cases Creepypasta stories could also be considered fanfiction, for they tend to build upon or recreate existing texts to imbue them with new meaning. Indeed, a number of fan studies scholars have related fanfiction to folk culture: as Ika Willis explains, such scholarship "construct[s] a historical continuity […] between […] texts produced and circulated by the modern culture industry and […] premodern folk culture" (4).

This paper explores the circuits between digital fanfiction and digital folklore through an exploration of "uncanny videogame" narratives. These popular digital stories tend to be based upon real videogames and deploy a combination of text, images and/or videos to convey tales of games turning on the player in various, often supernaturally-inflected, ways. I focus on an expansive incarnation of such fiction, "Petscop," which unfolds through video "playthroughs" of a supposedly unfinished 1997 Playstation 1 videogame. This tale, which incites uncanny affects by convincingly emulating the aesthetics of late-1990s platforming games, is thus not based on a real text but is an entirely original creation, playing upon audience nostalgia for similar texts from the period during which it was supposedly created. "Petscop" thus provokes consideration of how to define such "Digital Gothic" narratives in relation to existing frameworks of fanfiction and folklore, while highlighting the complex ways that fandom contributes to videogame culture.

Bibliography

Blank, Trevor. 2009. *Folklore and the Internet: Vernacular Expression in a Digital World.* Logan: Utah State University Press.

Willis, Ika. 2016. "Amateur Mythographies: Fan fiction and the myth of myth." *Transformative Works and Cultures* 21: 1-16.

PANEL B: FANDOM AND FEMINISM

Naja Later, Swinburne University
Transformative Fandom as Monstrosity

This paper examines the social stigma surrounding transformative fandom: particularly fanfiction and fanart, and particularly the romance and erotica genres. I offer a framework for understanding the prejudices, taboos, and attractions of transformative fandom through gendered monstrosity. Using a combination of theoretical perspectives on monstrosity and femininity such as Julia Kristeva's abjection; Linda Williams' body genres, Mary Russo's female grotesque, and Barbara Creed's monstrous feminine, I argue that the suppression of —and grotesque fascination with— transformative fandom in mainstream discourse is rooted in monstrosity and misogyny. Kristina Busse argues that while data is difficult to gather due to the necessary anonymity of transformative fandom, this area of fandom is generally associated with female fans. I argue that this association—whether accurate or not—informs the specific type of stigma attached to transformative fandom. Transformative fans may or may not be female, but they are marginalised and cast as monstrous in feminine ways. The monstrous female body grotesquely over-produces affect and sexuality, resulting in a hysterical overreaction that has been used since Lizstomania to characterise female fandom. Like hair, blood, mucus, and tears, fanworks are treated with a strain of disgust linked to excess excretions of the female body, which must be controlled, shamed, and stymied. Fanworks are publicly stereotyped as similarly disgusting products of overactive desire, and objects of revulsion. However, abjection is underpinned by attraction, which explains the ostensibly-perverse fascination with fandom. Robin Wood argues that monstrosity has a radical potential: a potential I that argue complements the optimistic projections Roberta Pearson and Henry Jenkins make about transformative fandom as a vehicle for social change. With transformative fandom at a tipping point between underground and mainstream, its monstrosity could become domesticated, or it could transgress the misogynist boundaries that kept it safely suppressed.

Biography:
Dr Naja Later is an early career researcher at Swinburne University of Technology and the University of Melbourne. She researches intersections between pop culture and politics, focusing on superheroes and horror. She is the founder and co-organiser the All Star Women's Comic Book Club. Portfolio link:
https://najalater.tumblr.com

Charlotte Allen, University of Wollongong
'Good for You! Not for Me!' The imperfect perfection of feminism in the work-place in *Parks and Recreation*.

Parks and Recreation the NBC comedy series details the working lives of the Pawnee Indiana Parks and recreation government offices. The show (apart from an uneven first season) is proud of and claims its feminism loud and clear. This paper will examine the diverse feminist practices illustrated in *Parks and Rec,* from Leslie Knope's strident and proud feminist working and living practices (when asked what her 'stripper name ' is she responds
"Equality"), Ron Swanson's overtly masculine feminist stance, Donna Meaghal's refusal to be accepted for anything other than her self- flaws and all, even Gerry/Gary/Larry Gergich's support for the women in both his workplace and his family (cruelly ignored though it is often is). *Parks and Recreation* rightly illustrates the problematic nature of maintaining a feminist stance- such as in Knope's reluctant acceptance of Brandy Maxx- the local town adult film star and her career choices, and the eventual marriage between Knope and Ben Wyatt – a marriage where equality is sought for frequently. The quote used for the title reflects Amy Poehler's (who plays Knope) response when questioned about her own feminist principles, illustrating her desire to support and defend practices of feminism different to her own, a desire that can be seen to be mirrored in *Parks and Recreation*.

Anthea Taylor, University of Sydney
Readers Writing *McCall's*: Letters to the Editor, Germaine Greer, and Anti-fandom

In March 1971, American women's magazine, *McCall's*, published an extract of Germaine Greer's feminist blockbuster, *The Female Eunuch* (1970). Letters to the editor contained in the recently acquired Greer archive at the University of Melbourne reveal that the magazine's consumers took both Greer and the magazine editors to task for critiquing their femininity and their lifestyles, and in the process worked to contest her burgeoning authority as a second-wave celebrity feminist. Here, drawing upon scholarship on the 'anti-fan', and underscoring Greer's role in shaping popular understandings of feminism, I consider the kinds of texts that readers were affectively driven to write in response to this iconic figure and her work. There appear to be three key ways in which readers responded to the extract: through heavily personalised attacks on its author, which overwhelmingly seek to pathologise her; through expressions of readerly disappointment in the magazine's editors for featuring such purportedly judgmental feminism; and through impassioned defenses of housewives and domesticity (i.e., of their own ways of being). In particular, as the latter point makes clear, these reader-writers criticise Greer's dismissal of marriage and motherhood, invoking the kind of 'choice' rhetoric that is more commonly associated with the contemporary postfeminist, neoliberal representational environment. In addition to complicating dominant ways of framing the feminist past and the (post)feminist present, this paper demonstrates that while this anti-fandom represents a laudable challenge to Greer's attempts to deprive housewives of agency, it problematically does so through invoking an essentalised femininity that, these anti-fans argue, Greer herself fails to embody.

Biography:
Dr Anthea Taylor is a Lecturer in the Department of Gender and Cultural Studies at the University of Sydney, Australia. She is the author of *Mediating Australian Feminism* (Peter Lang, 2008), *Single Women in Popular Culture: The Limits of Postfeminism* (Palgrave Macmillan, 2012), and *Celebrity and The Feminist Blockbuster* (Palgrave Macmillan, 2016). She is currently undertaking research on Greer, celebrity and popular feminism, funded by an Australian Research Council Discovery grant.

PANEL C: DEFINING FANS

Christopher Moore, University of Wollongong

Five Dimensions of Online Fan Persona

Being a fan online involves a set of shared experiences for the public presentation of the self, which can be described in terms of five broad dimensions of persona; publicness, mediatisation, performativity, collectivity and value (Marshall 2017, Moore et al. 2017). These dimensions occur as repeated patterns of activity in the configuration of individuals and communal groups across various social and networking technologies, which are primary to the experience but are not offered as an exhaustive framework. This paper seeks to contribute to the account of the online fan persona with attention to the five dimensions. It begins with the publicness of contemporary online persona and understands that while fandom was once a mostly anonymous and pseudonymous practice, the demands of online services for real names and personally identifiable information have become increasingly normalised. The mediatisation of fan persona is expressed in the relationship between humans and non-humans, particularly with technologies for self-mediatisation which circulate fan persona 'intercommunicatively' (Marshall 2013) across and between multiple networks and media platforms. The performative dimension of online persona has become well known through the application of Erving Goffman's (1959,1971) account of the methods of impression management within a 'dramaturgical' model of the self that differentiates between the public 'front stage' and the private 'backstage'. The paper notes that these stages are often deliberately confused semiotically and collapsed categorically by fan persona such as cosplayers via Instagram. The fourth dimension of public fan persona is observed across all forms of social media by definition (boyd & Ellison), but also enables the fan a degree of agency over their online selves in the management of personal audiences or 'micropublics' (Marshall 2015, Barbour et al. 2014). This section of the paper will exemplify this analysis through the visualisation of fan persona micropublics from Twitter data. The fifth dimension of online fan persona is value, which will be considered regarding reputation and prestige and will draw on a range of short case studies of platforms including Snapchat, Facebook and Reddit.

Jessica Balanzategui, Dan Golding, Jeni Paay, Swinburne University
Genre in the Digital Age: Mapping the DNA of contemporary screen spectatorship

This paper will present some preliminary findings of a large-scale research project investigating genre and spectatorship in the digital age based on audience and fan research. Films have long been categorized according to genre taxonomies that group films according to thematic and narrative conventions. In turn, these categories strongly influence industry practices such as marketing and distribution strategies. Yet while these genre categorizations have remained relatively static in industrial and academic discourse throughout the past two decades, in the digital age with the escalation of screen convergence, diverse spectatorship practices, and new modes of distribution, existing categorization strategies may no longer be a viable model to structure either film distribution and marketing practices, or indeed screen studies scholarship.

This paper will present our in-progress project which aims to develop a new method to classify film genres and audience taste based on statistical evidence and human-centred research with audience members and fans. We have performed audience research designed to capture the DNA of filmgoing beyond established genre categories, and to connect these textual qualities with the respondents' tastes. This research began with a quali-quantitative survey of 300 cinema studies students. After this pilot study, we have identified patterns in the data, and will soon expand the audience research to a much larger data set through our industry partner's (Village Roadshow) network of cinemas. This data will be used to create new categories of film based on a deeper "DNA" and its alignment with specific taste groups. This research will allow experimentation with a range of analytical strategies ranging from audience, textual and industry analysis in order to deliver a comprehensive re-evaluation of genre in an age of convergence, transmediation, and diverse spectatorship practices.

Elena Balcaite, University of Melbourne
Being a Sport Fan in the Sporting Capital of the World: Conforming, Connecting and Creating

Contemporary sport fandom expressions are plural, diverse, fluid and mobile. Despite this supposition becoming increasingly more common, sport fandom scholarship, which rests on the periphery of fandom studies, remains stuck in theoretical and definitional silos, where binaries and simplistic taxonomies are all too common. To address this disjunction and explore sport fandom in its fluidity and diversity, the paper delves into personal experiences and meanings through six detailed individual fan narratives, constructed through multiple indepth interviews and in a close and prolonged participant-researcher collaboration. The six stories unfold in the city of Melbourne and form a rich and complex picture of diverse ways to engage in (and to be a fan of) spectator sports in the place renowned for its facilities and its collective passion for sport. The close geographical, political and cultural proximity places the narratives of Australian rules, cricket and association football fans in conversation (and at times in conflict) with one another, capturing spectator sport in transitional and perplexing predicament and sport fandom as multiple, plural and often arbitrary. The volatility and richness of personal experiences and expressions invite to tackle

questions of belonging, motivation and identification — central to sport fandom scholarship — with nuance and integrity and, in turn, explore sport fandom not as an end in itself but as one of the many exercises of inherent human traits.

Biography:
Elena Balcaite is a PhD Candidate School of Historical and Philosophical Studies The University of Melbourne ebalcaite@student.unimelb.edu.au

PANEL D: FANDOM AND YOUTH CULTURES

Joyleen Christensen, University of Newcastle, Australia
What comes first – the 'ship' or the story? The role of ship fandoms in the success of the *Shadowhunters* **Television Series**

This paper will examine the way that the popularity of various 'ships' from Cassandra Clare's *The Mortal Instruments* young adult fantasy series have propelled the success of the recent television adaptation, *Shadowhunters*. Perhaps surprisingly, given the enormous popularity of *The Mortal Instruments* books, the 2013 film adaptation based on the first book of the series proved to be a critical and financial disappointment that was widely panned by fans, prompting producers to quickly abandon plans for further film sequels. Despite this failure, a second attempt was made at adapting the series, this time as a television show. Premiering on the Freeform (formerly ABC Family) network in early 2016, *Shadowhunters* had early success in the ratings and was a quick favourite amongst fans, who reported being particularly drawn to the show's off-canon approach to popular character pairings. Known for its effective use of social media, Freeform was quick to seize upon promotion strategies that played to various 'ships' drawn from the series, including relationships between: Magnus Bane/Alexander 'Alec' Lightwood (Malec), Jace Wayland/Alexander Lightwood (Jalec), Clary Fairchild, aka. Clary Fray/Jace Wayland (Clace), and Simon Lewis/Isabel 'Izzy' Lightwood (Sizzy). Demonstrating a keen awareness of the importance of the 'ship' factor in fan's positive reception of the show, the network has continued to focus significant attention to both the show's growing online fandom as well as the on-screen development of a number of those character interactions, in particular, the relationship between Shadowhunter Alec Lightwood and his warlock lover, Magus Bane – arguably the most popular of the character couplings in the series.

Biography:
Dr Joyleen Christensen is Program Convenor (Foundation Studies) and Lecturer at the University of Newcastle, Australia. Her chief research interest is celebrity and fan cultures in film, television, and music. As the 2015 Visiting Scholar with the Centre for Cinema Studies at the University of British Columbia, Canada, she studied the reception of Asian popular culture across national borders – specifically, the diasporic fandom of Hong Kong film and recording star, Andy Lau.

Djoymi Baker,University of Melbourne

Child's play as fandom: *Captain Video and His Video Rangers* and the public image of early TV sci-fi fans

In the early years of US television, science fiction programs were pitched squarely at a young audience. As Jeffrey Sconce has noted, the industry simply did not believe the science fiction genre was suited to the budgetary constraints of the new medium. By contrast, it was thought that children would overlook these aesthetic limitations, a sentiment that seemed to be proven correct with the success of *Captain Video and His Video Rangers* (1949-55). This paper argues that the success of *Captain Video* cemented a medium-specific alignment between science fiction and young fans in the early years of US television that would help influence the way the genre and its fans would be viewed for decades.

Young *Captain Video* viewers were encouraged to get merchandising such as the *Captain Video* picture ring from "Swell-tasting, long-lasting Powerhouse candy bars" and "wear it all times," using it "instead of a password at all... secret Ranger meetings." This pitch, and others like it used on the show, assumes its young viewers are acting out their own Video Ranger games, and encourages this through official commercial consumption. *Captain Video*'s low cost auto-supply props, coupon merchandise, and fans - both the young and not-so-young - were then parodied in popular culture. In 1955, *The Honeymooners* famously lampooned its character Ed as an adult *Captain Video* devotee, pledging to "obey his mommy and daddy" while getting his official *Captain Video* merchandise in place to act out the screen adventure. In case the message is not clear enough, Alice tells him to "grow up." Only kids, it seems, should be playing along with science fiction television. Despite the genre's success with adults in other media, these cultural associations around sci-fi television and its fans, that began with *Captain Video*, would prove difficult to overcome in subsequent years.

Biography:
Dr Djoymi Baker is a lecturer in Screen and Cultural Studies at the University of Melbourne. She is the co-author of *The Encyclopedia of Epic Films* (2014), and author of the forthcoming monograph *To Boldy Go: Marketing the Myth of Star Trek*. Her articles (on topics including science fiction television and fandom) have appeared in journals such as *Popular Culture Review*, *Senses of Cinema*, and *Refractory*, and in anthologies such as *Millennial Mythmaking* (2010), *Star Trek as Myth* (2010), *The Age of Netflix* (2017), and *The New Peplum* (forthcoming). Email: bakerd@unimelb.edu.au

Diana Sandars, University of Melbourne
I'm taking my pokeballs and I'm going home: the role of the child in Pokemon Go's Fandom.

On 15 February 2016 when I arrived with my children at their primary school, there was a discernable buzz around the playground and at line up, "Gen 2 came out today!" In contrast, when the millenials serving me in cafes see me catching Pokemon on my phone they condescendingly remark, "I didn't think anyone did pokemon go anymore." At its peak of popularity in August 2106 there were 380 million players, and as July 2017 there are still

60 million people playing Pokemon Go, worldwide. So yes, people still do that. It is this extreme divide in Pokemon's fandom and the much-neglect child-as-fan that I will consider in my paper.

The affective appeal of Pokémon Go is derived from fandom's core convention of "listing making", allowing players to acquire higher achievement levels through Pokémon acquisition and use of their expert knowledge in battles. Paul Booth argues that this list making "focuses and reifies fandom into a particular consumptive discourse." (96) The social hierarchy of Pokemon Go's reified fandom is most usefully considered in terms of Matt Hills' conception of fandom as a cultural "struggle over meaning and affect." (Hills 2002) This struggle divides Pokemon fans according to age, a relationship with the Pokemon-verse, but particularly through consumptive discourses that shape expectations of social media and online gaming. Millennial fans participating in online social media and gaming cultures have been invested with an expectation of produsage- style participation based in a perception of power and authority. Participation culture's drive "to do something," (Ian Bogost 31) is frustrated by the game play of Pokemon Go as well as its creator's response to fans. In contrast, the listing making or acquisition nature of Pokemon Go provides central pleasure of Pokemon Go fandom for children. For the primary school-aged fans, the augmented reality of the game, the simple rules and acquisition nature of the game coheres with the central tenants of childlore, the conventions of child's play. They, like Pokemon Go may be culturally disdained, but as loyal and faithful consumers these children are gen 2 of the "holy grail of media culture."(Zwaan, Duits, and Reijnders 2014: 1)

SPEEDGEEKING

Laurie Hayes, University of Waikato
Audience Engagement Framework

What insights can audience engagement provide about storytelling? As part of my research into storytelling and the transformative impulse, I'm developing an audience engagement framework that uses fan activities to determine their level of engagement with a particular story or fandom, rather than relying on self-reported or presumed feelings. As a guideline with permeable borders, my framework focuses on participatory behaviours and allows for changing levels of engagement with a media property over time.

The goal of my PhD is to investigate which aspects of story and storytelling trigger the transformative impulse, flipping the switch that turns consumers into creators in their own right. This research can help creators reach larger audiences by understanding better the topics and elements that energise their fanbase. If we can connect fan behaviour to elements of storytelling, we can learn how best to tell and deliver stories that matter to people who care.

I would like to present this framework to the conference in the interest of sharing tools and refining ideas. Audiences are worth studying not just as a culture/subculture on their own, but as a tool for understanding what makes a story have impact. As an academic, I'm fascinated by the ways in which fans engage media properties; as a fan, I'd like more insight into what my communities suggest about the stories we enjoy; and as a creator, I'd love to know how I can tell better stories to the people who love them.

Biography:
Laurie Hayes is a PhD Candidate in Screen and Media Studies at the University of Waikato, New Zealand.

Jessica Ive, University of Wollongong
'Bury your Gays' and queer fan communities

My paper will broadly focus on the impact of Lesbian Pulp Fiction on the 'bury your gays' trope – the killing off of queer characters – and how the trope impacts queer fan communities (fandom). I will discuss how queer fandom's response to an increase in queer female character deaths in television, shifted the power dynamics in the fan/creator relationship. I will argue that queer fans response to the trope's continued use in television, resulted in an increase of positive queer female representation in fictional television programs.

My paper will focus particularly on theorists surrounding fan community, representation and reading. Jenkins understanding and investigation into fan community and communication, as well as studies on the Supernatural fandom by Larsen and Zubernis, will be used to discuss the fan/creator relationship. In regards queer fan reading, I will discuss Willis's investigations into the process of fan reading and apply it to Lesbian Pulp Fiction and current television. Doty's exploration of queer representation in literature will also be used to analyse specific case studies in Lesbian Pulp Fiction and contemporary television.

I will apply the theoretical elements mentioned above to carry out a close-reading analysis of six texts. To explore the precedent of unhappy endings in queer literature and how the 'bury your gays' trope began, I will use Lesbian Pulp Fiction's *Spring Fire* by Vin Packer and *Three Women* by March Hastings. For contemporary television that caused heightened discussion of the 'bury your gays' trope in fandom, *The 100* and *Wentworth* will be investigated. To highlight the how the change in power dynamics of the fan/creator relationship has positively impacted queer female representation, I will analyse *Orphan Black* and *Black Mirror.*

Samson Soulsby, University of Wollongong
"Not Our Kind of People": The Vernacular of Exclusion

An ongoing difficulty of studying monsters is deciding what language to use to describe them. For example, should a monster be described as having a "personality" if it is not recognised by others to be a person in the first place? When a monster acts benevolently, would it be right to call that behaviour "humane"? Could a monster be allowed to be both a monster *and* a model citizen?

In speculative fiction, these hypothetical questions can take on a pressing and often political relevance: they become questions about what it means to be inconvenient to the cultural majority. The stories of many monster characters in Terry Pratchett's satirical fantasy series, Discworld, reflect upon the creation of personal and group identity and their narratives explore who is accepted by and protected from a community—and why—and who is not.

This paper discusses the language used about and around monster characters and humans within the various overlapping communities of Ankh-Morpork, a so-called "melting pot" city on the Discworld, and examines in particular the way in which the term "person" is negotiated in these interactions. Through literary analysis and a hybrid framework drawing from monster theory and humour theory, my thesis aims to better understand the complex but seemingly mutable boundaries surrounding personhood, humanity, and monstrosity.

Biography:
Samson Soulsby is an English literature PhD Candidate in the faculty of the Arts, English, and Media. His dissertation analyses the depiction of monster characters in Terry Pratchett's Discworld series, with a particular focus on the relationships between humour, horror, personhood, and social/cultural and political change.

Alison Bell, University of Wollongong
Candace Bushnell's novel *Sex and the City* was originally packaged and marketed as an anthology of Bushnell's original column in the New York Observer. Not long after the book was published, HBO released its television series based on this novel, also titled *Sex and the City*. While the original novel was a highly critical collection of essays about sex and relationships in New York City, the television series conforms more closely to the conventions of the Chick Lit genre. Quoted in Ferriss and Young, Cabot defines the Chick Lit genre as novels that feature "single women in their twenties and thirties 'navigating their generation's challenges of balancing demanding careers with personal relationships'" (p. 3).

The television series fits closely to Cabot's definition, since it focuses on four women in their thirties navigating the dating scene in New York City. Characterisation is important in this series, and it is what makes the challenges of balancing career and romance relatable to those viewing the show. The novel, however, does not have the same characterisation, and thus, doesn't achieve the same kind of relatable depiction of the struggle of dating. Characters in the novel are mentioned fleetingly and are intended to undercut any beliefs that a fairy tale romance could exist in New York City.

Despite this, since the release of the television series, the novel has been reframed as a conventional chick lit through paratextual clues such as the new cover that explicitly links the novel to its television adaptation. This reframing of the text has significantly impacted the experiences of readers visiting the book after watching the television series. This paper will discuss this reframing of the novel and its impact on the experience of readers with the aid of responses to the novel that have been posted online.

Yuzuru Nakagawa, Japan Institute of the Moving Image
The strength of weak ties

There are so many fields that fans can create fandoms. Manga, anime, film, TV program, video game, sport, pop singer and so on. People also can create smaller groups in each field by title, author, director, actors, productions, musicians and many others. Some researchers describe fandom as a united and collective community, or sometimes, it is also defined as creative and productive environment.

However, putting aside the popular argument of single / multi fandom, collectiveness and unification is not a sharable recognition that (at least) Japanese fandoms can have. For example, people who participate in "Comic Market" are notorganized from fans of the same anime franchise series or a mangaartist. They vary from artists to businessmen, some of them are not even interested in Dojinshi, but on media, they are described as "fans". How about other participants of commercialized conventions in Japan like AnimeJapan, Wonder Festival, or Tokyo Game Show? Can we find the uniformity of enthusiasts for music groups or sport players?

Many researchers try to find a possible common attributes that fandom(s) can have, but they might be a fallacy. Fans are cultivated from multiple multiple layers and it is not rational enough to describe that a fandom group has a single characteristic. Fandom is not a unified entity but a label that people can put on loose connection of fans. When fandom should not be regarded as a concrete uniform entity, but it should be a provider of a loose federation for small groups or individuals, the reason of creating "the weak tie" can be the same or different? Consider the probable strength of the tie, using historical materials especially about Comic market.

Angelique Jurd, Massey University
Producer Fan Interaction: What can we learn from the Supernatural Fandom?

Despite ongoing criticism of its problematic treatment of women, portrayal of toxic masculinity, and lack of diversity and representation, the CW Network show *Supernatural* remains popular and began filming its thirteenth season in July 2017. Supporting the ongoing popularity of the show is an ongoing conversation between original producers and an active, vocal, and at times ambiguous fandom.

Embracing the show has not stopped fans from challenging text in a variety of ways. One of the most active fandoms in terms of fan produced media, *Supernatural* fans regularly transform the original text through the 'traditional' methods – slash fiction, fan art, mashups, cos play – while also employing social media to interact directly with the original creators. Convention favourites, the *Supernatural* cast reach out to fans across social media platforms and in person, rarely turning down photo opportunities, or encounters with the public. Underpinned by technology, ease of access, and the ability to find and interact with both fans and producers with relative ease, Supernatural fans are no longer passive viewers, nor are they the poachers as defined by Jenkins. They are, through this conversation, becoming co-producers with an expectation of being heard.

In a highly mediated and commoditised world of entertainment driven by high speed communication the ways in which producers and fans interact and the results of that interaction are changing. Producers are being forced to change the way they see, they value, and they converse with fans whose expectations are also changing. Examining the way in which a show that was not expected to go beyond five seasons has become not only America's longest running sci-fi/fantasy show but has done so by listening to and engaging actively with its fandom, gives us valuable insight into the new and evolving producer/fan relationship.

KEYNOTE:
Dr Ika Willis, University of Wollongong
Fannish Worldbuilding

'There's no running from worldbuilding any more', wrote the science-fiction author Bernard Hayman on the popular website *The Toast* in 2015. His words echo those of Henry Jenkins, ten years earlier: 'More and more, storytelling has become the art of world building' (2006: 116).

Which is to say that worlds are coming into view as key objects of attachment in practices of interpretation and cultural consumption. Fans, in particular, frequently experience intense attachment to fictional worlds alongside (sometimes even instead of?) identification with characters or investment in narrative arcs, payoff, and closure. Fans want to go on inhabiting or exploring a fictional universe after the story is over – something which has, so far, mainly been theorised in terms of 'immersion' (Ryan 2007) or 'participation'
(Jenkins 2006). These frames have, however, constrained our ability to understand fannish attachments to worlds, as well as the work of worldbuilding performed by fans' interpretative and transformative practices. In other words, although we know that fans are attached to worlds, we don't yet have a very good understanding of what kind of objects worlds are.

This talk speculates about that problem, wondering whether we can build a better understanding by distinguishing two aspects of world. Firstly, the explicitly fictional, fantastical, or alternative world constructed by a text; secondly, 'world' as the 'unspoken, world-oriented ideological normativity' in the 'preconscious' of that text (Hayot 2012: 7): the assumptions embedded in a text and/or a genre about the way the world is. Building on arguments I made ten years ago in 'Keeping Promises to Queer Children', I will examine some of the ways that fans explore and expand the first aspect of a text's world by intervening in the second. Fans may align fictional worlds with their own assumptions about the way the world is, for example by importing the 'methods of rationality' (LessWrong/Yudkowsky, 2010-15) or the possibility of same-sex attraction (Willis 2007) into the *Harry Potter* universe; or they may explore or expand the emotional landscape of a fictional world by telling different kinds of stories, as with *Star Trek* 'homoaffection' fics (Narai 2017) or importing characters and dynamics into different 'worlds' altogether, as with coffee shop or college AUs.

Biography:
Dr Ika Willis is Senior Lecturer in English Literatures at the University of Wollongong, but has a BA in Classics and an MA and PhD in Cultural Studies. She has published on slash and Mary-Sue fanfiction. (She has also written slash and Mary-Sue fanfiction, combining the two in a novel-length *Harry Potter* fic).

Ika is particularly interested in fans' interpretative strategies, as part of her broader interest in theories of interpretation and the long history of reading. In 2016, she edited a special issue of the *Journal of Transformative Works and Cultures* on fan fiction and the classical canon, comparing fannish reading/rewriting practices to those of elite Greek and Roman literary communities. She also published an essay on Greek-myth fanfic on AO3 in the *Wiley-Blackwell Companion to the Reception of Greek Mythology*. Her book *Reception* roams across medieval, Classical, Biblical, and media studies as well as fan studies, and includes a reading of Flummery's Doctor Who fanvid 'Handlebars'. It was published in Routledge's New Critical Idiom series in October 2017.

PANEL E: GENDER AND IDENTITY

Celia Lam, University of Nottingham, Ningbo
Gendering fan-celebrity interactions: The 'masculinization' of female celebrities by fans in China

Exploration of fan-celebrity interactions is not new, with both offline and online interaction examined from the perspectives of desires and structures of power (Ferris and Harris, 2011), and the illusion of intimacy afforded by social media (Marwick and boyd, 2011). Having moved on from the alarmist notions of fans as pathological (although such sentiments still exist in media reporting), recent scholarship has focused attention on the reciprocal construction of fan and celebrity identities. In particular David Giles's (2017) articulates how, for emerging celebrities in particular, the reciprocal space of social media loosens the definition of 'fan' and 'celebrity'. For Giles' sample of crime authors, the action of the book blogging fans served to reinforce and legitimate the 'celebrity' of the authors. For more established celebrities, fan identity is often shaped through their appropriation of given fan names, such as Lady Gaga's 'monsters' (Click, Lee and Holladay, 2012).

Building upon this scholarship, this paper explores the construction of celebrity persona from the perspective of fan-given names in the Chinese context. In addition to the naming of fan-groups of celebrities (for instance 'Hiddlestoners' are fans of actor Tom Hiddleston), celebrities are also given pet names by their fans. These names are generally signs of affection, a play on celebrity names, or the names of characters that brought them fame. However, some indicate attachments the mimic heteronormative gendered relationships. Female fans of male celebrities will refer to themselves as 'wives', and the celebrity as 'husbands'. For a number of female celebrities in China, a similar gendered reference is constructed, with fans also referring to female celebrities as 'husbands'. Other forms of address include 'masculinizing' the celebrity's name through the addition of yé (爷) a general term for men.

Taking two female celebrities, actors Fan Bing Bing and Zhao Li Ying, as case studies, this paper examines the implications of such gendered branding on the persona of the female celebrities, and by extension the identification of their fans.

Contact: celia.lam@nottingham.edu.cn

Lucy Baker, Griffith University

Holding Space: Queer and Lesbian Identities in Fandom

The most recent edition of TWC is focused on queer female fandom, and includes my Symposium "The Surface of Women" on gender and identity in research, particularly quantitative data. This paper and presentation will expand on the ways in which queer women, particularly lesbians, are represented in both research and in fandom itself. Using data I collected from survey participants and interviewees for my research project about regendering, another narrative of gendering and queerness became evident in the responses. Castle's work about lesbians in literature and literary history, alongside Donoghue's historical narrative of lesbianism, informs how this paper approaches female homosexuality, and queer sexuality, in fannish works and fandom communities. Contributing to this are the ways in which fandom engages with queerness in the media it reifies; to this end the 'dead gays' controversies, sparked by a specific high-profile lesbian death in mainstream genre media, anchor the activist aspects of fandom as a community. Examining this activist work as a manifestation of queerness, with the labour in which it engages serving as a protective element against the destructive tendencies of mainstream values, I analyse the ways in which those queer, female, and lesbian identities are constructed in fandom and in fannish works. This research shows that there is a strong thread of queerness within fandom, in the work and the community; however, when that queerness is situated in the homosexual rather than homosocial contexts, it becomes less visible until it becomes a performance of activism.

Biography:

Lucy I Baker is a Doctoral Candidate in the School of Humanities, Languages and Social Sciences at Griffith University Australia. She teaches in cultural and media studies. She is the author of "Girl!Version: The Feminist Framework for Regendered Characters" in the Journal of Fandom Studies, and has published books chapters about the television series Elementary and Penny Dreadful, and a forthcoming chapter about vampires and domesticity. Her work focuses primarily on the representations of gender in fanworks and adaptations.

Joseph Brennan, University of Sydney
Slashbaiting, an alternative to queerbaiting

This article analyses discourse on gay and lesbian Internet forum DataLounge that discusses homoeroticism in the BBC's *Merlin*. *Merlin* is a cult series that is commonly associated with the 'queerbaiting' phenomenon, a fan activist term that criticises unrealised homoerotic suggestiveness in mainstream texts. Textual analysis is performed on seven relevant threads created between 2009 and 2012, which have attracted in excess of 700 responses. The threads were authored by predominately gay men and align with the airing of the series, commentators posting in real-time. Focus is given in the analysis to discussion of homoeroticism in the text, in particular on how this homoeroticism is interpreted by viewers. Notably, across this sample, homoeroticism in *Merlin* is discussed in a celebratory

way, with no mention of queerbaiting or the exploitative connotations that underscore the term. In fact, such homoeroticism is routinely described as a form of 'fan service' across the sample. The study provides empirical evidence that a sizeable proportion of the *Merlin* viewership (gay men) have a more 'playful' (see Brennan 2016a) approach to the queerbaiting phenomenon. The discourse also supports the coining of a new term, 'slashbaiting', which is in line with a view of homoeroticism in contemporary media as a form of fan service, in particular for slash fans.

Biography:

Joseph Brennan is Lecturer of Media and Communications at the University of Sydney, where he was awarded his Ph.D. He works across the fields of porn, fan, and celebrity studies and is primarily interested in intersections and conflicts within male sexuality. He is editorial board member on the Routledge journal *Psychology & Sexuality*. Selected journals in which his work has appeared include: *Journal of Homosexuality, European Journal of Cultural Studies, International Journal of Cultural Studies, Porn Studies, Sexualities, Psychology & Sexuality, Sexuality & Culture, Disability & Society, Continuum, Celebrity Studies, Popular Communication, Discourse, Context & Media, Media International Australia, Journal of Fandom Studies*, and *M/C Journal*. He is currently editing a thematic issue on 'queerbaiting', which will appear in *Journal of Fandom Studies* in 2018. Queerbaiting is a fan-conceived term that describes a tactic whereby media producers suggest homoerotic subtext between characters in popular television and film that is never intended to be actualised on screen.

PANEL F: REPRESENTATIONS

Ria Narai, University of Wollongong
"Why Can't They All Just Be Together?": Challenging Mononormativity through OT3 Fan Fiction

Although fan studies scholarship has made tentative forays into examining many of the diverse fan fiction genres beyond slash, there remains much which is under researched. The OT3, or 'one true threesome', fic is one of those under explored genres, which is unsurprising given the equally sparse research into consensual nonmonogamous relationships in literature more broadly. This has begun to change over the past decade, particularly with the introduction of the concept of mononormativity (Pieper & Bauer 2005), "a system of discourses which posit monogamy as natural and uniquely desirable" (Faucheux 2016), which has led to the examination of polyamory and nonmonogamy in greater detail across a range of theoretical fields.

In this paper I propose that, in the same way that fan fictional genres such as slash and femslash can be used to challenge heteronormativity, OT3 fan fiction is one of the ways that

fans challenge the dominant cultural/textual narrative of mononormativity. Drawing on Sedgwick's reading of Girard in *Between Men* (1985), I argue that OT3 fic represents a counter-mononormative appropriation of the 'triangular schema' or 'love triangle' which organises desire in canonical narratives. I will be examining a selection of fan fiction from a variety of fandoms including *Stranger Things* and *Star Wars*, and performing a close reading to examine the different depictions of consensual nonmonogamous relationships, in order to suggest that this fan fiction genre allows both fan writers and readers to explore the possibilities for different types of relationships to those seen predominantly in our media.

Andrea Chan, Swinburne University, Sarawak
When Hallyu clashes with local culture conservatism

There is no denying that the Hallyu wave has rapidly become one of the major cultural influences, thanks to the reach of the Internet. It has possibly exceeded the popularity of Western pop culture in China, Japan, and even in countries halfway across the world like the US and Brazil. Hallyu could be perceived as a form of 'soft power' as the South Korean government has regularly promoted it to increase its economic growth, foreign development, and national prestige (Cho 2011). As traditional powers such as China and Japan were not positively viewed due to historically negative experiences in South East Asia, the Hallyu wave unexpectedly became the predominant cultural influence.

In the SEA region, its influence on local consumption is reflected in the increased interest in varied Korean media, beauty, fashion, food, and tourism. Due to this dominance, Hallyu is now considered by many scholars to be a homogeneous transnational cultural identity for East Asia, and subsequently, South East Asia (Oh 2009). This is a clearly flawed misconception as the Asian region is a complex melting pot of various religions, historical, economic, and cultural backgrounds.

Thus, this paper proposes to study the controversies that occurred when the Hallyu influence was misconstrued primarily in Malaysia and Indonesia, which are dominantly Muslim, with more conservative mindsets. It will discuss possible reasons of these intercultural communication breakdowns which involved local and Korean celebrities' interactions with fans or media where their behaviour was misunderstood by those unaware of these Korean concepts. Additionally, it would investigate whether Hallyu is represented as more Asian with its Confucian background, or Western due to its use of sex appeal, flamboyant fashion and styles. Would it be considered as a supplement to the existing culture, or a threat to traditional Asian roots?

Biography:
Andrea Chan (MA TESOL, Swinburne) is a Lecturer at Swinburne University of Technology (Sarawak). Her experience in teaching across various levels has led her to be interested in the use of pop culture in education, media and depictions of current social issues, social media, and digital learning technologies. She is currently preparing to pursue a PhD.

Stephanie Betz, Australian National University
Responding to Images: Fandom as a Heightened Form of a Ubiquitous Phenomenon

Despite the growing prominence of fandom in the mainstream, so-called 'parasocial' relationships with media images are still often characterised as deviant. This is evident in the persistence of negative stereotypes that portray fans as pathological or pathetic for their attachment to media figures and as unable to distinguish between representation and reality. In this paper, I take this supposedly deviant aspect of fandom as my focus by exploring the relationships that fans of the *Dragon Age* series of computer games have with the character images from those games.

Using image theory, I argue that rather than being a deviant or pathological phenomenon, relationships with figured images have existed for as long as humans have created them. Through embodied perception, representations of human bodies tend to take on the status of living bodies to which we respond in kind. This innate bodily recognition is often suppressed in Western cultures in favour of a formal, intellectualised response that distances us from the image and retains our sense of control. By acknowledging the ubiquity of bodily responses to figured images, I challenge the notion that fan relationships with images are somehow deviant or pathological rather than a heightened form of a phenomenon common across cultures past and present.

Biography:
Stephanie Betz is a PhD candidate at the Australian National University and an anthropologist investigating the relationship between people, images, and technology in computer games. Her doctoral research focuses on the intimate relationships fans develop with and through character images from the *Dragon Age* series of computer games.

PANEL G: LITERARY FANDOM

Chris Comerford, University of Technology, Sydney
Participatory Toolboxes: Franchise Fan Wikis as Tools of Textual Production

Fan-developed wikis and online encyclopaedias serve as catalogues of knowledge for many popular culture franchises. Crucially, especially when it comes to intellectual properties with long-running histories such as *Star Trek*, *Doctor Who* and the plethora of Western superheroes, fan wikis keep a record of the fictional events of these franchises, providing an easily-accessible repository of textual knowledge, narrative history and behind the scenes details. In a way, these wikis have become a user-produced parallel to a franchise's "bible"; the ur-text developed by the creators of an intellectual property, containing all the information on the franchise's lore and continuity in order to keep new texts internally consistent.

Industrial producers who create new primary texts for these franchises – filmmakers, television showrunners and comic book writers – are among those utilising fan wikis. *Batgirl* comic book writer Hope Larson has discussed her use of fan-produced wikis in contextualising the backstory – based on sixty years of publication history – for her run on the character. Similarly, actor Simon Pegg has detailed his use of and referral to *Star Trek*'s

Memory Alpha wiki when writing the story for the recent *Star Trek Beyond* film. Fan resources and the immaterial labour which goes into them comprise a useful online toolbox that can be employed, or exploited, by media industry producers.

This paper acts in two ways. First, it draws on past scholarship to chart how and why fans have catalogued primary textual information through the production of fan wikis. Second, it negotiates how fans' immaterial labour is currently used by industry producers, where notions of authorship and recognition may be relevant – a particularly crucial question, given convergence culture's blurring of professional/amateur divisions – and how fans are ultimately situated as participants in the creation of primary textual works.

Jedidiah Evans, University of Wollongong
Major Tom to Ground Control: Ray Bradbury and the Resurrection of Thomas Wolfe

"The mighty dead return, but they return in our colors, and speaking in our voices." So writes Harold Bloom in his influential—though much disparaged—work, *The Anxiety of Influence* (1973). The resurrection of the dead is an apt description of our incessant urge to frame new writers in light old ones: eponymous adjectives abound like incantations, calling up ghosts to haunt the pages of new novels. Dickensian. Joycean. Kafkaesque. While there is no shortage of Virgilian guides to offer up as examples of Bloom's vision of return, the *resurrections* are almost always incidental: the presence of the deceased is meant to be unquestioned, even unexceptional, an opportunity for the author to "do the Police in different voices." But housed in the Spring 1950 edition of science-fiction pulp, *Planet Stories*—following Keith Bennett's implausibly titled novella, "The Rocketeers have Shaggy Ears" ("a gripping novel of Earthlings lost in Alien savagery")—is a story of author-resurrection that literalizes Bloom's return of the dead, and in so doing illuminates the peculiar reception history of the author it revives. That story is Ray Bradbury's "Forever and the Earth," and its unlikely, reanimated hero is the author Thomas Wolfe. This paper investigates the pulp-author *as* fan, tracing the young Bradbury's obsessive love for Wolfe, and revealing how the future laureate of Mars revivified an Appalachian romantic, and sent him into space.

Dion McLeod, University of Wollongong
Pugs: No Subtitle Necessary

The idea of animals as celebrities is not new, but is still relatively untouched in academic scholarship. Giles (2012) notes that most studies of celebrity have included an anthropocentric definition of celebrity, to the exclusion of animals. Doug the Pug is one animal celebrity whose social media followers rival that of human celebrities. He is an internet celebrity who boasts "[o]ver one billion views, ten million followers, sold out world book tour, #1 selling calendar . . . and [the title of] Forbes most influential dog" (Puglife), amongst other accomplishments.

This paper is an exploration of Doug the Pug's brand of celebrity. It begins with a literary analysis of pug-themed texts, including Aaron Blabey's popular Pig the Pug series, and includes a close examination of the fan network surrounding Doug. The paper builds upon Giles' argument that celebrity is not only about "what it is to be a human being in contemporary society" (Dyer cited in Giles, 2012, p.116). It further demonstrates that "media turn individuals (not necessarily humans) into objects of desire" (Giles, 2012, p.117). Ultimately, by drawing upon celebrity scholars, this paper looks at the world of the animal celebrity - with Doug at the centre - and reexamines what it means to be a non-human celebrity in the age of social media.

Contact Email: dmcleod@uow.edu.au

PANEL H: ACCEPTABLE FANDOM

Mark Stewart, University of Amsterdam
Toxic Masculinity and Appropriate Fandom

The notion of 'appropriate fandom' is one undergoing significant theorising currently, with forthcoming work from Suzanne Scott, Mel Stanfill and Bertha Chin & Mark Stewart all addressing the ways that different groups position the 'right' or appropriate way to perform fannish practices. This is usually positioned as a form of control or policing, a method of ensuring that one is seen as being a part of the dominant practices of the sub-community, or in the case of industry, of re-inscribing economics as a crucial part of fan practices. Fan studies has often taken a positivistic approach to fan behaviour, focusing on the social potentials that fan communities allow for, or the democratising potentials of fan production. Fans have traditionally been positioned as disempowered, subordinated, lacking in power; however, this raises questions about what happens when fans adopt a dominant or hegemonic position towards others within the community.

Gamergate is the general term for the tensions sparked by masculine aggressions toward Zoe Quinn and Anita Sarkeesian, and then more broadly applied to the attempts by some men within the community to reassert their dominant position against a perceived encroachment by those who would critique problematic elements of both the texts and the community. These attempts to push back against "social justice warriors" will be read through the same theoretical lens as appropriate fandom; these forms of policing try to maintain the position of privilege that these male gamers have felt within their community up until this date, just as 'appropriate fandom' strategies reassert the behaviours of a particular subgroup. The rhetoric of this policing draws strongly on the discourses of how one should be a 'correct' member of the community, as well as who should be allowed to be a part of it.

Jason Bainbridge, University of South Australia
Peak Fandom: Service, Frustration and the Shifting Orders of Fandom in Twin Peaks: The Return

On October 6, 2014, Showtime announced the return of Twin Peaks in the form of a miniseries by original creators David Lynch and Mark Frost that would be a continuation of the well-remembered 1990s series. After a few false starts (setting up a series of flows and delays that would come to characterise TP:TR's narrative as well) TP:TR debuted on May 21, 2017 with an 18 episode run.

While Peaks has maintained its fans over the years (including a growing body of academic literature) it has been both derided and praised by television critics and the broader viewing public in equal measure. It was therefore seen as something of a risky investment by Showtime. Coming at a time when television revivals are becoming a fixture on streaming services, this presentation explores how TP: TR addresses its shifting orders of fandom, engages with and frustrates moments of fan service and simultaneously indulges in moments of nostalgia while broadening its scope and reach. As such it offers an analysis of how fan audiences will factor into the future of streaming services and how success is now understood.

Biography: Professor Jason Bainbridge is Head of the School of Creative Industries at the University of South Australia. He has written widely on media and communication, including studies of anime, Twin Peaks and superhero fan cultures.

Edward Reddin, University of Newcastle

Speaking as a Produser: AFL consumption in the Informal Media Economy

In August 2015, the Australian Football League (AFL) announced the sale of its 2017-2022 broadcast rights for $2.508 billion (Mason and Stensholt, 2015). The rights were purchased by a consortium of pay-television, free-to-air television, and a telecommunications company. Under the terms of the deal, aside from a small number of free-to-air games available to the public each week, the holders of the rights placed AFL games behind commercial barriers to access, thereby restricting consumption to a limited number of paid portals. However, by confining access to only those who can afford to pay for it, the arrangement raises concerns around the ability of followers to participate in the cultural citizenship associated with mediated sports consumption (Rowe, 2004). This is especially the case for 'fans', for whom sport plays a particular role in constructing their identity (Gantz and Lewis, 2014). Accordingly, those fans who are unable to afford to pay for coverage of AFL games may become motivated to search for an alternative means of accessing this content, often through methods that may not be defined as legitimate

(Burroughs and Rugg, 2014). However, an investigation of this type of fan behaviour, which can be broadly considered to be part of the 'informal media economy' (Lobato and Thomas, 2015), reveals that the definitions and rhetoric put forward from industry that support an 'authorised' versus 'pirate' dichotomy, may inadequately describe the nature of the relationship between formal and informal fan behaviour (ibid). The case studies used in this paper demonstrate that further analysis is needed to better understand how and why these 'informal' fan practices manifest themselves, how those practices are perceived from the 'formal' structures of broadcasting, and why an 'authorised' versus 'pirate' rhetoric is maintained by the broadcasting industry, when the realities of consumption is rarely so straightforward.

Contact Email: edward.reddin@uon.edu.au

Katharina Freund, Australian National University, and Jennifer Phillips, University of Wollongong
Textual boundaries and ownership in *Outlander* fandom

Social media platforms allow fans to directly communicate with producers, writers, and actors from their favourite shows. These interactions are often complex and contradictory, and can range from antagonistic to worshipful. In this paper, we will explore the intersections of authorship and adaptation with fan participation in the *Outlander* universe. After decades as a popular book series, Diana Gabaldon's *Outlander* series was adapted into a television series on Starz (2014 - present). We will explore Gabaldon's history of interactions with the fans, and show how she has sought to set the limits and ethics for what constitutes "appropriate" fan engagement. But as more and more material is produced by Gabaldon, TV showrunner Ronald D Moore, the Starz network, and the rapidly expanding fan base, defining the limits of the *Outlander* text becomes increasingly difficult. The boundaries of "acceptable" fan engagement and fan production are policed by legal teams, other fans, Gabaldon herself -- and also William Shatner, as ongoing conflict within the fandom over the ethics of real-person fiction (RPF) resulted in harassment and threats of doxing on Twitter and Tumblr. By exploring social media interactions between the author, actors, marketing teams, and fans of the series, we will discuss the text as a contested space, and offer a critical perspective on fan practices and ownership.

PANEL I: TELEVISION AND FANDOM

Andrew Lynch, University of Melbourne

'Watercooler Westeros: *Game of Thrones* and Recap Culture'

Following the Monday night US premier of the sixth season *Game of Thrones* (GOT), HBO

Now subscribers might have been surprised to find a new supplementary talk show titled *After the Thrones* (ATT) available to stream. Hosted by two relatively unknown culture critics, this official recap program provided in-depth discussion of GOT, while also using humour to undercut the uniformly serious tone with which HBO had otherwise treated its flagship prestige property. While this might have seemed unusual to viewers who were not aware of the para-textual recap narrative surrounding the show, ATT was only the most recent addition to a massive inter-textual landscape of online recaps, podcasts and even official tie-in talk shows like the Sky Atlantic-produced *Thronecast*.

While the idea of transmedia television is already well established academically (Mittell, 2015), the degree to which the reception meta-narratives surrounding the GOT 'mothership' contribute to the difficult and complex process of textual world building has often been underestimated. This paper will argue that ATT and other recap media act as a combination of Mittell's 'orientating' and 'what is' paratexts, while also performing acts of transmedia storytelling, creating a supplementary narrative which both surrounds and penetrates the central text. By analysing both the content and the production genesis of ATT - from a series of recaps, columns and podcasts hosted first by ESPN-affiliated sports and culture website *Grantland*, to an HBO-branded companion program - we can examine not only how essential to the ongoing popular and critical discourse these recap paratexts have become, but how in GOT's case, they have also created an unprecedentedly coherent transmedia hyperdiegesis for fans. This has expanded the show's appeal beyond any traditionally-held expectations for either a prestige or telefantasy program.

Biography:

Andrew Lynch is a doctoral candidate, lecturer and course-coordinator in The School of Culture and Communication at The University of Melbourne, Australia. His current research is in the field of television, and the contemporary mainstreaming of the "Quality" aesthetic and genre entertainment fandom. He has recently presented at the ACA/PCA national conference, Flow television studies conference and the Crossroads international conference for cultural studies. He has an upcoming book chapter titled "The Last-night's Watch: Game of Thrones, contemporary recap culture, and HBO's continuing legacy" in 'HBO's Original Voices' an edited compilation to be published by Routledge.

Jodi McAlister, University of Tasmania
"If she doesn't choose Matty J we cannot. We can't anymore": Fan Favourites and the Construction of Romantic Love in *The Bachelor/ette Australia*

Unlike the United States, *The Bachelor/ette* franchise is relatively new to Australia, with the first season of *The Bachelor Australia* airing in 2013. Since the inception of the franchise, a strong fan culture has emerged. The most famous articulation of this has been Rosie Waterland's recaps for *MamaMia,* but in 2017, a multitude of recaps (including those by this paper's author) and other forms of fan engagement across social media, especially Twitter, are extant.

This paper will examine *The Bachelor/ette Australia* fan culture. In particular, it will examine the ways in which fan culture identifies and celebrates particular contestants as fan favourites, something which can have narrative effect in later seasons: for example, fan favourite eliminated *The Bachelorette Australia* contestants Richie Strahan (2015) and

Matty Johnson (2016) were both later diegetically reintroduced as the Bachelor (2016 and 2017 respectively), while 2014 *The Bachelor Australia* winner Sam Frost later became the Bachelorette (2015).

I contend that what makes a fan favourite is their attractiveness as a romantic protagonist, which, by later becoming the Bachelor/ette, these contestants can symbolically embody. Therefore, by examining fan responses to *The Bachelor/ette Australia*, we can draw conclusions about the ways in which romance and romantic heroism are constructed in the Australian affective imagination. As such, through the lens of *The Bachelor/ette Australia* fan culture, I will examine the ways in which romantic love is represented, narrativized, and responded to in the franchise. What narratives of love are presented, and which are the most popular? What can fan responses to *The Bachelor/ette Australia* – and, in particular, which contestants are most beloved by fans – tell us about the way romantic love is constructed in Australian culture?

Biography:
Dr Jodi McAlister is an Associate Lecturer in English at the University of Tasmania, an Associate Investigator of the ARC Centre for Excellence in the Study of the History of Emotions, and a regular recapper of *The Bachelor/ette Australia*. She is also the author of young adult novel *Valentine*, published by Penguin in January 2017.
Contact email: jodi.mcalister@utas.edu.au

Travis Holland, Charles Sturt University

Fan Responses to the Zombie Simpsons

The Simpsons is one of the world's most lauded television programs. Since it premiered as a standalone series in 1989, the show has won numerous industry awards and has become the longest running animated program, longest running sitcom, and longest running scripted program on American television. However, a group of self-professed fans of the show claim that the show has long since passed its golden age or classic era, which ran up until about season nine or ten. Now, they say, TV channels around the world broadcast a show whose production started in the late nineties that calls that itself *The Simpsons*. This show has the same characters and the same setting as their favourite TV show, but these fans think it is only tangentially related.

This paper examines fan development of the term 'Zombie Simpsons' - a description for the show as it is today that differentiates it from the earlier classic seasons. At the helm of one of these fan communities is the pseudonymous owner of the website Dead Homer Society, Charlie Sweatpants, who provocatively campaigns for the cancellation of the show. This paper uses interviews with fan website owners and moderators, including Charlie Sweatpants, to explore and describe the 'Zombie Simpsons' phenomenon. The paper also presents a textual analysis of selected discussion threads about about the Zombie Simpsons from two websites: Sweatpants' own Dead Homer Society and fan forum site No Homers Club.

Through the prism of the 'Zombie Simpsons', the paper addresses wider fan studies questions around fan responses and influence on media products. These include

examination of how production companies respond, both in-text and elsewhere, when fans campaign to have a show cancelled.

PANEL J: COMICS FANDOM

Allanah Hunt, Anglia Ruskin University

I don't need a congressional honour … I know my value': Comparing Realistic and Literary

Fiction with Fan Fiction when writing about Contemporary Issues

Jenkins (1992: 17) describes how fan fiction, in drawing upon 'popular' texts, is perceived in the mainstream as simultaneously amateurish and a threat to dominant hierarchies of value. As a result, Wilson (2016) suggests many fan fiction writers feel a need to justify its existence, for example, by linking fan fiction to famous literary works. But, as Wilson (2016) believes, these continual justifications lose sight of the unique qualities of fan fiction, such as the affective relationship between reader and writer. In this paper, I will explore some of these qualities in relation to my own creative work.

I will accomplish this by exploring my work in both realistic and literary fiction and my writing and study of fan fiction set in the Marvel Cinematic Universe (MCU). I will discuss my previous work, concentrating on my research into Aboriginal deaths in custody, which formed the basis of an extended piece of writing. However, I will suggest this mode of

storytelling has its limitations, for the writer and the reader. Drawing on my own experience, I will attempt to explore how realistic and literary fiction is often directed at an esoteric audience, with wider audiences avoiding sensitive subject matter.

I will argue that fan fiction has the potential to bring contemporary issues to a larger audience and provide a platform where this subject matter can be more easily explored, by the reader as well as the writer. Drawing upon my own writing, set in the MCU, I will discuss how fan fiction has benefitted my storytelling by utilising it for its unique qualities, rather than trying to repress them to better fit into the dominant hierarchy.

Biography:
Allanah Hunt is a PhD student in creative writing at Anglia Ruskin University, England. Her PhD involves the production and analysis of fan fiction set in the Marvel Cinematic Universe. Her previous writing has concentrated on realistic and literary fiction, exploring sensitive contemporary issues such as alcohol-fuelled violence, drug use amongst teenagers and Aboriginal deaths in custody. She has had several short stories published, two of her novels placing Highly Commended in a national competition and presented a paper on her research into Aboriginal Deaths for an international Indigenous conference in Hawaii.

Julian Pimienta, Nagoya University
A Study of Fans' Attachment to *Manga* and *Anime*

This paper argues that the emotional bond between fans and their favorite cultural products (i.e. manga/anime) can be conceptualized under the parameters of Attachment Theory,

which postulates that human beings establish emotional bonds with their loved ones with the purpose of feeling protected. According to recent research, such emotional bonds are extended to non-human figures such as pets, places, and objects. The presence of said bonds is observable through behaviors such as (1) proximity seeking and (2) separation distress to/from the attachment figure; (3) using the attachment figure as a safe haven when distressed; (4) using the attachment figure as support when developing cognitive abilities. To test the hypothesis that fans' attachment to manga/anime follows the parameters of Attachment Theory, a self-assessment questionnaire was distributed at a Japanese university that targeted the behavioral components that could indicate attachment. 290 students aged 18-23 participated in the study. The results showed a significant statistical difference between avid and non-avid consumers of manga/anime regarding the behavioral markers that indicate attachment (Proximity Seeking, Separation Distress, Safe Haven, Secure Base), suggesting that participants who consume manga/anime frequently are likely to exhibit emotional attachment to it under the parameters of Attachment Theory. In other words, the results suggest that fans of popular culture, such as manga and anime, are emotionally attached to their favorite cultural products in a way similar to how people are emotionally attached to their loved ones, positioning popular culture as an integral part of the social wellbeing of fans.

Liam Burke, Swinburne University
"Now anybody can be Harley Quinn!": Charting Harley Quinn's rise from "henchwench" to fan favourite

"Harley fever has exploded! Now anybody can be Harley Quinn!" reported a young Lois Lane in a recent episode of the animated series *DC SuperHero Girls*. The webseries acknowledged how the chalk-faced anti-hero, first introduced as a "henchwench" in *Batman: The Animated Series* has become a fan favourite. Using audience research carried out at Melbourne-based comic book conventions as well as interviews with key writers and artists including co-creator Paul Dini, this paper will trace Harley's rocky rise by focusing on authorship, continuity, and cosplay.

Harley Quinn was created by writer Paul Dini and artist Bruce Timm. Borrowing heavily from Looney Tunes, Dini's original conception was a screwball sidekick, a design Timm streamlined into a more sexualised gangster's moll. From the all-ages fun of *The Lego Batman Movie* to the more risqué representations of *Suicide Squad* these two impulses have guided subsequent interpretations of the character with each new version finding its own place on the Dini-Timm spectrum. Like the creators, each fan donning Harley's trademark costume must decide where their version belongs, with participants in this research oscillating from colourful prankster to self-described "whores".

Each version of Harley Quinn on page and screen must also contend with the character's troubled origins in an abusive relationship with the Joker. Many creators have sought to evolve Harley beyond this damaging dynamic, yet this paper demonstrates how the need to reset narratives for reboots and adaptations often finds the character returning to that toxic status quo. Like many victims of coercive control Harley is trapped in a cycle, yet this one is

fuelled by the demands of comic book continuity. Many fans identified this tension as one of the most engaging aspects of the character, and one that made her more relatable than long-standing heroes.

As many of this study's respondents reported, Harley's relatability and anarchic charm has made her a cosplay favourite. She invites play, and it is in this play that fans can demonstrate their creativity within the comfort of a growing chalk-faced community. In this way Harley has been both reflective of as well as active in shifts within the comic book community that now has a wider readership, more diverse characters, and a reach that extends across multiple media platforms. Now anybody can be Harley Quinn!

Biography:

Liam Burke is the coordinator of the Cinema and Screen Studies Major at Swinburne University of Technology. Liam has written and edited a number of books on comic books and cinema including *Superhero Movies*, *Fan Phenomena Batman*, and *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. Liam is a chief investigator on the Superheroes & Me research project with the Australian Centre for the Moving Image.

Whitney Thompson, McMaster University
'Caught by the Present, Dragged in its Wake': The Value of Cultural Memory to Comics Fandom Studies."

In this paper, I argue that fan studies, particularly the subfield of comics/Marvel/DC fandom, could benefit from existing cultural memory scholarship. Previous work in fan studies has examined fandom identity (e.g. Booth 2008, Plante et al. 2014), and Jennifer Otter Bickerdike (2016) has undertaken a comparative study of fandom and religion. However, the model for cultural memory proposed by Jan Assmann and John Czaplincka (1995) bears more than a passing similarity to fandom; they state that cultural memory is "maintained through cultural formation (texts, rites, monuments) and institutional communication (recitation, practice, observance)," which parallels fan practices such as fanfiction, fan art, and cosplay. Additionally, though some work concerning fan archives already exists (e.g. Lothian 2012, De Kosnik et al. 2015), cultural memory scholars have addressed the ways in which history and fact are negotiated in crowdsourced archives such as Wikis (van Dijck 2007, Pentzold 2009), a perspective which has not yet taken hold in fan studies. Lastly, cultural memory can be valuable for parsing texts in which multiple canons exist, particularly Marvel and DC. Comics canon alone has continually slid through history, gradually rewriting itself, a phenomenon addressed explicitly in Al Ewing's recent *Ultimates* series. However, not only do Marvel and DC contain multiverses within their comic books, but they have also expanded into various on-screen universes. These divergent histories have informed fan-creator conflicts such as the debate over Hydra Captain America, which pitted Nick Spencer's drastic rewriting of World War II history against fans who insisted that Captain America has always been a beacon of progressivity, despite the character's rocky journey to progressive politics.

Overall, I hope to show that cultural memory is not just a valuable but a vital lens through which to examine comics, their fandoms, and the larger field of fan studies.

USEFUL INFORMATION:
CAMPUS MAP:
The following link contains a PDF version of the campus map:
http://www.uow.edu.au/content/groups/public/@web/@unia/documents/doc/uow02918
6.pdf

All conference panels will take place in Building 67.
All public transport arrives/departs from Northfields Ave.
Coffee can be found in Building 67 (level 1 – The Gardens; Ground – Rush); Building 17
(Gypsy Jones); Building 21 (Espresso Warriors); Building 16 (Panizzi) and several other
venues around campus.
There is an IGA Supermarket, Post office located in Building 17.

CONFERENCE DINNER:
Will be held on Thursday 30 November, 730pm, at:
Samara's Restaurant (Lebanese Food) 123 Corrimal St, Wollongong.
The restaurant is located in the heart of Wollongong and is an easy walk from most hotels.

CONFERENCE EMERGENCY CONTACT:
In the event that you require assistance during the conference, please contact Renee
Middlemost on: 0409 229 252.

If you require Campus Security while at the University, they can be reached at 4221 4900, or
directly using a marked security phone.

CONFERENCE VENUE:
Most of the conference activities will be held on the main Wollongong Campus (Northfields
Ave) in the McKinnon Building (Building 67). There will be digital signage around the
campus.

The registration desk will be set up in the Foyer of the McKinnon Building, and you will be
able to register from 830am on Thursday 30 November.

PARKING:
Car parking is available on campus on a casual basis in the P2 Multi level car park ($15
p/day); or
P4 the Western Carpark ($9.60 per day – less if carpooling).

THINGS TO DO IN WOLLONGONG:
There is plenty to do in Wollongong if you have any extra time. The area is well known for its
pristine natural landscapes and beaches. Here is our local tourism site with more
information: http://www.visitwollongong.com.au/

http://www.visitnsw.com/destinations/south-coast/wollongong-and-surrounds/wollongong

TRANSPORT:

From Sydney Airport:

Wollongong is located approximately 85km south of Sydney, 1 hour by car, or 1.5 hours by train. A connecting train is accessible from the Domestic Terminal train station in Sydney Airport. Change at Wolli Creek station for connecting trains direct to Wollongong station. Alight at Wollongong station for the recommended hotels listed above; shops; bars; restaurants etc. For train/transport information: https://transportnsw.info/#/

The closest train station to the University is North Wollongong station. UOW operates a free shuttle bus every 10 -15 minutes directly to the campus. Timetable available here: http://www.uow.edu.au/transport/shuttles/index.html

If you are staying in Wollongong, there is a free shuttle bus that operates on a loop around the town, and stops at both of our University Campuses. This bus operates approximately every 10 minutes (7am-6pm, Monday-Friday); Map/ Timetable information here: http://www.premierillawarra.com.au/pdf/gongshuttlemap.pdf

NOTES: