Fan Studies Network



UNIVERSITY OF PORTSMOUTH

28th – 29th June 2019

FSN Board:

Dr Lucy Bennett and Dr Tom Phillips (Chairs)

Dr Bertha Chin

Bethan Jones

Dr Richard McCulloch

Dr Rebecca Williams

Conference Organiser:

Prof. Lincoln Geraghty

Hosted by:

School of Film, Media and Communication

Faculty of Creative and Creative Industries

University of Portsmouth

With thanks to:

Dr Lori Morimoto
Jane Chandler
David Goodwin
The King Street Tavern
Outside-In Food Court
Media, Culture and Communication Research Group

Dr Rebecca Janicker
Louis Netter
Ruth Pearson
Joni Rhodes
Paula Heiron
Richard Talbot

Janine Richards
Intellect

Manchester University Press

Find FSN Online:

Fanstudies.org
Facebook.com/groups/fanstudies

@FanStudies
#FSN2019

DRAFT

CONTENTS

CONFERENCE INFORMATION **3**

FULL CONFERENCE PROGRAMME **8**

PANEL LISTINGS **10**

SPEED GEEKING **15**

KEYNOTE SPEAKER AND CONFERENCE FISHBOWL CONVERSATION **17**

PANEL ABSTRACTS

Panel A1: Practicing Interdisciplinary and Transcultural Work Together **18**
Panel A2: Fan/Producer relationships **18**
Panel A3: Community, Performance and Materiality in Fandom **21**
Panel B1: Politics, Toxicity and Anti-Fandom **23**
Panel B2: Emerging Intersections in Fan Archiving **26**
Panel B3: Gender, Sex and the Body in Fanfic **28**
Panel C1: Fandom and National Identity **30**
Panel C2: Participatory Culture and Social Media in Music Fandom **32**
Panel C3: Shipping Practices in Fanfic **35**
Panel D1: Fan Methodologies **37**
Panel D2: Roots and Uses of Fanfic **39**
Panel D3: Crank it up! The Mighty Jason Statham – Star! **42**
Panel E1: Transnational and Inclusive Perspectives of Fan Activism **42**
Panel E2: Pilgrimage, Tourism and Cult Fan Geographies **44**
Panel E3: Intellectual Property, Commercial Culture and Authorship **46**
Panel F1: Fan Labour and Cultures of Production **48**
Panel F2: Age, Identity and Generational Fandom **51**
Panel F3: Stardom and Celebrity Fandom **53**

NOTES **56**

DRAFT

CONFERENCE INFORMATION

This year's conference is hosted by the School of Film, Media and Communication in the Eldon Building at the University of Portsmouth. The address for the venue is Winston Churchill Avenue, Portsmouth, PO1 2DJ. You can find directions and a map online at:

Campus Map

For information about accessing the Eldon Building please visit:

https://www.port.ac.uk/about-us/maps-and-directions

PANEL INFORMATION

Each panel runs for 90 minutes. If there are 4 people on your panel, your papers should be 15 minutes long to ensure time for questions; if there are 3 people on your panel, your papers can be 20 minutes long. Please do keep to time to be courteous to all members of your panel and to ensure that the conference runs to time.

Each room is equipped with a computer and projector, and there will be technical staff on hand in case of any issues.

Please note that many delegates live-tweet the event so if you do not wish to have your paper tweeted, please say so before you begin your paper. Equally, if you do not wish to have your presentation slides photographed and/or shared on social media, please also make this clear before you begin your presentation.

The official conference hash tag is #FSN2019. For clarity, we would also encourage you to specify the panel you are live-tweeting (e.g. #A1, #B2 etc.).

SPEED GEEKING

For those new to the speed geeking session, participants prepare a short outline of their topic to be presented to a small group for five minutes, get feedback for two minutes and then move on to another group – repeating the process until they have seen every group in the round. No need for posters or PowerPoint. There are seven speed geeking presenters so there will be seven groups to offer feedback. If the weather is nice, we may even hold the session in the courtyard!

INTELLECT BOOK TABLE

We are very pleased to welcome Intellect at this year's conference. At their table they will be offering conference delegates discounts of up to 50% on purchases made and orders placed on books. They will also be offering half price personal subscriptions on their journals.

DRAFT

CONFERENCE CODE OF CONDUCT

The Fan Studies Network conference is dedicated to providing a harassment-free conference experience for everyone, regardless of gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age or religion. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference [without a refund] at the discretion of the conference organizers.

Enforcement

Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, event organisers retain the right to take any actions to keep the event a welcoming environment for all participants. This includes warning the offender or expulsion from the conference.

Event organisers may take action to redress anything designed to, or with the clear impact of, disrupting the event or making the environment hostile for any participants.

We expect participants to follow these rules at all event venues and event-related social activities. We think people should follow these rules outside event activities too!

Reporting

If someone makes you or anyone else feel unsafe or unwelcome, please report it as soon as possible. [Conference staff can be identified by their badges] Harassment and other code of conduct violations reduce the value of our event for everyone. We want you to be happy at our event. People like you make our event a better place.

Anonymous Report

You can make an anonymous report by clicking this link

We can't follow up an anonymous report with you directly, but we will fully investigate it and take whatever action is necessary to prevent a recurrence.

Personal Report

You can make a personal report by:

Emailing fsnconference@gmail.com

Direct messaging @fanstudies

Contacting a staff member, identified by STAFF badges.

When taking a personal report, our staff will ensure you are safe and cannot be overheard. They may involve other event staff to ensure your report is managed properly. Once safe, we'll ask you to tell us about what happened. This can be upsetting, but we'll handle it as respectfully as possible, and you can bring someone to support you. You won't be asked to confront anyone and we won't tell anyone who you are.

DRAFT

Our team will be happy to help you contact hotel/venue security, local law enforcement, local support services, provide escorts, or otherwise assist you to feel safe for the duration of the event. We value your attendance.

This anti-harassment policy is based on the example policy from the Geek Feminism wiki, created by the Ada Initiative and other volunteers.
http://geekfeminism.wikia.com/wiki/Conference_anti-harassment

PRONOUN LABELS

To help promote gender identity awareness FSN is again pleased to be offering pronoun labels for everybody to use. Pick them up at the registration desk and stick them on your conference name badge!

___

TRAVELLING AROUND PORTSMOUTH

Portsmouth is a densely populated island city, with Southsea and the seafront within a short walk from the city centre and the main transportation hubs. Most of the restaurants, bars, shops, and facilities are within easy walking distance from the University; with its main buildings (including Eldon) very close to Portsmouth & Southsea train station. The major streets and shopping centres are Commercial Rd in the city, Gunwharf Quays near the Hard Transport Interchange and Portsmouth Harbour train station, and Palmerston Rd and Albert Rd in Southsea. All city buses go through the city centre and Hard Transport Interchange and there are several taxi ranks at major locations. Uber operates in Portsmouth and there are three main taxi firms that can be pre-booked:

Aqua Cars 02392 666 666

City Wide 02392 833 333

Andi Cars02392 696 969

PORTSMOUTH FAN, GAMING AND COLLECTING TRAIL

The city has a number of shops and cafes that cater for fans of all sorts of media. The following list provides details of venues you may want to explore during your stay in the city:

Game Over, Video Game Café, High Street, Old Portsmouth

Sherlock Holmes Exhibition, Portsmouth City Museum, Museum Road, Portsmouth

Southsea's Pie & Vinyl, Record Shop and Café, Castle Road, Southsea

DRAFT

Portsmouth Music Experience Exhibition, Portsmouth Guildhall, Guildhall Square, Portsmouth

Charles Dickens' Birthplace Museum, Old Commercial Road, Portsmouth

A Fistful of Dice, Game and Hobby Store, Elm Grove, Southsea

Room 237, Comic Book Store, Albert Road, Southsea

Southsea Models & Games, Store, Albert Road, Southsea

Dice, Board Game Lounge, Albert Road, Southsea

Ians Books and Comics, Comics and Collectibles, Albert Road, Southsea

DRAFT

FULL CONFERENCE PROGRAMME

THURSDAY 27TH JUNE

18:00 – 19:00	**PRE-REGISTRATION (ELDON BUILDING FOYER)**
19:00 – 22:30	**WELCOME SOCIAL EVENT:** Outside-In Food Court (56 Middle St, Portsmouth) If you arrive early come along and meet your fellow conference delegates at this preconference social event located near the Eldon Building. Drinks and food will be available for purchase.

FRIDAY 28TH JUNE

09:00 – 09:30	**REGISTRATION (ELDON BUILDING FOYER)**
09:30 – 10:30	KEYNOTE (ELDON WEST LECTURE THEATRE 1.11) Dr Lori Morimoto (Independent Researcher, USA) "What a Difference a Name Makes: Transculturating Fan Studies"
10:30 – 10:45	**BREAK (ELDON BUILDING FOYER)**
10:45 – 12:15	PARALLEL PANELS Panel A1: Practicing Interdisciplinary and Transcultural Work Together () Panel A2: Fan/Producer relationships () Panel A3: Community, Performance and Materiality in Fandom ()
12:15 – 13:15	**LUNCH (ELDON BUILDING FOYER)**
13:15 – 14:45	PARALLEL PANELS Panel B1: Politics, Toxicity and Anti-Fandom () Panel B2: Emerging Intersections in Fan Archiving () Panel B3: Gender, Sex and the Body in Fanfic ()
14:45 – 15:00	**BREAK (ELDON BUILDING FOYER)**
15:00 – 16:30	PARALLEL PANELS Panel C1: Fandom and National Identity () Panel C2: Participatory Culture and Social Media in Music Fandom () Panel C3: Shipping Practices in Fanfic ()
16:30 – 16:45	**BREAK (ELDON BUILDING FOYER)**
16:45 – 18:00	SPEED GEEKING SESSION (ELDON WEST 1.08)
18:00 – 19:00	**BREAK**
19:00 – 23:00	PRE-BOOKED EVENING DINNER AND QUIZ KING STREET TAVERN (70 King Street, Southsea)

DRAFT

SATURDAY 29TH JUNE

09:00 – 09:30	**REGISTRATION (ELDON BUILDING FOYER)**
09:30 – 10.30	CONFERENCE FISHBOWL CONVERSATION (ELDON WEST LECTURE THEATRE 1.11) An open forum to discuss the topic: "Race, Fandom and the Structured Whiteness of Fan Studies"
10:30 – 10:45	**BREAK (ELDON BUILDING FOYER)**
10:45 – 12:15	PARALLEL PANELS Panel D1: Fan Methodologies () Panel D2: Roots and Uses of Fanfic () Panel D3: Crank it up! The Mighty Jason Statham – Star! ()
12:15 – 13:15	**LUNCH (ELDON BUILDING FOYER)**
13:15 – 14:45	PARALLEL PANELS Panel E1: Transnational and Inclusive Perspectives of Fan Activism () Panel E2: Pilgrimage, Tourism and Cult Fan Geographies () Panel E3: Intellectual Property, Commercial Culture and Authorship ()
14:45 – 15:00	**BREAK (ELDON BUILDING FOYER)**
15:00 – 16:30	PARALLEL PANELS Panel F1: Fan Labour and Cultures of Production () Panel F2: Age, Identity and Generational Fandom () Panel F3: Stardom and Celebrity Fandom ()
16:30 – 16:45	**CONFERENCE CLOSE (ELDON WEST LECTURE THEATRE 1.11)**

DRAFT

PANEL LISTINGS

Panel A1: Practicing Interdisciplinary and Transcultural Work Together

A discussion panel with Brittany Kelley(King's College, London, UK), Ludi Price (School of Oriental and African Studies & City, University of London, UK), Kristen Schuster(King's College, London, UK), and Erika Ningxin Wang(King's College, London, UK).

Panel A2: Fan/Producer relationships

Chair: Bertha Chin (Swinburne University of Technology, Sarawak, Malaysia)

Matt Hills (University of Huddersfield, UK) – Displeasure and 'the disaffective turn' in fan studies: Producer trolls and killjoys?

Georgina Turner (University of Liverpool, UK) – 'Within the expectations of the majority of viewers': care, complaints, and power in a producer/fan relationship

Julia Elena Goldmann (University of Salzburg, Austria) – Theorizing Producer-Fan-Interaction: *Supernatural* and Richard Johnson's Circuit of Culture

Kirsty Sedgman (University of Bristol, UK) – Theatre Fans and the 'Institutional Persona'

Panel A3: Community, Performance and Materiality in Fandom

Chair:

Simon Hobbs (University of Portsmouth, UK) – 'Twenty Pence in that Box': Collecting, Community and Fandom at the Car Boot Sale

Rebecca Williams (University of South Wales, UK) – Dressing for Disney: Fandom, Materiality & Embodied Transmedia Extension

Anne Ganzert (University of Konstanz, Germany) – Put a pin in it: Objects of *attach(e)ment* in TV fandom

Clarice Greco (Paulista University, Brazil) and André Dal Bello (Paulista University, Brazil) – Gamers as fans, fandom as a game: a study on fan-like behavior of videogame players

Panel B1: Politics, Toxicity and Anti-Fandom

Chair: Bethan Jones (University of Huddersfield)

Matt Griffin (Drexel University, USA) and Hilde Van den Bulck (Drexel University, USA) – 'Leave Our Super Heroes Alone!': Media and Fans Framing Marvel Comic's Diversification of Characters

DRAFT

Lies Lanckman (University of Kent, UK) – 'They took our jobs!': Politics and xenophobia in the 1920s fan magazine

Elenora Benecchi (Università della Svizzera italiana, Switzerland) and Colin Porlezza (City, University of London, UK) – 'I am not a racist, but this is not Italian music': Negotiation of national identity in the online debate between music fans and anti-fans

Renee Middlemost (University of Wollongong, Australia) – How do you solve a problem like Valentina? Toxic fandom, race, and *RuPaul's Drag Race*

Panel B2: Emerging Intersections in Fan Archiving

Chair: Rebecca Williams (University of South Wales, UK)

Leah Holmes (Bath Spa University, UK) – Archive of our Own: Aca-Fan and the Sense of Responsibility of Archiving Fannish History

Ross Garner (Cardiff University, UK) – Constructing the *Park* Archives: Identity, Liminality and Legitimacy in Accidental Aca-Fan Curation

Abby Waysdorf (Utrecht University, Netherlands) –Remix and Realign: Fannish Practices in (and with) Audiovisual Archives

Panel B3: Gender, Sex and the Body in Fanfic

Chair:

Florence Hinton-Collyer (Falmouth University, UK) – In Search of *Moé*: the transnational fangirl's relationship with popular culture and (male) homoeroticism

Brittany Khedun-Burgoine (University of Oxford, UK) – 'Touch me *Unnie*': Korean Kinship Terms in Lesbian Romantic Fanfiction

Jonathan A. Rose (University of Passau, Germany) – Breaking the Scales: Refusal, Excess, and the Representation of Fat Male Bodies in Fanfiction

Panel C1: Fandom and National Identity

Chair: Olly Gruner (University of Portsmouth, UK)

Elizaveta K. Timoshenko (National Research University Higher School of Economics, Russia) – *Elementary, my dear Watson*: Russian Fans Interpret the Famous Detective

Maria Ivanova (Cardiff University, UK)– Eastern European fans and the way they navigate fandom

DRAFT

Shiyu Zheng (University of Warwick, UK) – How Chinese fans use digital media to transnationally engage in the participatory culture of contemporary British TV drama

Dimitra Laurence Larochelle (New Sorbonne University, France) – The Greek fandom of Turkish soap-operas: online communities and 'guilty pleasures'

Panel C2: Participatory Culture and Social Media in Music Fandom

Chair: Dr Lucy Bennett (Cardiff University, UK)

Pilar Lacasa (University of Alcalá, Spain), Sara Cortés (University of Alcalá, Spain), and Julián de la Fuente (University of Alcalá, Spain) – Framing fan communities: consuming music vs civic participation

Rafal Zaborowski (King's College, London, UK) – 'If I'm a fan of playlists, what does it make me?'

Gabriele Forte (University of Urbino Carlo Bo, Italy) – Audience as ambivalent text: Social media, music fandom and performative practices

Melissa Avdeeff (Coventry University, UK) – Popular Music Fandom in Postdigital Culture: A TikTok Case Study

Panel C3: Shipping Practices in Fanfic

Chair:

Eve Elizabeth Moriarty (Swansea University, UK) – Transformative Fanfiction as Trauma Literature: *Harry Potter* as Case Study

Kelsey Entrikin (University of Strathclyde, UK) – Sex Pollen and the Omegaverse: Dialogues of Consent in Fan Fiction Tropes

Olga Boitsova (Peter the Great Museum of Anthropology and Ethnography, Russia) – Frame analysis of online shippers' practices

Chiara Codecà (Independent Researcher, Italy) – Fan Fiction Lab: A Case Study

Panel D1: Fan Methodologies

Chair:

Rukmini Pande (O.P. Jindal Global University, India) – How (not) To Talk about Race: A Critique of Methodological Practices in Fan Studies

Bertha Chin (Swinburne University of Technology, Sarawak, Malaysia) – From Fan Studies to Coffee Culture: an Autoethnography to Becoming Interdisciplinary

DRAFT

Florencia García- Rapp (University of Sheffield, UK)– Too mainstream? too normative! more resistant, less trivial: (de)legitimizing the mundane, the struggle and the popular in fandom studies

Lucy Neville (University of Leicester, UK) –'I don't want to be presented as some sort of freak-show... but you're "one of us"': Stigmatised groups and insider research online

Panel D2: Roots and Uses of Fanfic

Chair:

Jasper Cheriton (University of Roehampton, UK) – Between the Lines: The Uses of Queer Fanfic

Wendy C. Fries (Acquisitions Editor, Improbable Press, UK) – Spark: How Fandom Helps Creators Create

Suzanne Black (University of Edinburgh, UK) – What's in a name?: Understanding fanfiction titles in context

Dominika Ciesielska (Jagiellonian University, Poland) – The story did that: object's agency as a reason for fan fiction on the example of Rowling's *Harry Potter*

Panel D3: Crank it up! The Mighty Jason Statham – Star!

A discussion panel with Steven Gerrard (Leeds Beckett University UK), Renee Middlemost (University of Wollongong, Australia), Natasha Parcei (Leeds Beckett University, UK).

Panel E1: Transnational and Inclusive Perspectives of Fan Activism

Chair:

Melanie Bourdaa (University Bordeaux Montaigne, France) –#FightForWynonnaand #SaveODAAT: Fan activism, lobbying and Save Our Show Campaigns

Alexandra Xanthoudakis (Simon Fraser University, Canada) – Mobilizing Minions: Fan Activism Efficacy in the *Supernatural* Fandom

Leetal-Dean Weinbaum (Tel Aviv University, Israel) –'What if your fave is non-binary?': Fan fiction and changing the world

Panel E2: Pilgrimage, Tourism and Cult Fan Geographies

Chair: Simon Hobbs (University of Portsmouth, UK)

DRAFT

James Rendell (University of Winchester, UK) – 'Wesworld' and Beyond: Wes Anderson Fans' Global Image Practices as Textural Mapping

Patrick Masters (University of Portsmouth, UK) – Rosslyn Chapel: Heterotopia of history and myth

Beth Easton (Liverpool Hope University) – Beatlemania 2018: A consideration of fandom, mythology and representation

Charlotte Crofts (University of the West of England, UK) – Archie in the Big Apple: Mapping Cary Grant's Transformative New York Years (can only attend after 10 on Saturday)

Panel E3: Intellectual Property, Commercial Culture and Authorship

Chair: Lincoln Geraghty (University of Portsmouth)

Courtney McLaren (Simon Fraser University, Canada) – 'Shouldn't it be cute for people to want it?':BT21, Intellectual Property, and the Exploitation of Fan Emotion

Svenja Kaiser (University of Siegen, Germany) – Money does not matter? An auto-ethnography on fans, fanart and digital platforms as means of commercial exchange

Ryan Taylor (University of Portsmouth, UK) – Hannibal: Cannibalising the Canon & Integrating Fandom

Judith Fathallah (Solent University, UK) – Beyond the Legitimation Paradox: Fanwork, UGC and the Problem of Authorship

Panel F1: Fan Labour and Cultures of Production

Chair: Bethan Jones (University of Huddersfield)

Miguel Mañas Pellejero (Autonomous University of Barcelona, Spain) – The Universe of Fan Filmmaking: Divergences in the Production, Distribution, Exhibition and Reception of Fan Films

Milena Popova (Independent Researcher, UK) – Reading out of context: Pornographic deepfakes and fan-celebrity intimacy

Sascha Buchanan (Manchester Metropolitan University, UK) – We Don't Need to be Putting Black Women Against Each Other": The Beyoncé/Rihanna Juxtaposition and Fan Labour

Jasmine Proctor (Simon Fraser University, Canada) and Tvine Donabedian (Simon Fraser University, Canada) – 'Oppa didn't mean it': shared identity and the exploitation of emotional labour in K-pop fandom

DRAFT

Panel F2: Age, Identity and Generational Fandom

Chair:

Helena Louise Dare Edwards (Childwise, UK) – 'No one's a fan of anything anymore, like this isn't 2002': Surveying 7-17 year olds on being a fan and contemplating the future of fandom

Joe Smith (University of Huddersfield, UK) – 'I like to put me nose on the telly': Destabilisation, adaptation and the search for continuity in later-life sports fandom

Matthias Stephan (Aarhus University, Denmark) – Fans from a Distance: How sports fans build and maintain their fandom from abroad

Naomi Jacobs (University of Aberdeen, UK) and Paul Booth (DePaul University, USA) – New Broadcast Experiences with Old Media: An Investigation of Doctor Who on Twitch

Panel F3: Stardom and Celebrity Fandom

Chair:

Mark Stewart (Coventry University, UK) - Celebrities and Performative Fandom: An 'Appropriate' Foot In Both Camps

Anna Zsubori (University of Leicester, UK) – Fans' creative re-imaginings of Disney Princesses online

Mark Duffett (University of Chester, UK) – Double Fantasy? Michael Jackson Fans and *Leaving Neverland*

DRAFT

SPEED GEEKING

Annegret Bladeck (Ruhr-Universität Bochum, Germany) – A Case of Identity: Identity construction in Sherlock fan discussion boards

Johana Chancel (Independent Researcher, France) – The rise of intra-fandom conflict with the downfall of Tumblr

Kayleigh Murphy (Independent Researcher, UK) – Stigma of the Living Dead: Living with zombiism in *I Zombie*

Elena Nikiforova (Independent Researcher, UK)–Comics and Queer Baiting

Nele Noppe (Independent Researcher, Belgium) – Machine translation as a tool in transcultural fan studies

Daniel Skentelbery (Keele University, UK) –'I feel twenty years younger': an examination of 'age-bending' cosplay

Madeleine Span (University of Vienna, Austria) – Readers Gone Writers In Popular Romance Fiction Fandom

DRAFT

KEYNOTE SPEAKER

Lori Morimoto (Independent Researcher, USA) – What a Difference a Name Makes: Transculturating Fan Studies

At an academic conference several years ago where I presented on transcultural media fandoms, I was asked how a scholar might engage in transcultural fan studies scholarship in the absence of specific foreign language or cultural knowledge. My initial response was to note that 'transcultural' and 'transnational' are not necessarily synonymous; once I thought about it a bit more, however, I answered that the first, best thing we can do is consistently and collectively *name* who it is we're talking about in our work. It seems simple, but is only deceptively so. The exhortation to name our subjects, to identify who exactly it is that we're writing about, in fact reflects existing expectations of those of us who write about non-normative media fans (in which 'normative' gestures towards overwhelmingly white, Western, neurotypical, cis-gender and heterosexual people); expectations that themselves reflect fan studies' underlying centripetal orientation. Indeed, a cursory look at fan studies scholarship reveals a relatively neatly demarcated center of work on undifferentiated 'fans' and 'fandom' whose normativity (and thus, for many, relevance) is both created and strengthened by its ubiquity and its reification in the pages of anthologies and journals that segregate scholarship of non-normative fans and fandoms from more 'mainstream' concerns. In my talk, I'll discuss the material implications and effects of this hidden taxonomy of media fan studies scholarship by way of making the case for a widespread practice of naming our subjects as the baseline requirement for fan studies in an always already transcultural media fandom context.

CONFERENCE FISHBOWL CONVERSATION

Following discussion, consultation and feedback we intend to use our second keynote space at the FSN conference to have an open dialogue on a topic that is vitally important to our ever-growing field: Race, Fandom and the Structured Whiteness of Fan Studies.

We have chosen the fishbowl conversation as the format because it offers all attending the conference the opportunity to participate. See this link for more information on what a fishbowl conversation is. To help record contributions and involve others who could not attend the conference, we will be using a live Google document that can be shared online. Further details of this will be provided via social media and the FSN website.

DRAFT

PANEL ABSTRACTS

Panel A1: Practicing Interdisciplinary and Transcultural Work Together

A discussion panel with Brittany Kelley (King's College, London, UK), Ludi Price (School of Oriental and African Studies & City, University of London, UK), Kristen Schuster (King's College, London, UK), and Erika Ningxin Wang (King's College, London, UK).

In light of FSN's recent statement that 'fan studies is a discipline overrun with whiteness', we are in a unique position to engage in scholarship that challenges the overwhelmingly white and Global North-centric structures that define how we study fan cultures. Aligned with this critical stance, at the 2018 Fan Studies Network Conference in Cardiff, Wales, U.K., Dr Naomi Jacobs argued that we need to go beyond multidisciplinarity within fan studies. To be multidisciplinary, she argued, was merely to have more than one discipline near each other, whether these disciplines talked to each other, or even understood each other, or not. By contrast, to be *interdisciplinary* requires true dialogue—true striving towards understanding. Furthermore, despite the field-shifting work of figures such as Rebecca Wanzo, Rukmini Pande, Lori Morimoto, and Bertha Chin, among many others, more work needs to be done to both acknowledge and build upon current research in transcultural fandom.

Therefore, we propose a panel to address the call for more effective interdisciplinarity in fan studies *and* the call for more transcultural work. We will do so by performing and facilitating an interdisciplinary and transcultural conversation about fan practices, and their ties to economies, the digital, learning, gender, and sexuality. This work began in a day-long workshop we held at King's College London in June of 2018 and has continued as we have worked on an article in the year since. In this work, we strive to practice active listening and learning, and to develop new pathways for team-led research. Our work is just beginning, but we are learning that the best way to achieve true interdisciplinary and transcultural scholarship in our field is to build research and writing teams of researchers across areas of focus and experience who are willing to engage in ongoing open dialogue.

Panel A2: Fan/Producer relationships

Matt Hills (University of Huddersfield, UK) – Displeasure and 'the disaffective turn' in fan studies: Producer trolls and killjoys?

Fan studies has responded to shifting discourses of fandom (Booth et al 2018) by emphasising issues of displeasure. This relates to the emergence of "toxic" geek masculinity and anti-fan "hate speech" as crucial phenomena for analysis (Salter and Blodgett 2017; Jane 2018). I am interested here in the way that 'trolling' (Phillips 2015) as a term has been

DRAFT

applied to producers who relate to fans via "fan disservice" (Hills 2018: 317). David Lynch supposedly trolls fans with *Twin Peaks: The Return*'s glacial pace (McAvoy 2019), whilst Jason Rothenberg demonstrates "producorial trolling" of queer fans of *The 100* (Scott 2018).

And where fan studies has reflected on the "disaffective turn" in (cultural) politics (Havard 2019: 8), it has also increasingly subjected fan spaces – and itself –to a decolonizing gaze, adopting the position of a "fandom killjoy"(Pande 2018: 13). Yet concepts of the fandom killjoy and the trolling showrunner display discourse permeability, switching from feminism and "toxic" prosumption into altered contexts. Such moves are an important tactic to delegitimate forms of fan/producer practice.

However, I will argue that Lynchian fan disservice deconstructs "fan service" as targeting a pre-existent, stable set of interpretive protocols and desires. This is unlike the Rothenberg example, which relies on a stabilised fannish notion of "queerbaiting". Fandom killjoys might be producers, highlighting "the distribution of *relative proximity to ideas of happiness*"(Ahmed 2010: 51) articulated with media brands. But not all producer "killjoys"/"trolls" operate in the same way. If Rothenberg killed the joy of queer audiences still unused to seeing themselves represented in telefantasy, then Lynch called into question what kind of "joy" fans of normative 'quality' TV should have expected from *Twin Peaks*' return.

Georgina Turner (University of Liverpool, UK) – 'Within the expectations of the majority of viewers': care, complaints, and power in a producer/fan relationship

At MCM's London comic con in 2017, the queue waiting to meet 'Berena', a f/f ship from the BBC medical drama *Holby City*, was longer than the one waiting to meet stars from HBO's *Game of Thrones*. It was hard to imagine then that by the end of 2018 some of these same fans would be penning a letter to *Holby*'s executive producer to complain about the perpetuation of negative stereotypes of queer women, as the ship became a shipwreck.

In my research with Berena fans, I spoke to women in their late teens to their 70s for whom this storyline had been joyous, validating, and transformative. The relationship between this onscreen representation and LGBTQ+ viewers' mental health and wellbeing became evident. Together, we made a zine and were discussing making a second issue when the storyline began to do more harm than good; for the past few months, instead the focus in parts of the fandom has been on mutual support, and on trying to engage with the BBC on the subject. The corporation's guidelines, designed around 'general expectations', have proved difficult to navigate for minority viewers.

Having been through the BBC complaints process myself, and spoken to a number of other women who have campaigned, protested, and complained, I present in this paper a look at the producer/fan relationship in moments of rupture, at the way that power is at play – particularly in the case of the BBC, and at the labour required from fans in order to elicit something more than a blanket disavowal of LGBTQ+ representation and care. With ITV's *Coronation Street* having in March 2019 prompted a similar outcry from lesbian and bisexual viewers, I hope that the paper will also be able to reflect on how Ofcom engages with fans in similar circumstances.

DRAFT

Julia Elena Goldmann (University of Salzburg, Austria) – Theorizing Producer-Fan-Interaction: *Supernatural* and Richard Johnson's Circuit of Culture

Fan Studies are often faced with the stigmatization of not being "scientific" enough from other disciplines. The foci of the studies would not contribute to the academic discourse in a reasonable degree and, most of all, they would not be relevant in terms of politics, economics or empowerment. All the more reason to prove them wrong. My case study combines two "classics" in an attempt to do so: The first one being Richard Johnson's *Circuit of Culture* which offers a highly productive way of examining relations between production and consumption. Whilst highlighting that each element in the circuit – the moment of production, the text, the reading of the same as well as lived cultures who have the power of influencing the production once again – is distinguishable from the others it is the precise point of Johnson's model that they are dependent on each other. Alongside these four elements it is then possible to reconstruct and analyze processes of peoples' production of meaning, structured by power relations. The second "classic", the long-running fantasy horror television series *Supernatural*, will help to illustrate these relations. In its tenth season, the aired an episode with the title *Fan Fiction* (10.05). A direct address and tribute to the show's very active (part of the) fandom, this episode transforms the events of *Supernatural's* first five seasons into a musical. The plot not only includes various characteristic tropes of the series itself but refers to common fan fiction pairings and fandom itself. Therefore, this episode of *Supernatural* provides a prime example of how reading practices and lived culture are interwoven and might, in turn, have the power to influence the primary text.

Kirsty Sedgman (University of Bristol, UK) – Theatre Fans and the 'Institutional Persona'

This presentation will argue that the branding of live performance venues forms a kind of 'institutional persona', which works with the aim of turning theatre audiences into theatre *fans*. These institutional personae intersect in complex ways with the changing individual personae who inhabit their buildings over time: Artistic Directors, actors, directors, writers, and performance companies, each of whom may bring with them their own distinct celebrity and associated fandoms. Media fan studies has long explored the (symbiotic/antagonistic) relationship between fans and producers; the difference in live performance fandom, though, is that fans are able literally to walk into these public theatre buildings and often come face to face with the people they seek to influence. It is through this close interaction between theatre personnel, invested audiences, and the building itself that a distinct institutional persona is formed and maintained, with the rise in new social media technologies affording new opportunities for theatres to reach out past their walls and to share their image with the world.

However, the darker side to the institutional persona is its need to deny dissensus. Where audiences articulate negative, contrary, or divergent responses, their transgressions are often seen as a risk: by destabilizing the theatre's cohesive narrative of success, and

DRAFT

even putting its funding (and thereby its very existence) in danger. At the same time, it is necessary to pay attention to those moments when a theatre itself is seen to transgress, with theatrical moments of experimentation or venture positioned as part of their institutional persona – and yet often experienced by audiences as a contravention. This presentation will argue for the importance of paying attention to which voices get to help shape the institutional persona within these narratives, and whose tend to get ignored or dismissed.

Panel A3: Community, Performance and Materiality in Fandom

Simon Hobbs (University of Portsmouth, UK) – 'Twenty Pence in that Box': Collecting, Community and Fandom at the Car Boot Sale

The carboot sale has been positioned at the margins of conventional consumer culture. Seen as a dirty, haphazard space that threatens the order of contemporary capitalism, the practice has received little academic consideration (beyond the work of Nicky Gregson and Louise Crewe [1998, 2003]). This paper asserts that one way to understand the car-boot sale is through the lens of fan studies. By looking at the types of activities that occur within the event, and the community it relies upon, this paper defines 'car-booting' as a fan activity, and as an important – yet little recognised – part of contemporary fandom.

The carboot sale is an interactive space, which encourages acts of rummaging, searching and buying. The processes of finding, discarding, revaluing and selling objects position the experience as a key part of the larger rituals of collecting and consumption that define fandom. Equally, like most fan pursuits, sub-cultural capital plays a vital role in successfully partaking in the activity. Adopting the appropriate behaviour, understanding the types of objects that may be encountered, and recognising the ways the space differs from fixed retail environments are all fundamental to effectively navigating the site.

Alongside these discussions of collecting and capital, the paper will consider the community itself. Hugely diverse in terms of age, ethnicity, gender, class and reasons for attending, this paper suggests that the attendees (on either side of the pasting table) exist as a fan community. 'Carbooters' – like many other fan groups – are defined by their consumption, their rebellion against mainstream retail strategies, and their commitment to a set of ritualised customs.

Rebecca Williams (University of South Wales, UK) – Dressing for Disney: Fandom, Materiality & Embodied Transmedia Extension

One of the key activities undertaken by theme park fans is the purchase and collection of merchandise. As a brand Disney has long been seen to demonstrate 'a careful integration of entertainment and fun with commodification and consumption' (Wasko 2001, p. 158). However, theme park fans are not 'simpletons easily influenced by the postmodern culture of the image who willingly purchase and adulate any cleverly marketed product' (Koren-

DRAFT

Kuik2014, p. 14). Instead they operate complex systems of cultural value surrounding merchandise since 'collecting and curation are important practices among participants seeking to legitimate often devalued forms of popular culture and affective experiences with media' (Affuso and Santo 2018).

Given that one of the most commonly purchased items is clothing, the paper explores how theme park fans display their fandom on their bodies via the purchase of wearable merchandise and, in some cases, subversive forms of costuming known as DisneyBounding. This is a practice whereby participants 'strive to dress like Disney characters in their everyday lives' (Brock 2017, p. 302) but also within the theme park spaces themselves. Many fans who engage in the practice of DisneyBounding post photos of their outfits in online spaces such as Instagram, functioning as Disney 'lifestylers' or social media 'influencers'. As a result, it is often specific locations within Parks that become meaningful via inclusion in photos and videos online, alongside the clothing or accessories that are being worn and displayed. In this way, fans taking part in acts such as DisneyBounding are engaging in forms of what I refer to as '*embodied transmedia*' since these practices allow for transmedia possibilities only so long as the fan/guest is in the Park space and able to engage in this ludic imaginative space. As paratexts such as clothing, costumes, and accessories are used by the physical present body of the fan in particular spaces, the potential for expansion of narratives, worlds, and characters can be enacted and embodied. Responding to claims that 'the site of the body has been largely neglected in previous work on fan cultures' (Hills 2002, p. 158), the paper thus considers the importance of the physical embodied fandom that such practices represent and argues that the practice of DisneyBounding functions within the space between transformative and affirmational fandom, as well as a form of mimetic fandom (Hills 2014).

Anne Ganzert (University of Konstanz, Germany) – Put a pin in it: Objects of *attach(e)ment* in TV fandom

In my paper, I argue that specific inter-diegetic objects lend themselves to be fandoms' focal points: pinboards. Based on my book on *Serial Pinboarding* (Palgrave Macmillan, forthcoming) I contemplate elaborate pinboarding constructions in contemporary television shows as instances of fandom attachment and fans' communal practices. Examples can be drawn from walls and boards as seen in *Homeland, True Detective, Heroes, Castle, Flash Forward*, and many (!) other shows and films. Starting with the assumption that a pinboard and its series create and condition each other reciprocally, and that therefore pinboards become dispositives of televisual seriality, I explore how they trigger an "epistemic expectation" that fans in turn help to either realize or debunk. This means that each object, as soon as it enters the realm of a pinboard, becomes a sign, and is expected to help solve the case, unveil the conspiracy, or bring the person closer to their object/subject of desire. This expectation holds true for fictional characters and viewers alike. By drawing on Hennion's understanding of the *attachement* (2011) my paper goes beyond mere passive-active dualisms when analyzing the relation between pinboards and fans as one of fascination, engagement, and commitment. The attached fan-practices also allow for a

reflection on the different current "community of"-concepts: of practice (Wenger 1998), of interest (Armstrong/Hagel 1996), of play (Pearce 2009) or "discourse communities" (Swales 1990).

Pinboards motivate viewers to follow characters' trains of thought, make presumptions on the shows' progression or "drill" into them (Mittell 2013) — essentially to become fans by attaching their interest to pinboards. How fans communicate their research and labour with others, how they remake or reinterpret items or entire pinboards in fan art and how these interactions attach them to the medium or story world will be the focus of my paper.

Clarice Greco (Paulista University, Brazil) and André Dal Bello (Paulista University, Brazil) – Gamers as fans, fandom as a game: a study on fan-like behavior of videogame players

This paper aims to analyze the behavior of game players in comparison to TV fans in order to notice resemblances and differences that can establish fan profiles. The main objective is to deepen the theoretical and empirical knowledge about fans in social networks by clarifying the internal specificities of different fandoms. For this purpose, the research is divided into two phases.

The first, which we intend to discuss at FSN Conference 2019, focuses on fans of games, their behavior and similarities with other types of fans (such as fans of telenovelas and series). The second part of the research, to be developed during 2019-2020, will focus on the performances and activities of fans of films and animes.

The reason for this proposal is the observation that most of the fan studies work usually analyses fans of specific products.The idea here is to have the starting point from a broader perspective on Fan studies, instead of always looking *from* the cultural product *to* its fans. This changing of viewpoint enables a contrast between groups of fans of different products.

The analysis will thus compare fans of TV fiction (telenovelas and series) and fans of games. The comparison will be based on four perspectives of fan performance: (1) *Group organization,* such as hierarchy; (2) *Competitiveness,* since often fans will defend their products or objects of worship against similar products or objects; (3) *Collection habits*, taken as one important fan activity (Geraghty, 2014); and (4) *Creation of contents,* regarding the level of textual productivity (Fiske, 1992) or participatory culture (Jenkins, 2008), which demonstrates the maximum level of engagement within these communities.

Finally, we believe that the proposed research will contribute to the field of Fan Studies from an innovative perspective and that its findings should feed the construction of a fan theory in Brazil.

Panel B1: Politics, Toxicity and Anti-Fandom

DRAFT

Matt Griffin (Drexel University, USA) and Hilde Van den Bulck (Drexel University, USA) – 'Leave Our Super Heroes Alone!': Media and Fans Framing Marvel Comic's Diversification of Characters

This study uses an inductive qualitative framing approach to examine "culture wars" in popular culture through an analysis of media and fan reactions to Marvel Comics' use of "diverse" characters. We focus on reactions to a 2017 interview in which Marvel editor David Gabriel connected declining comic book sales to an increase in "diverse" characters, among other causes. Theoretically, we combine insights from fan studies, cultural theory and framing analysis to examine how cultural diversification, business trends and storyline development can affect parasocial relationships between fans, super heroes and producers. We use the notion of framing to study how a range of media and fan reactions discuss the ongoing success - or lack thereof - of Marvel's characters: who/what they identify as the problems, causes, and solutions. Preliminary results suggest that mainstream and specialized media narrow down the debate to a culture (claiming fans hate/enjoy more diverse super heroes) versus business model (claiming Marvel uses poor publishing practices). Second, results support theories claiming that fans' "sense of *ownership*" over a text can result in "controversy and struggle" due to the producers' marketing need to "[develop] the characters and storylines in particular ways" (Sullivan, 2012, p. 198). Finally, we analyze the ways in which popular culture becomes a platform for genuine culture debates on topics such as race, ethnicity, and gender.

Lies Lanckman (University of Kent, UK) – 'They took our jobs!': Politics and xenophobia in the 1920s fan magazine

In April 1926, the Hollywood fan magazine *Picture Play* published in its readers' letters section an anonymous letter which wondered out loud why American fans admired foreign actors so much. These performers, the letter noted, simply seemed to "come over the ocean and jump right into pictures", while it was impossible for a "poor, honest, hard-working, ambitious" (and, it is implied, white and Protestant) American extra to do the same thing.

The letter was not the first expression of concern in terms of the influx of foreign stars at this time, but it did bring such discourse into *Picture Play*'s letter section and triggered a series of responses. This paper will focus on these letters and the debates they contained on the twin topics of immigration and xenophobia, both in *Picture Play* and in its main competitors, *Photoplay* and *Motion Picture*.

I will pay particular attention to the way "foreignness" is defined by these letter writers, particularly in terms of race: while many of the stars discussed would, in a contemporary context, be perceived as white, the language used makes clear that they were not necessarily so for many white American readers in the 1920s. Foreign stars with Latino or Jewish backgrounds particularly were highlighted as dangerous not just in an economic sense, but also morally: Latino men such as superstar Rudolph Valentino, for

DRAFT

example, were particularly perceived as a licentious and dangerous influence on young Americans.

This paper will thus use these fan letters to examine the ways in which these early movie fans mobilized their fannish feelings and opinions in order to express their views – negative or, sometimes, positive – toward new immigrants in the United States, a topic highly specific to the time period of the 1920s and 1930s, but also extremely relevant today.

Elenora Benecchi (Università della Svizzera italiana, Switzerland) and Colin Porlezza (City, University of London, UK) – 'I am not a racist, but this is not Italian music': Negotiation of national identity in the online debate between music fans and anti-fans

This study focuses on music anti-fandom and its relation to the negotiation of national, racial and ethnic identity. Previous research (Giuffre, 2014; Duffet, 2009) demonstrated that anti-fans flourish in music fandom, but also that more attention should be devoted to study how and why they assume this identity (Jones, 2015; Johnson, 2007). However, anti-fan studies investigating constructions of race, gender, class and other social formations are often conducted in the realm of sport fandom (Hills, 2015; Benecchi & Colapinto, 2014; Stavrosa, 2014; Jane, 2014; Cleland, 2013; Sanderson, 2013), with some exceptions (Click, 2019; Smith, 2018; Jones, 2016, 2015a & b; Gray, 2005). Since online debates related to music competitions are often connected to the spreading of stereotypes about nations and cultural differences (Georgiou, 2008), we carried out a content analysis using netnography of the online debate between fans and anti-fans of the singer Mahmood, winner of the Italian music Festival*Sanremo2019*. Specifically, we analysed a sample of the comments posted on Twitter under the hashtag #sanremo2019 (1.000 tweets) and on Mahmood's Instagram account (1.960 comments) the night of his victory. In addition, we carried out a frame analysis (Entman, 1993) of the online debate in selected Italian news media until 7 days after the festival's conclusion (97 articles).

The findings show that in the media coverage the *racism* frame was dominant in explaining the online debate and anti-fans were reduced to the role of racists. However, research shows that problematic online behaviour does not necessarily inform the fans' identity (Lobingeret. Al. 2019).Our social media analysis calls for a more complex explanation: social media became for anti-fans and fans a space where the Italian national identity was mediated through the refusal or acceptance of Mahmood. Additionally, posts that contained racist discourse were openly challenged in the online debate.

Renee Middlemost (University of Wollongong, Australia) – How do you solve a problem like Valentina? Toxic fandom, race, and *RuPaul's Drag Race*

Since its debut in 2009, the global reach of *RuPaul's Drag Race* has exponentially increased the visibility of drag culture, and the profile of contestants. In that time, over 100 queens have entered the workroom, and *Drag Race* fans vocally support their favourites both online

and in traditional meet-and-greets, and at conventions (RuPaul's Drag Con). This paper will focus on the fans of Season 9 Miss Congeniality, Valentina, as a case study of toxic fandom and the intersection of race, highlighting specific concerns of protection, power and privilege (Pandeet.al., 2018). While hugely popular with fans, especially those who shared her Latinx origin, Valentina finished the competition in 7th place after one of the most controversial eliminations in the program's history. The disappointment felt by Valentina's fan base resulted in toxic fan behaviours enacted against the remaining queens, including racist and transphobic slurs, and death threats. When confronted during the 'Reunited' episode for failing to police her fans, Valentina claimed their behaviour was an overprotective response to the under representation of Latinx in the media (Nolfi, 2017), rather than toxic fandom. I will argue that the case study of Valentina fans reveals the ongoing tensions within *RuPaul's Drag Race* fandom, and broader fan culture. Ultimately this paper explores the continuing issue of race representation and rival fan practices that plague *Drag Race*, and how toxic fandom might be both framed against the backdrop of real-world events and constraints (Hitchcock-Morimoto and Chin, 2017), and addressed to foster the inclusion that show promotes.

DRAFT

Panel B2: Emerging Intersections in Fan Archiving

Leah Holmes (Bath Spa University, UK) – Archive of our Own: Aca-Fan and the Sense of Responsibility of Archiving Fannish History

While researching the history, evolution, and dynamics of anime fandom in the UK, I found myself increasingly drawn towards the process of collecting artefacts and data sources in order to build up a timeline of UK anime fandom. Initially a simple exercise in finding confirmed dates, locations and itineraries for fandom-related activities (such as the UK TV premiere of *Marine Boy* (1965) in 1969; the Manga! Manga! Manga! Festival held at the Institute of Contemporary Arts in 1992; or the running dates for Minamicon, the UK's longest-running anime convention), this collecting, ordering and documenting of fandom artefacts came to represent an activity that extended beyond the scope of my thesis project in terms of its importance - not only to future academics researching UK anime fandom, but also to existing anime fans with an interest in their own cultural history.

In this paper I aim to explore some of the issues encountered while building an archive of UK anime fandom, which is relatively young but still dates back to a pre-internet period. This includes the sense of responsibility felt, as an aca-fan, to document my fandom's history in a centralised location for the benefit of future interested parties, both academic and fannish; the position of the aca-fan archivist as a researcher relying on access to both academic resources (eg the British Library; online newspaper archives) and to fandom communities and materials (eg fanzines; web archives; oral histories) to build up a suitably comprehensive resource; questions of gatekeeping and curation (who decides what's important?); and the function of an archive that both tracks the evolution of fandom and positions it within a wider cultural context, providing a means of identifying what, if anything, is "UK" about UK anime fandom.

Ross Garner (Cardiff University, UK) – Constructing the *Park* Archives: Identity, Liminality and Legitimacy in Accidental Aca-Fan Curation

What does it mean to be an aca-fan who accumulates merchandise and, inadvertently, begins creating a fan archive? Informed by existing positions concerning collecting within cult media franchises (Geraghty 2014) and combining these with insights concerning DIY-produced archives (Barker and Collins 2015), this paper draws upon autoethnographic data to analyze my role in the (ongoing) formation of an informal archive of marketing and publicity material from the *Jurassic Park* (1993, 1996, 2001, 2015, 2018) franchise. Through doing this, three points of argument arise: firstly, the paper will deconstruct my experiences as an 'aca-fan archivist', arguing that this is a subject position informed by factors including institutional position, gender, class and ethnicity, as well as technological discourses (via the role of sites like eBay) and fandom's gift economy (Hellekson 2009). Secondly, the paper examines the (unsanctioned) institutional setting of this archive within the School of Journalism, Media and Culture at Cardiff University. These two sections will cumulatively indicate how the aca-fan archive and archivist constitute liminal forms (Turner and Turner 1974) as they are positioned between structures official and unofficial contexts, sanctioned and unsanctioned, cultural legitimacy and illegitimacy. The paper's final section will then turn to address issues of sustainability pertaining to this case study by locating the *Jurassic Park* Publicity Archive within the financial, spatial and temporal constraints associated with archiving. Through doing this, the paper will complicate existing positions concerning fan-produced and –maintained archives by assessing the limitations and possibilities that aca-fan archival practices may engender. If fan-curated archives play an "important role …in preserving and making accessible the material cultures of popular [culture] that would otherwise be lost or remain hidden"(Barker and Collins 2015: 984), this paper argues that aca-fan identities can assist, but not legitimize or ultimately secure, the preservation of popular culture ephemera.

Abby Waysdorf (Utrecht University, Netherlands) –Remix and Realign: Fannish Practices in (and with) Audiovisual Archives

Over the past decade, there has been a dramatic increase in the amount of audiovisual heritage digitally accessible to the public. Via initiatives such as Europeana.eu and Euscreen.eu, the efforts of public service broadcasters, and the use of commercial platforms such as YouTube and Vimeo, audiovisual archival content is now widely available for home access – and everything that comes with it. After all, where there is digital access, there is also reuse. And with this reuse, there arise new works and configurations that reconsider the relationship with the past and its materials, bringing it into the networks of contemporary fandom.

This paper is an early exploration of these developments as part of the CADEAH (www.cadeah.eu) project, and investigates how archival material can contribute to fandoms and their practices. It does this through looking at different configurations of video re-use

DRAFT

on YouTube, specifically vaporwave remixes of military footage and Eurovision reaction vlogging. While quite different in content, with a form of grassroots "military fandom" coalescing around these remixes and Eurovision fans attempting to move into the (potentially lucrative) realm of YouTube personalities, these two examples point to the potential of archival footage in fannish practice. Using the "ecologies" model of fan production (Turk and Johnson, 2012) that highlights the relationship between texts, fan creators, and their audiences, this paper explores how archival material is remixed and used in, for example, presenting expertise, making connections, and constructing the fandom's relationship with the past and present. This therefore showcases the developing way in which archives, and what they hold, fit into new media practices, and how the public might draw on – and restyle – their resources.

Panel B3: Gender, Sex and the Body in Fanfic

Florence Hinton-Collyer (Falmouth University, UK) – In Search of *Moé*: the transnational fangirl's relationship with popular culture and (male) homoeroticism

A downsized revision of my undergraduate dissertation (2015), this paper explores the creation and consumption of (male) homoerotica by (female) transnational fans through slash fanfiction and *yaoidōjinshi.* Its central focus is to discern how these fan-made relationships, and the texts that depict them, reflect ideas of *moé*. The study is presented in two parts; the first, *Mapping Moé* navigates a cartographical exploration into the *moé* concept, detailing its development from an emergent aesthetic in Japan during the 1970s to a global phenomenon post 2000. This 'mapping' engages with debates of post-structuralism and postmodernism (Lyotard 1979), *moé* precursors and progressive genres of publication (Ōsawa 2014, Honda 2008), the rise and relevance of *shōjo, lolicon* and *otaku* culture (Ōtsuka 1989, Akamatsu 2015), the capitalisation of *moé* as a consumptive concept (Azuma 2009) and as a tool used by female fans to enable a subject repositioning of themselves (Galbraith 2009).

The second section, *Finding Moé*is an active symbiotic reading of fan texts appropriative of Hajime Isayama's manga, *Shingeki no Kyojin* (2009). This section utilises understandings of *moé* to inform several interpretations of it as a textual concept*;* as an emotional response to potentiality (Galbraith), a set of databased '*kyara*' traits (Azuma, Ōtsuka, Itō 2009), an aesthetic (ItōGō 2009), and as a feeling of love (Akamatsu, Honda). Such considerations of *moé*are read alongside the critical theories of Julia Kristiva (1982), Eve Sedgwick (1985), Michel Foucault (1998) and Giles Deleuze (2004), allowing for a cross-cultural examination of both texts. This study endeavours to enable our understanding of how ideas of *moé* serve as an intercultural motivator within participatory culture, prompting the ongoing creation and consumption of (male) homoerotica by (female) fans.

Brittany Khedun-Burgoine (University of Oxford, UK) – 'Touch me *Unnie*': Korean Kinship Terms in Lesbian Romantic Fanfiction

DRAFT

The Korean language contains a number of address/kinship terms which are largely used by speakers to indicate and defer to a hierarchical relationship based on factors such as age, gender and seniority. Kinship terms are a common feature of everyday Korean speech, and as a result many of them are mainstays of fandom lexicon used seamlessly in English speech on social media by international fans or "ifans" (an all-encompassing term for any non-native Korean fan of Korean popular culture). Undoubtedly the most prevalent kinship term is *oppa* "older brother", made famous by Psy's number one hit "Gangnam Style" in 2012.

This paper will focus specifically on the usage of the kinship term *unnie* "older sister" and how it is used in English-language lesbian romantic fanfiction. Like other similar kinship terms, *Unnie* is used exclusively by a younger female towards an older female with whom she shares an intimate relationship. Given its prevalence in speech between female idols, a large majority of lesbian romantic fanfiction features the additional deployment of *unnie* as a linguistic strategy to indicate "Koreanness" and also to frame who is the "dominant" or "submissive" partner.

Using two purpose-made fanfiction corpuses (one for smut fanfiction and one for fluff fanfiction), this paper aims to explore how fanfiction writers use *unnie* in lesbian romantic fanfiction and how this usage varies between fluff and smut fanfiction. Each corpus features fanfiction selected from several different popular f/f pairings. It looks to address how the spread of the Korean language through social media has influenced the sexualisation and romanticization of Korean kinship terms when used by the English-speaking fandom.

Jonathan A. Rose (University of Passau, Germany) – Breaking the Scales: Refusal, Excess, and the Representation of Fat Male Bodies in Fanfiction

Fat bodies are not sexy, or so normative discourses would have us believe. The bodies portrayed as desirable in the media are seldom what would be medically categorised as overweight or obese. Fatness has become shorthand for laziness, stupidity and general inadequacy, if one goes by popular media representations. One need only think of characters like Dudley Dursley from the *Harry Potter* series, whose fatness goes hand in hand with his unlikability. Even fan-favourites like Neville Longbottom cannot escape fatphobia: the initially chubby Neville only starts to grow into his own heroism as he sheds his pounds.

This paper examines fannish engagements with fatness, with a focus on how narrative responses to popular media texts negotiate prevalent discourses surrounding fatness. I look both at fanfiction that shifts attention to canonically fat characters to write empowering narratives (i.e. the above-mentioned Neville Longbottom from *Harry Potter*) and at fanfic that reimagines characters as fat and thematises fat admiration as a kink (here, my focus lies on fat Dean Winchester in *Supernatural* fanfic). My analysis employs the concepts refusal and excess to explore different types of fat representation in fanfiction (fat fic). I understand the fat body as constituting a 'revolting' body following Kathleen LeBesco, who understands 'revolting' not as 'disgusting', but rather as attributing agency to the fat

DRAFT

body by constituting a revolt against dominant discourses. At the same time, fat fic can also be regarded as spectacle, following Mikhail Bakhtin's view of the grotesque body as instrument of the carnivalesque to critique norms and transgress boundaries. Creative practices, representations of embodiments and kinks thus become intimately intertwined and able to intervene at different points in the ways in which dominant discourses shape our understandings of fatness.

Panel C1: Fandom and National Identity

Elizaveta K. Timoshenko (National Research University Higher School of Economics, Russia) – *Elementary, my dear Watson*: Russian Fans Interpret the Famous Detective

This paper is an attempt to describe the "Russian Sherlock Holmes", a character deeply ingrained in Russian culture thanks to the classic Soviet film series "The Adventures of Sherlock Holmes and Dr. Watson" (1980), directed by Igor Maslennikov. The tales of the detective from 221B Baker Street have become a measure of mirroring Russian-British relations, transcultural communication, and a source of a variety of comic scenes based on a difference in Russian and British mentality.

My research aims to analyze what relations appear between this "Russian Sherlock Holmes" and interpretations of fans based on the modern take on the character in the BBC's *Sherlock* (2010-2017). Much attention is given to the characteristics of a Russian fanfiction chronotope, aspects of Russian crossover writing (for example, integration the setting of Russian classic or modern literature into fanfics about Sherlock) and a case of fantasy remaking of the world of Sherlock Holmes. In this research fanfics are analyzed as a model of reader / viewer response, which can show what interpretative strategies Russian members choose and why.

Maria Ivanova (Cardiff University, UK)– Eastern European fans and the way they navigate fandom

Is there a difference between Western and Non-Western millennial fans? This study will use British and Bulgarian millennials as an example of how different cultures and nationalities can shape our fandoms. As a main source of information, this paper will analyse the book "Millennial Fandom" (2015) by Louisa Stein. When defining the term "millennial fan" Stein mentions aspects of digital savviness and community orientation, but her broad definition doesn't take factors like nationality into consideration. This paper will argue that her definition of "millennial fans" is too vague and doesn't consider that nationality or culture can play a role in the formation of fans' identity.

A vast number of factors contribute to the formation of a generation: socio-economic conditions, the past and present political climates, geographical location, etc. A generation can be outlined as a "society-wide peer group", born over a period of around the same length as the transition from youth to adulthood, who collectively possesses a

DRAFT

mutually shared persona (Howe and Strauss 2000, p14). One of the main problems with age groups like millennials is that they don't have set age brackets - Howe and Strauss struggle to explain how the duration of a generation is defined. Another complication is the changes that happen depending on the geographical location of a generation. This can be problematic as without set temporal or geographical boundaries it is impossible to identify one generation from the other.

To gather the needed data this paper will take an autoethnographical approach based on my own knowledge and experience as a Bulgarian millennial fan living in the UK. The main aim of this study will be to shed light on the experience of Eastern European fandoms, an area that has been overlooked in fan studies.

Shiyu Zheng (University of Warwick, UK) – How Chinese fans use digital media to transnationally engage in the participatory culture of contemporary British TV drama

Due to the restriction of western digital/ social media and the increased influence of foreign TV products in China, Chinese fans have formed into their featured fan community of foreign TV via unique Chinese digital media. Chinese digital media platforms such as Douban, Youku, Bilibili, have attracted a great number of fans to engage in participatory culture and promoted foreign TV dramas to a large extent. These digital media become easily accessible and available for Chinese fans to adapt scenario, discuss contents, share comments, make online community, etc. My research focuses on how Chinese fans use digital mediato transnationally engage in the participatory culture of contemporary British TV drama. In this project, I will combine my anthropological research with the netnography methods extensively to observe and understand Chinese fans online practices. I will also use British TV drama as a case to make cross-cultural and transnational analysis.

British TV dramas go global and international alongside with cultural communication and media exchange from early 1990s, while the academic analysis is not abundant in this area. This paper will focus on one of the most famous British TV dramas from BBC from a Chinese fan-researcher's perspective and try to use the methodology of netnography to observe and engage in the fan communities- different participatory forms from Chinese fans will be further explored and analyzed. The research is fairly relevant to the theme of fan studies network2019 as it hopes to understand fans' online practices via the transnational communication of a British TV product. The research achievement will benefit not only the British TV industry but also the Chinese creative cultural and digital industry to promote fan communication and fan practices transnationally.

Dimitra Laurence Larochelle (New Sorbonne University, France) – The Greek fandom of Turkish soap-operas: online communities and 'guilty pleasures'

Since 2000, the production of Turkish television soap-operas is in constant development. These serials have indisputably a great success at a local level and are also exported abroad. More precisely, they were first diffused in countries belonging to the sphere of cultural

influence of the ancient Ottoman Empire (which means the Balkans and the Middle East). Later they were also exported even far, in Latin America, in China, in Pakistan, in India, in Bangladesh etc. Among these countries, Greece has become a great consumer of them.

Our study concerns the analysis of the representations projected by Turkish soap-operas as well as their reception by the public in Greece. Within this context we have realized an empirical research based on 50 interviews with individuals of all ages and of different socioeconomic backgrounds as well as on an online observation on fan's communities. Through this paper we aim to present the results of our empirical research concerning the online practices of the female fandom of Turkish soap-operas.

It is worth mentioning that the viewing of Turkish soap-operas is a highly controversial activity in Greece. This statement is due, not only to the fact that the soap-operas are products of the mass culture and therefore considered as products of a "low" intellectual and esthetical interest but also because they are creations coming from an "enemy" country. Consequently, women who watch these serials are often criticized, ridiculed and even sometimes marginalized from their entourage because of this particular activity.

Through the online communities, Turkish soap-operas' fans can communicate, develop links and share common activities with people who share the same interests without facing the risk of being marginalized. Furthermore, the online communities offer to these women an opportunity to develop alternative identities as they can occupy different places inside each community's hierarchy. Furthermore, fans often develop artistic activities and thus they receive recognition within their online community and they thus can find recognition not only among other fans but also from the industry of diffusion of these serials as they often cooperate with it in several ways.

To conclude, through these communities, women can not only take pleasure form their favorite cultural products but also develop links, artistic skills and alternative identities while in their non-virtual life they don't have these possibilities.

DRAFT

<u>Panel C2: Participatory Culture and Social Media in Music Fandom</u>

Pilar Lacasa (University of Alcalá, Spain), Sara Cortés (University of Alcalá, Spain), and Julián de la Fuente (University of Alcalá, Spain) – Framing fan communities: consuming music vs civic participation

We will explore *youth culture practices relating to fan communities* (Booth, 2018),approaching fandom as a social and cultural fact that relates to interpretive communities, internally contextualised when considering other fans and externally defined by the power of mass media. We move between two frameworks for understanding fan practices. On the one hand, the civic commitment to society, or even to the fan community(Jenkins, Shresthova, Gamber-Thompson, Kligler-Vilenchik, & Zimmerman,

2016)and, on the other, the consumption values coming from the cultural industries' demands(Bolin, 2011; Sandvoss, 2005).

The main goal is to analyse to what extent these two approaches are present in a community of fans, in which people share values around particular cultural products. We define values as standards or ideals with which fans evaluate actions, persons or situations. We focus on a talent show oriented to create musical celebrities from television programmes, supported by fans who love the programme as much as the contestants.

To achieve the aforementioned objective, we analyse fan communities in Spain organised around the breakthrough television programme "OperaciónTriunfo 2018" using the traditional television network and broadcast through a YouTube channel, organised as a reality show created by Spanish television. This programme is markedly present on *Instagram* and *Twitter*, which contribute to the formation of fan communities around it. Our analysis combines *big data* (Kitchin, 2014)and *small data* (Boellstorff, 2012; Pink, Horst, Hjorth, Lewis, & Tacchi, 2015), and this combination allows us to analyse both the context and the circumstances in which the practices to be observed, analysed and interpreted take place.

Some of the results obtained will be aimed at critical discussion of the fandom civic participation and consumption interactions. The following points are of note: 1) Taking into account that fans navigate around shared values, we will delve into the qualities that define these values; 2) the mechanisms generated by cultural industries in terms of projecting certain different values – such as cultural and sexual diversity –and the way fans interpret them, and; 3)to what extent civic values could be understood as those related to consumption and generated by mass media to generate new audiences.

Rafal Zaborowski (King's College, London, UK) – 'If I'm a fan of playlists, what does it make me?'

In this paper I engage with unintended consequences accompanying the move from the analogue to the digital, and from the album to a playlist, which play a salient role in the way fans experience music. While the materiality of music was never fully denied (Magaudda 2011, Duffett 2012), everyday listening is increasingly experienced through streaming and online storage. This, combined with the portability of phones and music devices, has opened up a new range of music use in everyday life (Bull 2007, Denora 2007). As music is increasingly consumed digitally and ubiquitously, listeners' attention strays away from textual cues and the social aspect of music seems less pronounced than ever – arguably becoming almost odourless (cf. Iwabuchi 2002) and challenging to capture.

At the same time, despite the organised infrastructure of digital music platforms, listening and storing practices surrounding music remain often accidental and chaotic. The quantity of available digital music has made some individual genre distinctions obsolete (cf. Avdeef 2012), while the blurring of lines separating creators and fans reinforced the liminality of musical experience. For the listeners, then, processes of datafication and

DRAFT

digitalisation transform music as the object of cultural practice from text to a meta-system of platforms, streams and formats.

This also opens up questions of texts, paratexts and contexts with relation to music playlists. While playlist curation is an increasingly significant part of the streaming industry, emotional relationships between playlists (and, arguably, playlist creators) and listeners become forged and cultivated. With the increasing technological capabilities of online platforms, this metafication of music becomes crucial to understanding methodological and epistemological challenges surrounding listening as a social practice.

Gabriele Forte (University of Urbino Carlo Bo, Italy) – Audience as ambivalent text: Social media, music fandom and performative practices

In his book on Fan Cultures (2002), Matt Hills proposes to deal the interplay between new media and fandom through the concept of "audience-as-text" (p. 139) as a performance of fan audiencehood through a textual construction of itself alongside the originating text. Today, the production of participatory cultures based on media texts (Jenkins, Ito, boyd 2016) and the awareness of the audience of being publics connected in public (Boccia Artieri 2012a), requires us to review this concept. This paper refers to music fandom studies that analyzed practices and representations of online and social media users (Bennett 2013, 2014), through the meaning framework of the "ambivalent internet" (Phillips, Milner 2018). Ambivalence is the coexistence of opposite features and feelings, typical of folkloric and vernacular expressions, that finds propagation through the digital affordances of the internet, by means of trolls, memes, tricks. We'll analyze, with an ethnographic analysis (Hine 2015), the Italian multi-sited community (Facebook, Instagram, YouTube and official blog) «Chiamarsi mc tra amici senza apparentimeritilirici» («Call themselves MC among friends without seeming lyrical reasons»). It is an audience that presents itself producing ambivalent UGC: informative insights on the Italian rap music scene alternate with parodic memes on the scene itself, dominated by the subversive logic of the «lulz» (Milner 2013). We ask ourselves: what is the role, within social media, of the ambivalence of contents in the self-representation of the audience-as-media text? (RQ1) Can this act as a performative and reflexive reconstruction (Gemini 2008; Bennett, Booth 2015) of the imagery of music fandom? (RQ2). In this way, personal experiences of the fans mix with the protagonists of the music scene, together with the implicit and explicit textual productivity (Hills 2013), in a new attribution of meaning and in the construction of a shared ethos (Boccia Artieri 2012b).

Melissa Avdeeff (Coventry University, UK) – Popular Music Fandom in Postdigital Culture: A TikTok Case Study

Popular music is in the midst of a fundamental shift whereby users of participatory media function as cultural intermediaries between the original artists and audiences, and the older Top-40 model and newer social media driven industry. A form of ludic popular music fandom is emerging, on account of the everyday creativity affordances in the spaces and

DRAFT

places of interaction in postdigital culture. With the rise of new musical formats, such as Sound Cloud rap, that exist largely outside the domain of traditional popular music gatekeepers, and are dependent upon social media platforms for dissemination, there now exists a popular music model that exists primarily in this postdigital landscape whereby remix is ordinary, linked to playfulness, and dependent on fans in the form of followers. The focus of this paper is to examine these new forms of pop music participation in the most popular music app, TikTok.

TikTok is a descendent of Vine and Musical.ly that challenges users to create, for the most part, 15-second lip-syncing music videos, and to a lesser extent, various other formats of short clips. Of the 150 million active TikTok users, approximately 65% are under the age of 30, and 40% under the age of 20, situating the app securely in a market of users who grew up after the dominance of social media. Given that there are slightly more male users than female, which is counter to most apps, this paper will also discuss the gendered nature of who becomes popular, who acquires the most followers/fans, and whether or not these align with the reproduction or challenging of conventional notions of beauty and gender.

Panel C3: Shipping Practices in Fanfic

Eve Elizabeth Moriarty (Swansea University, UK) – Transformative Fanfiction as Trauma Literature: *Harry Potter* as Case Study

Trauma is a common theme in transformative fan writing, with over 63,000 entries using related tags on the Archive of Our Own to date. This paper examines fan fiction as trauma literature, using the representation of two minor *Harry Potter* characters as a case study. Firstly, I identify specific formal and stylistic conventions particular to fan writing, illustrated by examples from prominent fan-authoured texts. I deploy existing trauma theory to argue that the focus on character over plot and the prominent use of the present tense both serve to ground the reader in the midst of the disrupted emotional response, in a constant state of re-experiencing/re-traumatisation. Secondly, I examine the demographic makeup of fan communities (overwhelmingly young women and LGBT+ individuals) and use statistics to support a contention that as a group with significantly higher than average rates of risk for trauma-related mental health conditions, this market creates higher demand for satisfying portrayals of emotional responses to traumatic events. Finally, I contend that working within a non-commercial literary economy, fan writers are free from the need to make profit or have 'mainstream' appeal. Fan writers can therefore explore difficult or transgressive subject matter in a way that commercial fiction, particularly YA, would struggle to market. I conclude that this unique combination of social, stylistic and economic factors has allowed transformative fan writing to become a significant and often overlooked body of trauma literature in its own right.

Kelsey Entrikin (University of Strathclyde, UK) – Sex Pollen and the Omegaverse: Dialogues of Consent in Fan Fiction Tropes

Fan fiction has long been a place to discuss and explore various social anxieties; notably, it engages and analyzes forms of sexual consent. Fan specific mechanisms which explore these dialogues range from the *Star Trek* fandom's use of 'Pon Farr', to the development of the sex pollen trope, to the rise of the Omegaverse from AU into published trope fiction. These tropes all have a relationship with forms of sexual consent. My work attempts to catalogue the ways in which the tropes of sex pollen and the Omegaverse, specifically, navigate forms of consent. I propose that the diverging structures of these tropes were developed due to differing concerns regarding the issue of consent in forms of sexuality. Particularly, that the animal tendencies in the Omegaverse provide a biological imperative more concerned with gender politics than the consent dialogues they engage with, while the sex pollen trope is more often used as catalyst for emotional vulnerability and/or attachment following sexual intimacy than the consent concerns it generates. Despite both of these structures focusing on issues outside of consent, both of these tropes explore a gamut of consent dialogues from 'noncon' to enthusiastic, informed consent. Their differing points of entry regarding this issue provide insight into the focus of the particular anxieties they address regarding sexual consent.

Olga Boitsova (Peter the Great Museum of Anthropology and Ethnography, Russia) – Frame analysis of online shippers' practices

The paper focuses on the phenomenon of "shipping" real people, that is supporting or wishing for a romantic relationship between real people, imagining it, creating fanarts and fanfics of it. The methodological approach of the study presented in the paper is frame analysis by Erving Goffman. Goffman regarded a "frame" as a definition of the situation — an answer to the question "What is it that's going on here?" From this perspective, cases in which different participants have conflicting definitions of the situation are of special interest.

The sources for the analysis are entries and commentaries posted during half a year in 2018-2019 in three Russian-language shippers' groups of fans of the Korean boy band BTS on the Russian social network VK (the local analogue of Facebook).

Applying frame analysis to online shippres' practices reveals such a characteristic feature of the shipping "frame" (in Goffman's terms) as uncertainty. Analysis shows that participants of shippers' groups employ linguistic means to construct uncertainty. A typical commentary in a shippers' group reads: "We don't know what was really there. We just analyze videos we are provided with. Some find it was fatigue, and others find it was a real quarrel. Both options have a place." Thus, shippers often don't seek an unambiguous answer to the question "What is it that's going on here?", they prefer ambiguity in defining the situation. Studying shipping as a "frame" may contribute to our knowledge of how Internet users deal with information.

Chiara Codecà (Independent Researcher, Italy) – Fan Fiction Lab: A Case Study

DRAFT

Supported by the European EACEA (Education, Audiovisual and Culture Executive Agency), in June 2017 the Italian Literary Festival *Festivaletteratura* - in collaboration with cultural organizations[1] from six EU countries (NO,IT,UK,IE,GR,PT) - launched a four-year long project called READ On that aims to support new generations of readers and writers promoting multilingual conversations on writing, creativity and literature. One of the initiatives of Read On is called **Fan Fiction Lab**: starting from spring 2019, it offers an online platform where teenagers can write, read, comment and translate each other's work freely. The only caveat: the stories have to be based on *The Bartimaeus Sequence*, the series of novels by British author Jonathan Stroud, who has agreed to join the platform and the conversation.

This is the project so far. My study explores the uncharted territories of an international project run by well-established cultural institutions that don't include previous experience in fanfiction among their areas of expertise. My main areas of interest are: which staples of fanfiction will be maintained, if they will be adapted (and if so, how)?Is this project and experiment in dialogue between cultural institutions and fans via fan works as a cultural field of practice? What are the risks of appropriation? Could this project, unique in Europe as of 2019, question the prevalent concepts of individual authorship? As Fan Fiction Lab continues, in this paper I explore the topics aforementioned, hoping to further the discussion on fandom, culture and multiculturalism.

[1] The partners: Festivaletteratura, Mantova (Italy), Writing West Midlands, Birmingham (United Kingdom), Haugalandvgs and Skudeneshavn International Litterature and Kulture Festival (Norway), Agrupamento de Escolas Carlos Gartaté (Portugal), Associatcio Tantagora Serveis Culturales, Barcelona/Madrid (Spain). Supervisor: Festivaletteratura, Mantova (Italy)

DRAFT

Panel D1: Fan Methodologies

Rukmini Pande (O.P. Jindal Global University, India) – How (not) To Talk about Race: A Critique of Methodological Practices in Fan Studies

As a thoroughly interdisciplinary field, fan studies has seen the use of methodological strategies drawing from anthropology (Bacon-Smith 1992), literary studies (Pugh 2005), cultural and media studies (Jenkins 1992) and psychoanalysis (Penley 1992). This has resulted in a wide range of analytical frameworks and methodological approaches that have highlighted different aspects of fan communities under scholarly consideration. At the same time, a lack of attention to how (unmarked) whiteness underpins these strategies has lead to some persistent blind spots regarding the operation of race/racism within these spaces. My analysis in this paper draws from my particular research background in cultural and postcolonial studies to highlight some of the ways in which scholars can work to overcome these gaps. I will be examining case studies drawn from my autoethnographic research to illustrate how the logics of white supremacy continue to influence both micro and macro issues in fan studies. I will be focusing especially on how researchers can approach the issues of data collection, research ethics, and theoretical frameworks.

Bertha Chin (Swinburne University of Technology, Sarawak, Malaysia) – From Fan Studies to Coffee Culture: an Autoethnography to Becoming Interdisciplinary

In fan studies, we often study the way we, and others, communicate love — and sometimes hate — for a media text. We observe fans' interactions with one another, with the content creators; we look at the value assigned to fan transformative works and to fan discussions. Within media studies, and institutions with fully functional media / cultural studies / humanities departments, we would continue engaging with each other, looking at new media texts and finding novel ways to produce knowledge. However, when this contextual and symbolic space is not immediately available, how do we reconcile the knowledge we have gained to produce new research while navigating along tensions of institutional — and (different) cultural — expectations? In Sarawak, Borneo much of my time is spent at a coffee shop, where I do most of my writing. In the four years I've been back, friendships have developed in this space, as I observe the going-ons of a specialty coffee shop with a relaxed, Nordic design; that prioritise the knowledge of the coffee bean's origin; right to the crafting of a cup of coffee to extract the best taste. In this space, I witness the ways in which the culture of taste is applied to coffee brewing; how regular coffee drinkers who patronise the coffee shop gravitate towards specific baristas, sometimes to the point of showering their favourite baristas with gifts. Actions and interactions which mirror that of fan cultural studies. This paper proposes to explore the journey of crossing disciplines from an autoethnographic perspective, where the academic, in an era of uncertainty, navigates institutional tensions in the process of researching what she finds value in. This account will also observe how knowledge gained from fan cultural studies enable a critical perspective that can be applied beyond that of fandom to cross-disciplinary fields

Florencia García- Rapp (University of Sheffield, UK) – Too mainstream? too normative! more resistant, less trivial: (de)legitimizing the mundane, the struggle and the popular in fandom studies

I reflect here on current academic understandings around research practice and popular cultures. I position the (anthropological) stance of regarding human experiences as inherently relevant and acknowledging subjectivities within global contexts against supposedly 'critical approaches' to media, audiences and fan studies that are in essence reductionist. It is possible and meaningful to offer nuanced conclusions that increase the understanding of cultural phenomena, without resorting to paternalistic and condescending views of these communities and users.

I argue for an epistemological perspective that acknowledges the large diversity of viable, conceivable fan and research experiences while taking distance from prescriptive modes of argumentation. I approach users, platforms, fandom and research itself from an inclusive perspective that tolerates ambivalence, contradictions, and embraces the complexity of social worlds and human interaction.

DRAFT

Digital media is the epitome of the blending of differing economic and socio-cultural spheres of action and interest as consumption, commercialization, commoditization, with the everyday creative practices of audience communities. Instagram or Twitter? Pinterest and Snapchat. From Adele, Trump, Messi and The Jonas Brothers to *Black Mirror* through mommy blogs and beauty vloggers (let's not forget *The Bachelor* and *Love Island*). What do we take more (and less) seriously and why? Aren't we missing the point (and insightful findings) when quickly dismissing certain audiences and fan cultures?

Rather than quickly classifying people and digital cultures as 'normative' or 'resistant' or defining grades of 'struggle' and 'triviality', our job here, as I see it, is to clarify and complicate. As there is no paradigm-free way of seeing and in the hope of presenting a continuing challenge to traditional, restrictive notions of research and the way we have access to and understand the world, it is worth questioning: what do we research, and how? What are legitimate research topics, objects of fandom and engagement and for whom?

Lucy Neville (University of Leicester, UK) –'I don't want to be presented as some sort of freak-show... but you're "one of us"': Stigmatised groups and insider research online

Drawing on a piece of wide-scale mixed-methods research (n=488) that examines the motivations of women who both produce and consume m/m erotica and pornography online, this paper looks at the issues raised by conducting research with an often misrepresented community while at the same time being an active member of that community (I am also a writer of m/m erotic fiction and slash fiction and involved in associated media fandoms). While there exists a rich body of interdisciplinary scholarship examining the windfalls and shortfalls of insider research, there has been very little work done on how *participants* from stigmatised communities view the researcher's membership role, or attempts to systematically ask people taking part in qualitative research how their knowledge of the investigator's insider/outsider status influenced their decision to participate. Using thematic analysis, this paper explores how my position as an insider researcher influenced participants' decision to take part in my study, and what they feel are they key issues raised by participating in academic research. In addition, I reflect on how we can balance group membership with research objectivity, whether insider status is always desirable within the field, and the possible danger of 'outing' yourself as a member of a stigmatised group while working within the academy.

<u>Panel D2: Roots and Uses of Fanfic</u>

Jasper Cheriton (University of Roehampton, UK) – Between the Lines: The Uses of Queer Fanfic

This study begins by exploring the origins of fan fiction, with its roots in the fan pastiches of Conan Doyle's Sherlock Holmes stories, and how the text has been queered in later years. Although *Les Miserables* pre-dates *A Study In Scarlet*, it has only become a popular base for

DRAFT

fanfic in recent years. This paper examines why LGBTQ+ fans look back and choose to queer historical texts, and how it allows them to find characters from the past to relate to in the present, establishing a queer history through fiction. Finally, I look at *Harry Potter and the Order of the Phoenix* as an example of contemporary literature with a lack of queer representation, and the queer fanfic that has arisen as a response to it. Many critical essays and research on fanfic suggest that it is predominately written by heterosexual women as a method of exploring and expressing their sexualities, thereby overlooking fans who identify as male, transgender, or non-binary. This paper offers a newer perspective, arguing that although slash fanfic was once mostly written by straight women, in more recent years the majority of slash fanfic writers identify as some form of queer, in either gender or sexuality, and use fanfic as a form of queer expression.

Wendy C. Fries (Acquisitions Editor, Improbable Press, UK) – Spark: How Fandom Helps Creators Create

This paper discusses fandom as a space for *sparking.* Sparking writers and artists to write more, draw more, develop voice and style, ideas and networks, to move beyond fandom if that is their goal. While many creators have no desire to create outside fandom many do—a recent Twitter survey of 198 people showed that 51% wish to write professionally.

Going pro can seem daunting, but for those in a fandom the goal can begin to look manageable as fandom *feeds* writers and artists. The food is ideas and challenges, deadlines and validation. Fandom also offers connections to those further along the creative path and those people offer the knowledge that the doing can be done (and sometimes they offer more: the name of an editor, publisher, market).This is what I mean by 'spark' and it is something at which fandom excels and for which I offer myself as proof.

A professional writer working for a health website, it was writing fic at night where I honed my fiction writing voice, it was fandom that responded to that voice, and it was through fandom feedback I learned my strengths and weaknesses and how to enhance the former and at least *see* the latter. It was someone in fandom who introduced me to the publisher who published my first two books, a publisher who made me director of a brand new imprint producing similar work to that I had been doing in fandom.

Spark: How Fandom Helps Creators Create will discuss through example, my own and others, the absolute validity of learning our craft through engaging with and becoming part of the community of fandom.

Suzanne Black (University of Edinburgh, UK) – What's in a name?: Understanding fanfiction titles in context

Online fanfiction's massive popularity and prolificacy is both a blessing and a curse: it presents a massive amount of literary data in electronic forms that enable digital extraction and analysis but the sheer scope of the data available requires different skills, methodologies and approaches than those traditionally used to understand literature.

DRAFT

Fans studies scholars have begun work in this area by incorporating strategies from the digital humanities. Maria Lindgren Leavenworth ("Paratextual Navigation as a Research Method: Fan Fiction Archives and Reader Instructions", 2016) argues that contemporary fanfiction's organisation into digital archives makes it conducive to data collection and makes a case for the importance of paratextual material as an organising apparatus that bridges the gap between data and literature. Abigail De Kosnik (*Rogue Archives: Digital Cultural Memory and Media Fandom*, 2016) combines digital methods, ethnography and literary criticism to legitimise not only the cultural relevance of fandom – and fanfiction production – as a site of enquiry but also reinforces fan studies as a set of flexible, interdisciplinary methodologies.

Focusing on the titles of fanfiction texts as key part of their paratextual apparatus, I use a similarly interdisciplinary approach. Taking a dataset of paratextual material related to Captain America fanfiction texts on ArchiveofOurOwn.org, I use digital methods (word frequency analysis and concordancing) to negotiate and interpret this large corpus, augmented with existing work drawn from literary criticism and book history. I ask: what function do fanfiction titles perform? How do fanfiction titles differ from those used in printed fiction? And how does quantitative analysis reinforce or complicate knowledge gleaned qualitatively?

Dominika Ciesielska (Jagiellonian University, Poland) – The story did that: object's agency as a reason for fan fiction on the example of Rowling's *Harry Potter*

In my paper I would like to explore fan fiction from the perspective of Levi Bryant's onticology. Bryant proposes that both humans and non-human things "equally exist while they do not exist equally". He calls them all "objects" that have different levels of agency, but they all have power to make things happen. They have also power (to an extent) over how they present themselves to other entities. All objects are withdrawn - they show only a part of themselves in particular circumstances called local manifestations. An object never presents all of its powers and capacities that make a "virtual proper being" of an object.

I would like to take a look at Rowling's *Harry Potter* as such object and I would like to examine how the story presents itself in fan fiction. The seven books are only one local manifestation of the story, while each adaptation and every fan work present a different bunch of powers and capacities of it. They all make up the virtual proper being of the *Harry Potter* story.

Seeing the story as rightful and agent participant of events lets us understand how is it possible to tell the story over and over again in fan fiction, but every time in a different way: there are always some powers and capacities that haven't been discovered yet, so there are endless possibilities for new works. Withdrawal of objects (stories) can be also understood as a reason why people (fans) are so curious and willing to look for various alternatives in fan fiction.

DRAFT

Panel D3: Crank it up! The Mighty Jason Statham – Star!

A discussion panel with Steven Gerrard (Leeds Beckett University UK), Renee Middlemost (University of Wollongong, Australia), Natasha Parcei (Leeds Beckett University, UK).

With his chiselled features, mock-Cockney mid-Atlantic accent, toned physique and steely gaze, Jason Statham has a right to the title of Britain's current leading male movie star. From growing up as the son of a market stallholder, becoming a competing member of Britain's National Diving Squad at the 1990 Commonwealth Games, and selling perfume on a street corner in London, Statham has risen through the ranks of supporting roles to become a global film star in his own right.

His career has been varied. He has been a model, pop video Adonis, bit-part actor, cameo actor, and now mainstream film star. He has charisma, and a screen presence that demanded he could be a star and has become a recognizable and bankable box office name, making the leap into Hollywood blockbuster action movies.

In an era when British actors have come to represent the villains in comic book franchises, donned costume in period films, and reflected Britain's collapsing social structure in gritty dramas, Statham remains Statham: tough, sardonic and chisel-jawed. By placing the actor into his context, this fan-based Panel will examine the phenomenon that is Jason Statham.

Panel E1: Transnational and Inclusive Perspectives of Fan Activism

Melanie Bourdaa (University Bordeaux Montaigne, France) –#FightForWynonna and #SaveODAAT: Fan activism, lobbying and Save Our Show Campaigns

When the future of Wynonna Earp appeared to be in jeopardy, fans organize themselves in their community to bring awareness around the show and try to save it from cancellation. When Netflix announced that One Day At A time was not coming back for a fourth season, fans went on twitter and campaigned to save the show using specific hashtags. This communication will look at those specific fans' activities, at the intersection between lobbying and activism. These two case studies are interesting because both shows deal with diversity, representation (ethnic minorities and sexual ones) and have a vocal fan bases who fight for better representations in TV shows. We will analyze how fans organize the campaigns, how they use specific media platforms to be visible. We will also try to understand how these campaigns are linked to the fandoms' identities and values and how fans activate these characteristics to help the show, the cast and showrunners.

Alexandra Xanthoudakis (Simon Fraser University, Canada) – Mobilizing Minions: Fan Activism Efficacy in the *Supernatural* Fandom

DRAFT

In 2009, *Supernatural* actor Misha Collins tweeted to his followers in an effort to raise government funds for non-profit initiatives. The tweet resulted in the fan-made website Minion Stimulus, whose creator Collins later approached about growing the site into a private charity. This charity, with fan Lisa Walker as Director of Charitable Affairs and Misha Collins as its co-founder and Board President, would later be called Random Acts. The circumstances of Random Acts' inception paved the way for Collins' current philanthropic strategy, which operationalizes fan activism for social good. Collins' approach to fan mobilization takes place on social media, which he uses as a transmedia communication tool. Through the analysis of Collins' livestreams, as well as his text and regular audio-visual content across Facebook and Twitter, this paper will argue that the Supernatural actor has distilled a formula for effectively operationalizing the potential of fan activism.

This is mostly achieved in the framing of Misha Collins' acknowledgement of fans and fandom. By referring to himself as part of the "*Supernatural* Family", a long-used moniker for the fandom, he contradicts the traditional parasocial relationship between fan and celebrity. Collins' mobilizing strategy is one of constant acknowledgement, this results in a truly astonishing response from his fans to the charitable endeavors he supports. *Supernatural* fans have mobilized to create a fandom-specific suicide helpline, engage in political discourse, partner with non-fandom communities abroad, etc.

Collins' transmedia strategy contradicts the claim that social media has required the reconciliation between fans as belonging to a large following with no hope of individual interaction, and the desire for intimacy with a celebrity. Furthermore, Collins' model asserts that the passion and vigorous engagement in fan-based participatory culture can be applied to movements and issues outside fandom-specific contexts with great efficacy.

DRAFT

Leetal Dean Weinbaum (Tel Aviv University, Israel) –'What if your fave is non-binary?': Fan fiction and changing the world

This article explores Activism of Care a form of activism offering strategies, implementation of skills and accessibility different from those offered by traditional activism. Activism of Care suggests that activist strategies are not universal, but instead should be tailored for specific communities' structures, skills and intersectional positionings.

This paper focuses on the implementation of Activism of Care by and for neurodivergent participants in fan fiction communities on Tumblr. It demonstrates ways Activism of Care is implemented to promote destigmatization of mental illnesses, and to celebrate participants with depression, anxiety or PTSD. This article describes how Activism of Care implements elements of Care Ethics in fan fiction communities to promote social change. Emotional, literary and social structures of these communities are used to promote the rights, well-being and pleasure of neurodivergent participants.

Finally, this paper provides characteristics by which to recognize or create this type of activism, alongside or as an alternative for traditional activism.

Panel E2: Pilgrimage, Tourism and Cult Fan Geographies

James Rendell (University of Winchester, UK) – 'Wesworld' and Beyond: Wes Anderson Fans' Global Image Practices as Textural Mapping

Despite both indie and mainstream acclaim (King 2005:262), Wes Anderson fandom has received very little academic study. Addressing this, the paper examines how audiences' participatory cultures expand the filmmaker's distinctive brand of storyworlds. The paper begins by looking at Anderson's oeuvrevia what Kornhaber terms 'Wesworld'; a universe '[u]nmoored from actual history, culture, or geography, yet continually evocative of them just the same' (2017:23). The paper establishes how Anderson's films present thematic (Baschiera 2012; Dean-Ruzicka 2012; Kunze 2014) and 'planimetric' visual (Bordwell 2015) consistency. Hermetically sealing his diegetic cosmos(Dilley 2017:41), Anderson's worldbuilding creates a sense of nostalgia through a meticulously staged aesthetic (Lee 2016).

Then, with over 70,000 Instagram posts under the hashtag #AccidentallyWesAnderson, the paper analyses fans' transcultural image texts as a form of 'quotation culture' (Newman 2014:127-8), arguing that by taking photos and then framing and filtering through Wesworld aesthetics, fans become digital cartographers.To do this, the paper nuances Gillan's 'textural poaching' (2016),arguing that Anderson's films provide the scopic regime which audiences interpret, incorporate, and co-produce Andersonian visual language into their image-taking/making practices. Rather than take photos of film locations, fans texturally map Anderson's distinct visual style onto real-world places, lexically anchor images via the hashtag, and curate content within Instagram's digital space.

The paper concludes that user-created content performs 'augmented reality 2.0'(Langlotz et al 2012), as spatial meaning is layered by social contextualization (Sicart 2017:31), whilst also performing fan identity (Collins 2017:369). Consequently, the paper looks at how mobile phone technology can serve transmedial affective engagement between fans and cinema (Rettberg 2014:3), adding to the much-needed growth in research into online audience image textuality (Schreiber 2017:38). The paper also diversifies fan space (Jensen 2017) and Web 2.0 tourism practices (Tavakoli and Mura 2018) by analysing Instagram beyond para-social relationships (Blight et al 2017).

Patrick Masters (University of Portsmouth, UK) – Rosslyn Chapel: Heterotopia of history and myth

The worldwide success of *The Da Vinci Code* created a marketing opportunity for the heritage sites featured in the narrative, such as the Rosslyn Chapel. While media tourism and heritage tourism typically coincide with historical fiction, the relationship of *The Da Vinci Code* with heritage sites is unique as it is set in the modern day but provides a link to the past by their inclusion of the Knight Templar myth. The protagonist Robert Langdon

DRAFT

must symbolically venture into the mythical Templar past to uncover a great conspiracy, as well as physically venture by travelling to iconic historic sites across Europe. The heritage sites provide an opportunity for fans to recreate the truth-seeking journey of Robert Langdon and to discover the 'truth' of the Templar myths for themselves.

To address the tensions between heritage and fan tourism this paper analyses the marketing campaign and visitor experience of Rosslyn Chapel which used the popularity of *The Da Vinci Code* to promote itself. This paper will also examine how the tensions of the perceived authenticity of the coexisting realities affects the fan's immersive experience. Although the site is marketed as the chance to explore history like the protagonist, the historical reality will create a tension between the dual realities of the geographical location as the mythical Templar 'truth', contrasting with the reality of the heritage site. This conference paper addresses the tension of authenticity between the shared realities of heritage and Templar myth tourism and how this tension affects the fan's immersive experience.

Beth Easton (Liverpool Hope University) – Beatlemania 2018: A consideration of fandom, mythology and representation

Myths and legends have formed a large part of humans' lives for centuries and have often been regarded as explanations of the world's origin. But what constitutes myths to our lives now has altered somewhat. This paper intends to explore the creation of mythology through representation of the Beatles and in particular Paul McCartney.

This paper aims to explore the link between representation and mythology and focuses in on those fans who followed Paul McCartney's recent tirade of events in 2018 in the build up to his new album *Egypt Station.* It looks to include analysis of these events including Paul's visit to the National Trust property in James Cordan's *Carpool Karaoke* and the reception that surrounded this. Through use of my own personal experience of events such as this the analysis will pose questions as to how fans have formed their own mythology around McCartney and how audience reception may have altered from the early days of the Beatles. It then aims to explore how the representation of the Beatles has altered or indeed whether much has remained the same.

Charlotte Crofts (University of the West of England, UK) – Archie in the Big Apple: Mapping Cary Grant's Transformative New York Years

This paper explores how the *Cary Comes Home* festival seeks to engage Cary Grant fans in a sense of pilgrimage to the places of significance in his life, and in his movies. Most often imagined as an American, Cary Grant was born as Archibald Leach in Horfield, Bristol in 1904. The paper will first outline the Bristol-based festival's history and aims, focusing on strategies employed in raising awareness of and developing an audience for Cary Grant in Bristol, a strategy which has drawn visitors from as far as Australia and the United States (including a super-fan from Minneapolis who attended for the third time in 2018).

DRAFT

It will then briefly explore how Bristol locations have been mapped in the *Looking for Archie* walking tour, which retraces Archie's hometown haunts, and uncovers Bristol's hidden cinema history, in the places where it actually happened, situating this within the wider context of cinematic tourism, fan practices and communitas.

The festival is heading to New York in 2020 to celebrate the 100-year anniversary of Archie Leach emigrating to New York on the RMS Olympic (the Titanic's sister ship). He spent 12 years in New York before driving out west in a yellow Packard in 1931 to find his fortune in Hollywood. It is where he worked his way up from vaudeville to musical theatre, mixed with the Algonquin set and developed what was to become his urbane screen persona. Furthermore, many of his films are set in New York, including two of his most iconic roles, *An Affair to Remember* (immortalised by Nora Ephron in *Sleepless in Seattle*) and *North by Northwest*.

The paper maps the significance of New York in Cary Grant's astonishing journey of self-invention from Bristol-boy Archie Leach, son of a tailor's presser, to fashion icon voted best-dressed man in Hollywood by GQ Magazine, whose image continues to circulate on the internet, from fan Facebook pages to memes moaning about the state of men's couture.

Panel E3: Intellectual Property, Commercial Culture and Authorship

Courtney McLaren (Simon Fraser University, Canada) – 'Shouldn't it be cute for people to want it?': BT21, Intellectual Property, and the Exploitation of Fan Emotion

In the current era of transnational globalization, the idea of Western cultural domination is experiencing increasing pushback as non-Western cultural objects are appearing on the world stage. BTS' explosion into Western mainstream music is one such example, as they continue to top charts and headlines worldwide. However, music is not the only area impacted by non- Western popular culture; Netflix has been increasing the availability of Korean and Japanese dramas and films on its platform, while LINE Corporation made waves in branding and intellectual property with their expansion of their character line 'LINE Friends' into the States, adding New York to their list of flagship locations alongside Taiwan, Hong Kong, Japan, and Korea. In 2017 LINE Friends made global headlines with their release of BT21, a new LINE Friends Creators project partnership with BTS. Since their launch, the characters of BT21 have appeared on everything from pillows to Apple Airpod cases, and have become quintessential merchandise for BTS fans around the world. The underlying success of BT21 speaks to a well-crafted partnership between LINE Corporation and BTS' label BigHit Entertainment, built on intellectual property rights and the shared desire of global brand development. By first exploring the development of character branding in Japan, this paper will discuss how commodity value is not solely tied to brand association but is instead built through the particular emotions that consumers place on such commodities. This paper will then discuss how BT21 is an example of this type of exploited value construction in the digital era of late capitalism, where intellectual property and the exploitation of meaning and emotion benefit not only Line Corporation but BTS and BigHit

DRAFT

Entertainment in the form of revenue, global brand awareness, and flexible marketing strategies at the expense of both fans and non-fans alike.

Svenja Kaiser (University of Siegen, Germany) – Money does not matter? An auto-ethnography on fans, fanart and digital platforms as means of commercial exchange

While fan studies often claim, that the interaction between fans is strictly a form of gift exchange (Jenkins, Henry. 2013), they tend to overlook the consequences of the platformization of the Internet (Helmond, Anne. 2015). With new tools and the user-based infrastructures of platforms, they open up the possibilities for fans to build global networks and use those new tools to build own markets, at the side of offline markets like conventions, for derivative and transformative fan works. Those fan-made art, literature and comics are often hidden behind paywalls or are commission from fans for fans.

My auto-ethnographic study tried to figure and map out how fans are using websites like Tumblr, Patreon and Ko-Fi to become commercial actors themselves with their own art and comics. It uses the theories and views of fan studies, looking at Fanart and Fancomics as the object of study.

The findings show that the idea of gift exchange might not be wrong, but that money is used to build the bridge between fans and becoming commercial actors of their own. It would be false to claim that money is no topic between fans and it even shows just how deeply discussed the idea of having the right to make a living with fanart is rooted on those websites.

The idea that commercialization is something that fans want to be separated from, might not be up to date anymore and needs to be reconsidered. Money can build new markets that are not connected to the big companies and build a new form of exchange between fans.

It can give fans a new form of autonomy that can be seen as a self-sustaining system, which gives those creators the chance to evolve their fan-favorite comics and other media on their own. This change of fandom and how fans approach their favorite media and comics, goes hand in hand with a transformation of the web.

Ryan Taylor (University of Portsmouth, UK) – Hannibal: Cannibalising the Canon & Integrating Fandom

Despite television's function as a 'cultural forum' (Newcomb & Hirsch, 2000) wherein a range of discursive positions are articulated, TV texts frequently close-off competing perspectives in favour of a dominant ideology (frequently one which supports white male hegemonic authority). Consequently, in order to open texts up to pluralistic readings, fans create their own works (what Henry Jenkins referred to as 'textual poaching' in 1992). But what happens when unofficial/peripheral voices are permitted to speak from the official

DRAFT

platform of mainstream media broadcasting? *Hannibal* (NBC, 2013-2015) is that rare television show in which a fan (Bryan Fuller) re-appropriates the source material (Thomas Harris's Hannibal Lecter novels) to create a form of mainstream fan fiction; one which serves the interests of a media conglomerate while also integrating the practices characterising fan productivity. What happens when a fan is given control of a canonical text? How is the canon reconfigured and opened up to articulate plurality? What happens when the fanon becomes the canon (in Sheenagh Pugh's terms, 2005)?

Moreover, as a professional writer employed by large media corporations, Fuller is not only a fan or fan-fic writer but a 'professional-fan-practitioner'. While recent scholarship has considered the academic-fan (aca-fan), there is a growing need to recognise the industry-fan or 'profession-fan-practitioner' – those members of the periphery (fans) who are integrated into mainstream media production. In doing so, scholarship might better understand the crumbling of the boundaries which once demarcated the industrial production and the practices of cult/fan audiences. Is *Hannibal* an authentic piece of fan productivity or an attempt to commodify it? Can an individual be a fan who 'poaches' on 'canonical territory' while also being a professional practitioner working within the commercial logics of media conglomeration? Do such profession-fan texts foreclose or privilege opportunities for fan speculation and how do they 'interpellate' (Louis Althusser) fans into the officially sanctioned ideological framework of the canonical text?

Judith Fathallah (Solent University, UK) – Beyond the Legitimation Paradox: Fanwork, UGC and the Problem of Authorship

In 2017 I published 'Fanfiction and the Author: How Fanfic Changes Popular Cultural Texts' which proposed that fanfiction in the digital age legitimates itself paradoxically through reference to and affirmation of the traditional model of Romantic authorship. I established this via a large scale discourse analysis and quantitative study of reception. Now I contend that the new media environment poses some different challenges to the concept of authorship, via postmodern lenses such as fragmentation, flatness of affect, and pastiche especially in visual spaces. This poses series problems to the EU and UK's present struggle over copyright law, which relies on a conception of authorship which is increasingly outdated in the digital world.

<u>Panel F1: Fan Labour and Cultures of Production</u>

Miguel Mañas Pellejero (Autonomous University of Barcelona, Spain) – The Universe of Fan Filmmaking: Divergences in the Production, Distribution, Exhibition and Reception of Fan Films

DRAFT

A fan film can be broadly defined as “an unauthorized amateur or semi-pro film, based on pop culture characters or situations, created for noncommercial viewing” (Young, 2008, p. 4). One of its main characteristics is the reproduction of the iconic imagery present in a revered text, which demonstrates fan knowledge and, in some cases, technical proficiency. This aspect links the practice to other forms of affirmational “mimetic fandom”, which have been usually male-dominated (Hills, 2014). Similar productions might have existed for decades, but the expansion of video-sharing platforms has given them increased visibility (Jenkins, 2009; Jenkins, Ford, & Green, 2015; Klinger, 2006). This has led to the advent of projects that also mimic the production process of commercial filmmaking and are accompanied by financing and promotion campaigns (Roig, 2017). These are works created by “pro-ams” (Leadbeater & Miller, 2004) trying to achieve industry recognition by drawing on pre-established fan bases as first audiences. If we look for fan films on YouTube, we will be met with some of these quasi-professional productions with millions of reproductions. On the other hand, we will also find no-budget, technically deficient and improvised short clips, that seem to show that anyone can make a fan film if they have the motivation. An exploration of the diversity in this universe, avoiding value judgements, can lead us to a better understanding of the entry barriers to amateur production and the motivations and processes of fan professionalization. What place does fan filmmaking occupy within the sphere of media fandom? Can we consider the most ambitious projects, which have some degree of commercial orientation, as fan productions?

Milena Popova (Independent Researcher, UK) – Reading out of context: Pornographic deepfakes and fan-celebrity intimacy

Pornographic deepfakes - the use of machine learning to digitally add a celebrity's face over an existing pornographic video - have gained media attention in the last year. A number of sites have banned such content, while some hosting providers and creators have defended deepfakes as parody - a form of transformative work. Deepfakes raise questions about the limits to fannish engagement with celebrity.

In this paper I bring together perspectives from porn studies, celebrity studies, and fan studies to bear on the issue of pornographic deepfakes. I identify two key questions that literature from these areas leads to with regards to deepfakes: To what extent are they a form of audience or fannish engagement with celebrity that seeks to access a private, intimate, or authentic person behind the star image? And to what extent are deepfakes created for circulation and enjoyment within a small community of practice as opposed to being intended for release to the general public? By comparing deepfakes to other types of sexualised audience engagements with celebrity (such as Real Person Fiction, slash manips, and celebrity nude hacks), I show that they exhibit little concern with intimacy and the private, authentic person behind the star image, and that they are created and circulated within small communities of practice, who put effort into contextualising and containing them in those spaces. As a result, I argue that the reading of deepfakes suggested by the celebrity studies paradigm of intimacy and authenticity is insufficient, and that further work

DRAFT

is needed to understand the kinds of meanings those who create, share and enjoy deepfakes make with them.

Sascha Buchanan (Manchester Metropolitan University, UK) – We Don't Need to be Putting Black Women Against Each Other": The Beyoncé/Rihanna Juxtaposition and Fan Labour

Rihanna's 2016 plea to the Rihanna Navy and the BeyHive explicitly foregrounds the problematic issue of Hive/Navy 'stan wars'; "putting black women against each other". Preceding these 'stan wars' however, I argue that contemporary media discourses have juxtaposed and dichotomized Beyoncé and Rihanna along the trajectories race, gender, nationality, age and class, which reproduce highly racialised and gendered archetypal stereotypes of black women. The neoliberal transfer of labour, in which Beyoncé, Rihanna and their fans are 'put to work' through frames of competition, deregulates diasporic controlling images of black women, for competition between pop music fan bases are seen as social norms. The constructed Beyoncé/Rihanna juxtaposition serves to recuperate control of their black female identities via rhetorical devices in popular media discourses, and through utilizing the practices of fandom to undermine the constructedness of this racialised and gendered juxtaposition. Through Critical Discourse Analysis of contemporary media discourses and interviews with Beyoncé and Rihanna 'stans', I analyse this technique of juxtaposition used by media discourses to not only dichotomize Beyoncé and Rihanna, but also reproduce mutually defining controlling images of black women in popular music, and the ways in which fans exercise agency and reproduction alongside this technique through their practices.

Jasmine Proctor (Simon Fraser University, Canada) and Tvine Donabedian (Simon Fraser University, Canada) – 'Oppa didn't mean it': shared identity and the exploitation of emotional labour in K-pop fandom

K-pop idol Lee Seunghyun, better known by his stage name Seungri, made international headlines after news broke out surrounding his alleged association to a prostitution ring in South Korea. In light of explicit chat conversations leaked to the media, Seungri, member of world-renowned music group Big Bang, was accused of using his popular night club to provide elite investors with illegal sexual services. Arguably one of the biggest scandals in K-pop history, the fan reaction was equally visceral. Amidst their online outrage, members of the Big Bang fandom (known as "VIPs") turned to each other in a mass renegotiation of fan identity. Ranging between betrayal and outright denial, the fan response was emphasized by an internalization of responsibility and guilt.

This paper will explore the paradigms of intimacy that characterize parasocial relationships in K-pop fandom. As sites of reciprocal emotional labour, these relationships provoke the permeation of affect and in this case, guilt, between the fans and the artists. Previous scholarship approaches the relationship between fan and celebrity through a

DRAFT

parasocial lens, highlighting the unilateral nature of the rapport. While K-pop fan-artist interactions reflect a similar dynamic, the level of intimacy ingrained in the relationship compromises the "parasocial" aspect through mutual fandom participation. Both artist and fan engage in a form of emotional labour, one which poses the potential for an equal exchange of value or for exploitation. Our discussion will thus illustrate how the industry reinforces the culture of shared identity, while simultaneously fostering the avenues through which the emotional labour of fan and artists' can be exploited.

Panel F2: Age, Identity and Generational Fandom

Helena Louise Dare Edwards (Childwise, UK) – 'No one's a fan of anything anymore, like this isn't 2002': Surveying 7-17 year olds on being a fan and contemplating the future of fandom

In fan studies, 'young fans' tends to refer to university-age fans (Farley, 2018), thereby often overlooking school-age children and the meaning of fandom among future generations of fans. This paper works towards addressing this issue.

Between February-March 2019, a representative sample of over 1,300 children aged 7-17 across the UK took part in an online survey where they were asked questions about fandom. Specifically, children were asked if they are a fan of anything/anyone, why they identify as a fan, and what they like about being a fan. Children that answered that they are *not* a fan were asked why that is.

This paper will examine in-depth the data collected from the survey, focusing on three main areas: the extent to which children identify themselves as being a fan, how children interpret the word and meaning of 'fan', and what fandom means to children of Generation Z and the emerging Generation Alpha.

Whilst the majority of children surveyed agreed they are a fan, close analysis of their responses indicates multiple and varying definitions of what it is to be, and what constitutes one as, a fan. Within this, children's responses point to a diverse range of fannish behaviours, some 'traditionally' understood and widely studied within scholarship, and others more emergent, tied to the particularities of fandom in the age of social media, YouTube culture, and the increasingly dominant app-based model of Web access.

In conjunction, analysis of the responses from children who do *not* identify as fans illustrates the extent to which negative stereotypes of fans still persist, while raising some important questions about the future of fandom, both against the backdrop of fannish mainstreaming, and within the context of a so-called content glut.

Joe Smith (University of Huddersfield, UK) – 'I like to put me nose on the telly': Destabilisation, adaptation and the search for continuity in later-life sports fandom

DRAFT

Whilst there is a growing literature in fan studies on the ageing fan, there is a distinct lack of engagement with the body of theoretical work already established within the 'ageing sciences', such as gerontology (Harrington & Bielby, 2010). As a result, we often find the ageing fan defined against the norms of textual consumption, described as 'old' in comparison to the normative consumptive age of that particular text, rather than a gerontological concept of 'old'. This article begins to address such issues by applying the gerontological notion of continuity theory (Atchley, 1989, 1993, 1999) to the study of later-life, long-term sports fandom, by working with a group of participants all found within the third and fourth 'life ages' (Moen, 2003; Phillipson, 2006).

Drawing on thirty-five in-depth, semi-structured interviews with participants aged between 54 and 88, this paper argues that relationships with (very) long-term fan objects are maintained not through passivity, but through a cyclical process of destabilisation and adaptation to the fandom. In the search for consistency of self, the individual has to adapt to the ever-changing relationship between themselves and their object(s) of fandom, to retain that fandom as part of their constructed identity. Destabilisations may be either positive or negative, depending on the ways in which the individual adapts to the challenge posed to the fandom.

It is particularly important that we develop an understanding of the different means of identity construction in the later life ages. We are seeing a continued elongation of the life course, with predictions currently positing an increase in the over-65 population of 40 percent, to more than 17million, by 2036(Hill, 2019).

Matthias Stephan (Aarhus University, Denmark) – Fans from a Distance: How sports fans build and maintain their fandom from abroad

Sports fans have, historically, been theorized based on their connection to a local club, with space and distance important factors in maintaining a sports fandom. Yet, in the digital age, we can see that fandom has gone global, which is true not only for large global brands but smaller franchises as well. US Sports, due to the fixed nature of the professional leagues (without the relegation system typical of European sport, for example) creates a brand loyalty that is only partially connected to the geographical location – especially in franchises that have moved often. Yet, fans of US sports, once so attached, seem to stay attached and participate in their fandom from a distance. Sometimes this is represented by attending games when they 'return home' or when their franchise visits. Other fans use online communities to function as a space in which their fandom can thrive. In local (though global through the internet), fans contribute to the maintenance of the fan community, commenting, producing original content (articles, fan art, games, etc) related to the fan product. This paper will discuss these types of fans, considering the use of fan labor, the role of discussions of fandom, and compare the world of online sports fandom to the much-theorized media fandom. It will further discuss the organization of some of these fan-run blogs, their migration to larger corporate owned sites (SB Nation, FanSided), and the role that such a profit-making venture affects fandom. The paper takes its methodological stance

DRAFT

in ethnographic and autoethnographic models, and the larger project will include interviews with members of the blog (Halos Heaven – Los Angeles Angels Baseball) to gain insight for their motivations for participating/running such blogs.

Naomi Jacobs (University of Aberdeen, UK) and Paul Booth (DePaul University, USA) – New Broadcast Experiences with Old Media: An Investigation of Doctor Who on Twitch

The modern television landscape is increasingly populated by streaming and on-demand services, serving up content at a time convenient to the viewer (Johnson, 2019). While such services facilitate a greater variety of content and scheduling options, they also can fundamentally change the nature of the fan experience: for example, binging content by oneself can reduce opportunities for discursive interaction between or during instalments, altering the process of interacting with other fans.

However, opportunities for shared viewing still exist, particularly when the liveness of content is important (Reason and Lindeloff, 2016). Twitch, a subsidiary of Amazon, is known primarily for its use in esports and gaming to provide live streaming coverage of game play combined with linked group chat space. Recently, the platform has also started to diversify with 'marathon' events showing television archive content, including *Mr Rogers Neighborhood* and *Pokemon.* Because these broadcasts cannot be paused and are scheduled à la traditional models, they recreate the linear broadcast model; and the simultaneous chat space enables a shared experience space for discussion between viewers.

This paper reports preliminary results of a study examining recent television marathons of *Doctor Who* hosted on Twitch, wherein large portions of the 20th century back catalogue of episodes were streamed as-live. With its 55 year history, many newer fans may never have seen early seasons prior to this opportunity to view them in the online company of more experienced fans who have seen them many times before. We discuss the generational sharing of fan experience enabled by this new platform, the unique affordances of an online platform delivering content that must be watched at a specific point in time, and similarities and differences to the traditional linear viewing experience.

Panel F3: Stardom and Celebrity Fandom

Mark Stewart (Coventry University, UK) - Celebrities and Performative Fandom: An 'Appropriate' Foot In Both Camps

Previous Fan Studies and Media Studies conferences have seen papers delivered that address the way that the media industries and fans themselves consciously and subconsciously work to develop the image of the idealised fan, the "appropriate" fan. However, within this configuration, there is a third angle to consider, that of the way in which celebrities perform fandom, either as a genuine act, or as an element of self-branding. Red carpet moments, or meetings on talk show couches allow the audience a glimpse of celebrities performing their own fandoms. These moments are made more

DRAFT

tangible and visible as they become performed on social media, as celebrities gush over their favourite stars, artists, or texts, live-tweet television episodes, or share their reaction videos. These performances of fandom continue to play into discourses of "appropriate" fandom; while the specific nature of what is considerate "appropriate" may differ from that of the industry and that of intra-fan groups, there are still normative behaviours governing what is seen as appropriate versus inappropriate. These celebrities also occupy a complex dual role: as fans, a position traditionally depicted as disempowered; but also as celebrities, with the privileged levels of access that accompany that. As such, the idealised form of fandom performed becomes one that can be read as aspirational, but outside the reach of "normal" fans.

Anna Zsubori (University of Leicester, UK) – Fans' creative re-imaginings of Disney Princesses online

Drawing upon critical discussions of the link between media and celebrity culture (Rojek, 2012) and the ways in which fans create social identities (Jenkins, 1992), this paper will employ multimodal textual analyses of fans' discursive production of Disney Princesses in order to widen the current academic understanding of celebrities, through the study of the fans' production of online mashups of 'real-life' celebrities and animated Disney Princesses.

The gender portrayal of Disney Princesses (England et al., 2011) is the topic of frequent concerns around their perceived harm to children's and young people's self-identities. This phenomenon is often considered through concepts such as 'Princess Syndrome' (Hartstein, 2011) or 'Princess Problem' (Hains, 2014). What is missing from the existing discussions of Disney Princesses, however, are online fan practices, and the fascinating intersection between fictional celebrities as imagined online. By approaching Disney Princesses as a distinct category of celebrity, this paper will undertake textual analyses of fans' online mashups of Disney Princesses, and the ways in which fans imagine and construct a fictional social media presence for them. It will focus on artists' original creations, fan-made mock magazines, and social media fan-sites. This study develops Rojek's concept of the *celeactor* (2001) as well as Jenkins's (1992) idea that fans produce their identities through 'borrowing and inflecting mass culture images' (p. 23), while maintaining a focus on fan-fan interactions, via social media. This paper will argue that Disney Princesses can be considered as *celeactor*s, within the context of their fan-made discursive production and online expressions of fandom, and as products of popular culture. The ways in which they function as a source of inspiration for audiences' inventive cultural production support and expand theoretical constructions of fans as 'active producers and manipulators of meanings' (Jenkins, 1992, p. 23).

Mark Duffett (University of Chester, UK) – Double Fantasy? Michael Jackson Fans and *Leaving Neverland*

DRAFT

Early in 2019, Dan Reed's documentary *Leaving Neverland* was screened at the Sundance Film Festival. The four hour, two part film aimed to document the stories of two families coping with the ongoing repercussions of childhood sexual abuse. It featured the stories of two young men – Wade Robson and James Safechuck – who said they had been repeatedly molested by the superstar entertainer Michael Jackson. Not only was the documentary deliberately one-sided; claims made in *Leaving Neverland* were taken at face value by many commentators. Among the general public there was relatively little investigation of any other perspectives. Jackson's family and estate, however, labelled Robson and Safechuck as perjurers rather than victims. Fans also rallied to support their hero and maintain their community. Outside commentators sometimes bought contextual concerns into the discussion, such as the #MeToo movement and predicament of race in America. Using issues related to celebrity following as its point of departure, this paper asks a series of questions that consider both *Leaving Neverland* and the response to it. First, how did the documentary and it maker portray dedicated Michael Jackson fandom? Second, how did fans respond to the documentary? Third, in what ways did issues of social identity play into the discussion? Finally, especially in the absence of conclusive legal evidence about Michael Jackson's alleged activities, what recommendations might be made to challenge the biased portrayals of music fandom?

DRAFT

NOTES

DRAFT