

Fandom

This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies, audience research, and media fandom. The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research, raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments. Exploring the topic in this way broaches questions on how to define, theorize, and empirically research popular music fan culture, and how music fandom relates to other roles, practices, and forms of social identity. Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate, systematize, and legitimate dimensions of it as an emotionally-engaged form of consumerism. Once perceived as the pariah practice of an overly attached audience, media fandom has become a standardized industrial subject-position called upon to sell box sets, concert tickets, new television series, and special editions. Meanwhile, recent scholarship has escaped the legacy of interpretations that framed fans as passive, pathological, or defiantly empowered, taking its object seriously as a complex formation of identities, roles, and practices. While popular music studies has examined some forms of identity and audience practice, such as the way that people use music in daily life and listener participation in subcultures, scenes and, tribes, this volume is the first to examine music fans as a specific object of study.

In recent years, otaku culture has emerged as one of Japan's major cultural exports and as a genuinely transnational phenomenon. This timely volume investigates how this once marginalized popular culture has come to play a major role in Japan's identity at home and abroad. In the American context, the word otaku is best translated as "geek"—an ardent fan with highly specialized knowledge and interests. But it is associated especially with fans of specific Japan-based cultural genres, including anime, manga, and video games. Most important of all, as this collection shows, is the way otaku culture represents a newly participatory fan culture in which fans not only organize around niche interests but produce and distribute their own media content. In this collection of essays, Japanese and American scholars offer richly detailed descriptions of how this once stigmatized Japanese youth culture created its own alternative markets and cultural products such as fan fiction, comics, costumes, and remixes, becoming a major international force that can challenge the dominance of commercial media. By exploring the rich variety of otaku culture from multiple perspectives, this groundbreaking collection provides fascinating insights into the present and future of cultural production and distribution in the digital age.

Introduction: the literary, televisual and digital adventures of the beloved detective / Louisa Ellen Stein and Kristina Busse -- Transmedia and Collective Intelligence. Sherlock's epistemological economy and the value of "fan" knowledge: how producer-fans play the (great) game of fandom / Matt Hills -- Winning "the grand game": Sherlock and the fragmentation of fan discourse / Ashley D. Polasek -- Sherlock then and now. "But it's the solar system!": reconciling science and faith through astronomy / Ariana Scott-Zechlin -- Terror, nostalgia and the pursuit of Sherlock Holmes in Sherlock / Ellen Burton Harrington -- Decoding the industrial and

digital city: visions of security in Holmes' and Sherlock's London / Anne Kustritz and Melanie E. S. Kohnen -- Adaptations and intertextuality. Shaping Sherlocks: institutional practice and the adaptation of character / Elizabeth Jane Evans -- Sherlock's webs: what the detective remembered from the doctor about transmediality / C B Harvey -- Holmes in the small screen: the television contexts of Sherlock / Tom Steward -- Interpreting Sherlock. "Good old index"; or, the mystery of the infinite archive / Roberta Pearson -- Sherlock: critical reception by the media / Paul Rixon -- Holmes abroad: Dutch fans interpret the famous detective / Nicolle Lamerichs -- Postmodern Sherlock. Sherlock and the (re)invention of modernity / Balaka Basu -- Sherlock as cyborg: bridging mind and body / Francesca Coppa -- Conclusion: transmedia Sherlock and beyond / Kristina Busse and Louisa Ellen Stein.

Cosplay ready, Violet and her friends are at Comic Con. They can't wait to meet the fandom of mega-movie, *The Gallows Dance*. What they're not expecting is to be catapulted by freak accident into their favourite world—for real. Fuelled by love, guilt and fear, can the friends put the plot back on track and get out? The fate of the story is in their hands.

This book studies how transnationalisation, Europeanisation and migration processes intersect with football fandom, through an analysis of the transnational narratives and practices of Fenerbahçe and Galatasaray football fans in Vienna, Austria. Based on ethnographic fieldwork in Austria, Turkey and Germany, the author analyses the ways in which narratives about football fandom are often linked to migrant experiences, including practices of (self?)culturalization in the diasporic context in Austria. The book shows how constructed ethnicities and also masculinities and femininities meet in football fan performances and in the construction of what makes a "proper" football fan. Turkish football fandom is a field where powerful prejudices and stereotypes amalgamate and interact. This study enables the reader to look into migration processes and discussions about related topics from a different angle: the love of a football club. *Football Fandom and Migration* will be of interest to students and scholars across a range of disciplines, including anthropology, sociology, European studies, political sciences, gender studies, leisure studies, sport sociology and history.

The heart-pounding sequel to *THE FANDOM!* 'I cannot recommend *The Fandom* highly enough.' LOUISE O'NEILL Nate's time is running out. Violet and Katie re-enter *The Gallows Dance* to rescue him, but when a rogue fanfiction writer emerges online - determined to put the dys back into dystopia - Alice is the only one with the power to save the story ...

Women fans have entered the traditionally male domain of the sports stadium in growing numbers in recent years. Watching professional sport is important for women for so many reasons, but their expectations and experiences have been largely ignored by academics. This book tackles these shortcomings in the literature and sheds new light on the many ways in which women become sports fans. This groundbreaking study is the first to focus on the phenomenon of the feminization of sports fandom. Including original research on football and rugby union in the UK, it looks at the increasing opportunities for women to become sports fans in contemporary society and critically examines the way this form of leisure is valued by women. Drawing upon feminist thinking and intersectionality, it shows how women from different social classes and age groups consume the spectacle of sport.

This book is fascinating reading for any student or scholar interested in sport and leisure studies, sociology and gender or women's studies.

? When the BBC's Sherlock debuted in summer 2010—and appeared in the U.S. on PBS a few months later—no one knew it would become an international phenomenon. The series has since gathered a diverse and enthusiastic fandom. Like their hero, Sherlock fans scrutinize clues about the show's deeper meaning, as well as happenings off screen. They postulate theories and readings of the characters and their relationships. They have tweeted with “The Powers That Be,” mobilized to filming locations via #Setlock, and become advocates for LGBTQIA communities. Sherlock's digital communities have changed the way that fans and series creators interact in person and online, as each publicly takes “ownership” of beloved television characters who represent far more than entertainment to fans.

Violet's in her element - cosplay at the ready, she can't wait to feel part of her favourite fandom: 'The Gallows Dance', a mega book and movie franchise. But when a freak accident transports her into the story for real, can Violet play out the plot the way it was written? A completely updated edition of a seminal work on fans and communities *We are all fans*. Whether we follow our favorite celebrities on Twitter, attend fan conventions such as Comic Con, or simply wait with bated breath for the next episode of our favorite television drama—each of us is a fan. Recognizing that fandom is not unusual, but rather a universal subculture, the contributions in this book demonstrate that understanding fans--whether of toys, TV shows, celebrities, comics, music, film, or politicians--is vital to an understanding of media audiences, use, engagement, and participatory culture in a digital age. Including eighteen new, original essays covering topics such as activism directed at racism in sports fandom, fan/producer interactions at Comic Con, the impact of new technologies on fandom, and the politics and legality of fanfic, this wide-ranging collection provides diverse approaches to fandom for anyone seeking to understand modern life in our increasingly mediated, globalized and binge-watching world.

More than 50 years after their breakup, the Beatles are still attracting fans from various generations, all while retaining their original fan base from the 1960s. Why have those first-generation fans continued following the Beatles and are now introducing their grandchildren to the group? Why are current teens affected by the band's music? And perhaps most importantly, how and why do the Beatles continue to resonate with successive generations? Unlike other bands of their era, the Beatles seem permanently frozen in time, having never descended into "nostalgia act" territory. Instead, even after the announcement of the band's breakup in 1970, the group has maintained its cultural and musical relevance. Their timeless quality appeals to younger generations while maintaining the loyalty of older fans. While the Beatles indeed represent a specific time period, their music and words address issues as meaningful today as they were during the Summer of Love: politics, war, sex, drugs, art, and creative liberation. As the first anthology to assess the nature of fan response and the band's enduring appeal, *Fandom and the Beatles: The Act You've Known for All These Years* defines and explores these unique qualities and the key ways in which this particular pop fusion has inspired such loyalty and multigenerational popularity.

Furry fandom--an adult social group interested in anthropomorphic animals in art, literature and culture--has grown since the 1980s to include an estimated 50,000 "furries." Their largest annual convention drew more than 6,000 attendees in 2015, including 1,000 dressed in "fur suits" or mascot-type animal costumes. Conventions typically include awards, organizations, art, literature and movies, encompassing a wide range of creative pursuits beyond animal costuming. This study of the furry subculture presents a history of the oft-misunderstood group and lists all

conventions around the world from 1989 through 2015, including organizers, guests of honor and donations to charity.

We are all fans. Whether we log on to Web sites to scrutinize the latest plot turns in *Lost*, “stalk” our favorite celebrities on Gawker, attend gaming conventions, or simply wait with bated breath for the newest Harry Potter novel—each of us is a fan. Fandom extends beyond television and film to literature, opera, sports, and pop music, and encompasses both high and low culture. Fandom brings together leading scholars to examine fans, their practices, and their favorite texts. This unparalleled selection of original essays examines instances across the spectrum of modern cultural consumption from Karl Marx to Paris Hilton, *Buffy the Vampire Slayer* to backyard wrestling, Bach fugues to Bollywood cinema ? and nineteenth-century concert halls to computer gaming. Contributors examine fans of high cultural texts and genres, the spaces of fandom, fandom around the globe, the impact of new technologies on fandom, and the legal and historical contexts of fan activity. Fandom is key to understanding modern life in our increasingly mediated and globalized world.

The plan is simple: stay in Blue Falls, Texas, for a few months to lick my wounds, search for work, and save up money to move back to New York. Then breeze back into town with a great job and a new plan for my life, and show my ex and everyone else what I’m made of. Like the Punisher, but you know, without all the violence and eternal vengeance. So when a silent giant of a man known only as Beast asks me to help him with dating of all things, the simple plan gets a little complicated. Everyone else in this town might fail to notice the intense, talented man beneath the wordless Hulk exterior, but before long, I’m sucked into his quiet world. His washboard abs and Captain America–worthy smiles don’t hurt, but it’s his heart that makes it impossible to stay away. He’s sacrificed his dreams to care for those closest to him. Yet my own dreams will push us apart if I can’t find a way to change the script. I’m only a visitor in Blue Falls, and New York City is calling. If I’m ever going to be the superhero in my own story, I’ll have to give up the one person who makes me see that I’m worth the effort. I’ll have to give up my heart . . . unless I can convince Beast to leave his own behind. *Nerdelicious* is a companion novel to the *Dorky Duet* and can be read as a stand alone novel! This book features a fandom obsessed heroine and a swoon-worthy mute hero--check it out today! "This refreshing standalone companion novel to Frame's *Dorky Duet* series charms with unforgettable characters and an expert balance of wry humor and tender moments... Combining sparkling wit and sensitivity, this is sure to sweep readers away." --Publishers Weekly Starred Review *Dorky Duet Books: Ridorkulous Nerdelicious*

A Companion to Media Fandom and Fan Studies offers scholars and fans an accessible and engaging resource for understanding the rapidly expanding field of fan studies. International in scope and written by a team that includes many major scholars, this volume features over thirty especially-commissioned essays on a variety of topics, which together provide an unparalleled overview of this fast-growing field. Separated into five sections—Histories, Genealogies, Methodologies; Fan Practices; Fandom and Cultural Studies; Digital Fandom; and The Future of Fan Studies—the book synthesizes literature surrounding important theories, debates, and issues within the field of fan studies. It also traces and explains the social, historical, political, commercial, ethical, and creative dimensions of fandom and fan studies. Exploring both the historical and the contemporary fan situation, the volume presents fandom and fan studies as models of 21st century production and consumption, and identifies the emergent trends in this unique field of study.

Have you ever finished a book or TV series and wished for more? Created stories, art, or videos based on a game? Dressed up as your favorite character? If so, you've entered fandom. Fan writers expand and mix up stories, like sending the *Star Trek* crew to Hogwarts. Cosplayers sew *Star Wars* and *Sailor Moon* costumes, and fan filmmakers make music video tributes. Fans also enrich invented worlds with greater diversity, creating female and multiracial avatars for games peopled only with white male characters. Tour fandom's history and meet

fan writers, video-makers, artists, costumers, and gamers who celebrate the things they love and shape fan communities online and in real life.

Charles Babbage is well described as the "pioneer of the computer", but he was far more than this: his mathematic, scientific, and engineering work is highly significant for its original approach to problem-solving while the economic, political, and theological writings show an incisive appreciation of contemporary debate, and justify the growing consensus which judges Babbage to be one of the most important and rigorous intellectual polymaths of his age. This edition contains his two major papers: an essay on the calculus of functions, which established his reputation as a mathematician, and *On the economy of machinery manufacturers*, which was the first work of its kind to concentrate on the manufacturing industry—a turning point in economic writing. The New York University Press edition includes a comprehensive general introduction in Volume I. Textual notes by leading international experts in the field of Babbage scholarship, such as Professor I. Bernard Cohen, Emeritus Professor of the History of Science, University of Sydney; and Dr. J. A. M. Dubey, Dean of Engineering at the Polytechnic of the South bank, consider the world spectrum of the writings and put the works in context. All new texts are brought together by a comprehensive index providing easy reference to the complete works— a facility which will allow the integration of Babbage scholarship for the first time. In addition to the standard pagination, the original page numbers have been retained to allow access from contemporary sources. There is also a comprehensive bibliography of works cited in the text— an essential reference tool for any serious scholar. The Works are illustrated throughout with the original diagrams, graphs, and line drawings. Volume 3 also contains 15 plates from Babbage's *Calculating Engines* (1889).

Fandom is generally viewed as an integral part of everyday life which impacts upon how we form emotional bonds with ourselves and others in a modern, mediated world. Whilst it is inevitable for television series to draw to a close, the reactions of fans have rarely been considered. Williams explores this everyday occurrence through close analysis of television fans to examine how they respond to, discuss, and work through their feelings when shows finish airing. Through a range of case studies, including *The West Wing* (NBC, 2000-2006), *Lost* (ABC 2004 -2010), *Buffy the Vampire Slayer* (1997-2003), *Doctor Who* (BBC 1963-1989; 2005-), *The X-Files* (FOX, 1993-2002), *Firefly* (FOX, 2002) and *Sex and the City* (HBO, 1998-2004), Williams considers how fans prepare for the final episodes of shows, how they talk about this experience with fellow fans, and how, through re-viewing, discussion and other fan practices, they seek to maintain their fandom after the show's cessation.

Fans used to be seen as an overly obsessed fraction of the audience. In the last few decades, shifts in media technology and production have instead made fandom a central mode of consumption. A range of ideas has emerged to explore different facets of this growing phenomenon. With a foreword by Matt Hills, *Understanding Fandom* introduces the whole field of fan research by looking at the history of debate, key paradigms and methodological issues. The book discusses insights from scholars working with fans of different texts, genres and media forms, including television and popular music. Mark Duffett shows that fan research is an emergent interdisciplinary field with its own key thinkers: a tradition that is distinct from both textual analysis and reception

studies. Drawing on a range of debates from media studies, cultural studies and psychology, Duffett argues that fandom is a particular kind of engagement with the power relations of media culture.

When the BBC's *Sherlock* debuted in summer 2010--and appeared in the U.S. on PBS a few months later--no one knew it would become an international phenomenon. The series has since gathered a diverse and enthusiastic fandom. Like their hero, *Sherlock* fans scrutinize clues about the show's deeper meaning, as well as happenings off screen. They postulate theories and readings of the characters and their relationships. They have tweeted with "The Powers That Be," mobilized to filming locations via #Setlock, and become advocates for LGBTQ communities. *Sherlock*'s digital communities have changed the way that fans and series creators interact in person and online, as each publicly takes "ownership" of beloved television characters who represent far more than entertainment to fans.

Built from stories and memories shared by self-defined David Bowie fans, this book explores how Bowie existed as a figure of renewal and redemption, resonating in particular with those marginalized by culture and society. Sean Redmond and Toija Cinque draw on personal interviews, memorabilia, diaries, letters, communal gatherings and shared conversation to find out why Bowie mattered so much to the fans that idolized him. Contextualising the identification streams that have emerged around David Bowie, the book highlights his remarkable influence.

This book examines the fan-created combination of *Doctor Who*, *Sherlock*, and *Supernatural* as a uniquely digital fan experience, and as a metaphor for ongoing scholarship into contemporary fandom. What do you get when you cross the cult shows *Doctor Who*, *Supernatural*, and *Sherlock*? In this book, Paul Booth explores the fan-created crossover universe known as SuperWhoLock—a universe where Sherlock Holmes and Dean Winchester work together to fight monsters like the Daleks and the Weeping Angels; a world where John Watson is friends with Amy Pond; a space where the unique brands of fandom interact. Booth argues that SuperWhoLock represents more than just those three shows—it is a way of doing fandom. Through interviews with fans and analysis of fan texts, *Crossing Fandoms: SuperWhoLock and the Contemporary Fan Audience* also demonstrates how fan studies in the digital age can evolve to take into account changing fan activities and texts.

This book explores the transformation of cultural and national identity of global sports fans in South Korea, which has undergone extensive cultural and economic globalization since the 1990s. Through ethnographic research of Korean Major League Baseball fans and their online community, this book demonstrates how a postcolonial nation and its people are developing long-distance affiliation with American sports accompanied by nationalist sentiments and regional rivalry. Becoming an MLB fan in South Korea does not simply lead one to nurturing a cosmopolitan identity, but to reconstituting one's national imaginations. Younghan Cho suggests individuated nationalism as the changing nature of the national among the Korean MLB fandom in which the national is articulated by personal choices, consumer rights and free market principles. The analysis of the Korean MLB fandom illuminates the complicated and even contradictory procedures of decentering and fragmenting nationalism in South Korea, which have been balanced by recalling nationalism in combination with neoliberal governmentality.

Passionate, political and principled, the UltraS are the hardcore subculture of football supporters found in the stadiums of Italy. Amongst the most committed and uncompromising are two such groups who gather in support of the main football clubs of Rome - AS Roma and SS Lazio. Openly proclaiming neo-fascist sympathies, and not afraid of violence against rival supporters and police, these groups (the Boys Roma and the Lazio Irriducibili) are well-organised and determined to bring about social and political change and stamp out those who oppose them. The much-maligned football hooligans of England pale by comparison. Following years of research involving individuals inside these organisations, and drawing on exclusive interviews with each group's leading figures, Alberto Testa and Gary Armstrong present a fascinating account of the world of the neo-fascist UltraS.

Fandom At The Crossroads: Celebration, Shame and Fan/Producer Relationships is an in-depth exploration of the reciprocal relationship between a groundbreaking cult television show and its equally groundbreaking fandom. For the past six years the authors have inhabited the close-knit fan communities of the television show *Supernatural*, engaging in criticism and celebration, reading and writing fanfiction, and attending fan conventions. Their close relationships within the community allow an intimate behind-the-scenes examination of fan psychology, passion, motivation, and shame. The authors also speak directly to the creative side in order to understand what fuels the passionate reciprocal relationship *Supernatural* has with its fans, and to interrogate the reality of fans' fears and shame. As they go behind the scenes and onto the sets to talk with *Supernatural*'s showrunners, writers, and actors, the authors struggle to negotiate a hybrid identity as "aca-fans". Fangirls one moment, "legitimate" researchers the next, the boundaries often blur. Their repeated breaking of the fan/creative side boundary is mirrored in *Supernatural*'s reputation for fourth wall breaking, which has attracted journalistic coverage everywhere from *Entertainment Weekly* to the *New York Times*. Written with humor and irreverence, *Stalking Fandom* combines an innovative theorizing of fandom and popular culture, which will be useful in a variety of courses, with a behind-the-scenes story that anyone who's ever been a fan or wondered why others are fans will find fascinating.

Women's football is the fastest growing participation sport in both the UK and across the world, and the 2015 Women's World Cup was the biggest tournament the sport had ever seen. This book explores the experience of fans of women's football who followed their teams in Canada, examining their practices and fan behaviour. How did host cities manage the influx of visitors? And how did fans manage to support their teams, considering the vast amounts of travel expected across such a big country? Dunn also examines the way that the England team is structured and run, relating this to the country's domestic competition, as well as assessing the media coverage of women's football globally. This research is all framed within the author's own experiences of the Women's World Cup, as both an academic and as a sports journalist.

The FandomChicken House

A revealing look at the pleasure we get from hating figures like politicians, celebrities, and TV characters, showcased in approaches that explore snark, hate-watching, and trolling The work of a fan takes many forms: following a favorite celebrity on Instagram, writing steamy fan fiction fantasies, attending meet-and-greets, and creating fan art as homages to adored characters. While fandom that manifests as feelings of like and love are commonly understood, examined less frequently are the equally intense, but opposite feelings of dislike and hatred. Disinterest. Disgust. Hate. This is anti-fandom. It is visible in many of the same spaces where you see fandom: in the long lines at ComicCon, in our politics, and in numerous online forums like Twitter, Tumblr, Reddit, and the ever dreaded comments section. This is where fans and

fandoms debate and discipline. This is where we love to hate. *Anti-Fandom*, a collection of 15 original and innovative essays, provides a framework for future study through theoretical and methodological exemplars that examine anti-fandom in the contemporary digital environment through gender, generation, sexuality, race, taste, authenticity, nationality, celebrity, and more. From hatewatching *Girls and Here Comes Honey Boo Boo* to trolling celebrities and their characters on Twitter, these chapters ground the emerging area of anti-fan studies with a productive foundation. The book demonstrates the importance of constructing a complex knowledge of emotion and media in fan studies. Its focus on the pleasures, performances, and practices that constitute anti-fandom will generate new perspectives for understanding the impact of hate on our identities, relationships, and communities.

Violet's in her element. Cosplay at the ready, she can't wait to feel part of her favorite fandom: *The Gallows Dance*, a mega book and movie franchise that she and her friends know EVERY WORD of (canon and fanfic included). But at Comic Con, a freak accident transports Violet and her friends into the story for real. And in just the first five minutes, they cause the death of the heroine, and get taken prisoner by the rebel group she was supposed to lead to victory. It's up to Violet to take her place, and play out the plot the way it was written. But stories have a life of their own, and when you change the script in one place, the rest gets revised too...

To the casual observer, similarities between fan communities and religious believers are difficult to find. Religion is traditional, institutional, and serious; whereas fandom is contemporary, individualistic, and fun. Can the robes of nuns and priests be compared to cosplay outfits of Jedi Knights and anime characters? Can travelling to fan conventions be understood as pilgrimages to the shrines of saints? These new essays investigate fan activities connected to books, film, and online games, such as Harry Potter-themed weddings, using *The Hobbit* as a sacred text, and taking on heroic roles in *World of Warcraft*. Young Muslim women cosplayers are brought into conversation with Chaos magicians who use pop culture tropes and characters. A range of canonical texts, such as *Supernatural*, *Buffy the Vampire Slayer*, and *Sherlock*—are examined in terms of the pleasure and enchantment of repeated viewing. Popular culture is revealed to be a fertile source of religious and spiritual creativity in the contemporary world.

"This book re-evaluates the way we examine today's digital media environment By looking at how popular culture uses different digital technologies, *Digital Fandom* bolsters contemporary media theory by introducing new methods of analysis Using the exemplars of alternate reality gaming and fan studies, this book takes into account a particular "philosophy of playfulness" in today's media in order to establish a "new media studies." "Digital Fandom augments traditional studies of popular media fandom with descriptions of the contemporary fan in a converged media environment. The book shows how changes in the study of fandom can be applied in a larger scale to the study of new media in general, and formulates new conceptions of traditional media theories." "In this web 2.0 world, where community and not content is king, the fan marks a new form of interactive subjectivity that deconstructs the usual categories of consumer and producer. Paul Booth's *Digital Fandom* breaks new ground in the investigation of this subject, demonstrating how it reorganizes and reorients the field of new media studies" ---David J. Gunkel, Presidential Teaching Professor, Northern Illinois University, Author of *Hacking Cyberspace* and *Thinking Otherwise* "From blogs to ARGs, wikis to social networking sites, Paul Booth provides an in-depth tour of how fans straddle and traverse the boundary between television and digital media. With a theoretically rich analytic eye, *Digital Fandom* breaks new ground for the next generation of media scholarship" ---Jason Mittell, Middlebury College, Author of *Television & American Culture*--BOOK JACKET.

In the aftermath of liberalization of Indian economy in 1991, the study of star-fan studies has experienced exponential expansion. *Hero and Hero-Worship: Fandom in Modern India* explores the areas of political, religious, film and cricket star fandoms; analyzing the rise of star

formations and their consequent fandoms, star-fan bonds, as well as the physical and virtual space that both stars and fans inhabit. As perhaps one of the first book-length studies on Indian fandom, this volume not only draws on the works of Jenkins and other fandom scholars, but also explores the economic and cultural specificities of Indian fandom. This book will be of particular interest to scholars working in the field, as well as general readers interested in understanding star-fan interactions and intersections.

This book was written for people who would like to learn more about Polish K-Pop fandom, but it can also be of help for those who are looking for some basic information about fan studies or K-Pop in general. Korean music has only recently started to gain popularity in Poland (as well as in other European countries). Some may affiliate K-Pop with Psy's Gangnam Style, a track which was virtually inescapable in the summer of 2012, but around that time the European K-Pop fandom was already well-developed, as evidenced by the Korean group Big Bang winning MTV European Music Award in 2011, or the flashmob fans organized in front of the Louvre museum that forced one of the biggest Korean entertainment companies to organize one more concert of their artists in the same year. Nevertheless, K-Pop's international popularity peak is often being connected to BTS' success, when they were awarded the Top Social Artist Award and successfully performed during the Billboard Music Awards in 2017. It would be difficult to say how many K-Pop fans there are in Poland now and how the number changed over the years, but it is still undoubtedly growing.

Split into four sections, *Seeing Fans* analyzes the representations of fans in the mass media through a diverse range of perspectives. This collection opens with a preface by noted actor and fan Orlando Jones (*Sleepy Hollow*), whose recent work on fandom (appearing with Henry Jenkins at Comic Con and speaking at the Fan Studies Network symposium) bridges the worlds of academia and the media industry. Section one focuses on the representations of fans in documentaries and news reports and includes an interview with Roger Nygard, director of *Trekkies* and *Trekkies 2*. The second section then examines fictional representations of fans through analyses of television and film, featuring interviews with Emily Perkins of *Supernatural*, Robert Burnett, director of the film *Free Enterprise*, and Luminosity, a fan who has been interviewed in the *New York Magazine* for her exemplary work in fandom. Section three explores cultural perspectives on fan representations, and includes an interview with Laurent Malaquais, director of *Bronies: The Extremely Unexpected Adult Fans of My Little Pony*. Lastly, the final section looks at global perspectives on the ways fans have been represented and finishes with an interview with Jeanie Finlay, director of the music documentary *Sound it Out*. The collection then closes with an afterword by fan studies scholar Professor Matt Hills.

Fandom has been celebrated as a harmonious, tolerant space as often as it has been dismissed as apolitical and detached from reality. Yet fandom is neither harmonious nor apolitical. Throughout the past century, fandom has been shaped by recurring controversies, which often determined the future direction of fan communities or sparked the emergence of new circles, platforms, and discourses. Since the earliest days of science-fiction fandom, fans have conceived of their communities as quasi-political bodies, and of themselves as public actors in discursive spaces. Accordingly, they are concerned with the organizational structures, norms, and borders of fandom as well as their own position within the larger public sphere. In the 21st century, this latter concern has moved to the forefront as fan practices and platforms have increasingly been coopted by the entertainment industry and by political actors, forcing fans to situate their fannish and political identities in relation to both sprawling transmedia franchises and right-wing groups exploiting fannish formations for political ends. Through case studies of *Glee* and *The Hunger Games* fandoms as well as events such as Gamergate, RaceFail '09, and the controversies surrounding the Hugo Awards, this book explores the complexities of political fandom.

Thesis (M.A.) from the year 2007 in the subject American Studies - Culture and Applied Geography, grade: 1,7, Humboldt-University of

Berlin, 86 entries in the bibliography, language: English, abstract: The work explores the convergence of teen television and the Internet and the underlying concepts of adolescence and fandom, focusing specifically on the American teen series Dawson's Creek and Veronica Mars and the fan-discussion and fan-work in the online fan-communities Fan Forum and Television Without Pity. In the first part the three fields - fandom, adolescence and Teen TV - are defined and the relevant literature is reviewed, paying special attention to the period of the late 1990s till now. The second part examines two case studies of Internet fan-communities and the way they re-contextualize the television text and construct performance space. The third part consists of two case studies of contemporary American teen-television to show the way the series are contextualized by their broadcasting space and its rhythms and temporalities, and how online fandom changes the possibilities of acquisition and the spaces provided for individual use of the media text. It is an important area of study for several reasons. It acknowledges the growing significance of fancultural production and its importance for the understanding of contemporary pop culture, and the value of the Internet as an innovative and fruitful source on television fan discourse. It brings together traditionally separated concepts that are essentially intertwined. This is an attempt to incorporate a fan view in an academic work to allow a deeper look in the fancultural practices.

An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts. Fandom as Methodology examines fandom as a set of practices for approaching and writing about art. The collection includes experimental texts, autobiography, fiction, and new academic perspectives on fandom in and as art. Key to the idea of "fandom as methodology" is a focus on the potential for fandom in art to create oppositional spaces, communities, and practices, particularly from queer perspectives, but also through transnational, feminist and artist-of-color fandoms. The book provides a range of examples of artists and writers working in this vein, as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history. Fandom as Methodology proposes that many artists and art writers already draw on affective strategies found in fandom. With the current focus in many areas of art history, art writing, and performance studies around affective engagement with artworks and imaginative potentials, fandom is a key methodology that has yet to be explored. Interwoven into the academic essays are lavishly designed artist pages in which artists offer an introduction to their use of fandom as methodology. Contributors Taylor J. Acosta, Catherine Grant, Dominic Johnson, Kate Random Love, Maud Lavin, Owen G. Parry, Alice Butler, SooJin Lee, Jenny Lin, Judy Batalion, Ika Willis. Artists featured in the artist pages Jeremy Deller, Ego Ahaiwe Sowinski, Anna Bunting-Branch, Maria Fusco, Cathy Lomax, Kamau Amu Patton, Holly Pester, Dawn Mellor, Michelle Williams Gamaker, The Women of Colour Index Reading Group, Liv Wynter, Zhiyuan Yang

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