THE 4TH ANNUAL CONFERENCE OF THE FAN STUDIES NETWORK

FSN 2016

UNIVERSITY OF EAST ANGLIA, NORWICH

KEYNOTE SPEAKER

HENRY JENKINS

25th-26th June

#FSN2016

THE FAN STUDIES NETWORK CONFERENCE
25-26TH JUNE 2016

INTERDISCIPLINARY INSTITUTE FOR THE HUMANITIES

UNIVERSITY OF EAST ANGLIA

UEA

University of East Anglia

PROGRAMME

FRIDAY 24th JUNE

18:30 (with the quiz starting at 19:30)	PRE-CONFERENCE SOCIAL AND FAN STUDIES PUB QUIZ Grad Bar, UEA campus

SATURDAY 25th JUNE

09:00 – 09:30	REGISTRATION
09:30 – 10:30	KEYNOTE Professor Henry Jenkins
10:30 – 10:45	BREAK
10:45 – 12:15	PARALLEL PANELS Panel A: Co-Creation Panel B: Offline Spaces 1 Panel C: Participatory Memory in the Fandoms of Sherlock Holmes and Lord of the Rings
12:15 – 13:15	LUNCH
13:15 – 14:45	PARALLEL PANELS Panel D: Using the Archive Panel E: Revisiting Fandom and Ontological Security: Types of Nostalgia, Cult Revivals and Theme Park Memorialisation Panel F: Defining Fans
14:45 – 15:00	BREAK
15:00 – 16:30	PARALLEL PANELS Panel G: Race and Culture Panel H: Fan Studies as Pedagogy Panel I: Consumerism
16:30 – 16:45	BREAK
16:45 – 18:00	SPEED GEEKING
18:00 – 19:15	WINE RECEPTION
20:30	CONFERENCE DINNER The Library Restaurant, 4A Guildhall Hill, Norwich (Pre-booked delegates only, coach pickup on campus)

SUNDAY 26th JUNE

09:00 – 09:30	REGISTRATION
09:30 – 11:00	PARALLEL PANELS Panel J: Theorising Fanfic Panel K: Offline Spaces 2 Panel L: Identity
11:00 – 11:15	BREAK
11:15 – 12:45	PARALLEL PANELS Panel M: Fan Fiction, Gender, and Sexuality Panel N: Community Spaces Panel O: "The Force Re-awakens": Disney's *Star Wars'* Audiences
12:45 – 13:45	LUNCH
13:45 – 15:15	PARALLEL PANELS Panel P: Pls come to Brazil: Fan Studies and transcultural perspectives on Brazilian digital fandoms and haters Panel Q: Ownership/Fan Producer Relations Panel R: Politics and Activism
15:15 – 15:30	BREAK
15:30 – 16:30	WORKSHOP: Methodologies in Fan Studies Lincoln Geraghty (University of Portsmouth, England) Anne Jamison (University of Utah, USA) Lies Lanckman (University of Kent, England) Simon Turner (Chulalongkorn University, Bangkok, Thailand)
16:30 – 16:45	CLOSE

Contact: fsnconference@gmail.com **Twitter**: @fanstudies/#FSN2016

Conference Organisers:

Lucy Bennett and Tom Phillips (FSN chairs)

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

PANELS

Panel A: Co-Creation
Chair: Ellen Kirkpatrick

Kirsty Sedgman (Audience&Co, UK): No-Object Fandom: Bringing Theatrical Meta-Texts to Life

Charlotte Taylor-Ashfield (Bath Spa University, England): Resurrecting the Author: Transmedia Storytelling, Kelly Sue DeConnick and Captain Marvel fandom

Jessica Seymour (Southern Cross University, Australia): Prosumer fanart practices in the *Harry Potter* and *Welcome to Night Vale* fandoms

Jonathan Wroot (University of Worcester, England): Letting the Fans Be Involved: Third Window's Use of Social Media and Crowdfunding for Disc Releases

Panel B: Offline Spaces 1
Chair: James Rendell

Celia Lam (University of Notre Dame, Australia): Convergence and Conventions: Australians fans online and offline

Orion Mavridou (Abertay University, Scotland): Costume, Play & The Ludic Dimensions of Fandom

Elise Vist (University of Waterloo, Canada): The Supernatural Family: Immersion and Play at Creation Entertainment Conventions

Rhona Trauvitch (Florida International University, USA): Fan-tastic Non-fictional Locales: Where Ectostory Interactions Commemorate Fictional Events

Panel C: Participatory Memory in the Fandoms of Sherlock Holmes and Lord of the Rings
Chair: Ann McClellan

Liza Potts (Michigan State University, USA): The Sign of Three: Fan Memory of *Sherlock* Fans in London

Dawn Opel (Arizona State University, USA): "Distinctly Elvish": *Lord of the Rings* Fan Tourism in New Zealand's Kaitoke Regional Park

Elizabeth Oderkirk (Michigan State University, USA): A Sherlockian Method: Using a landscape analysis to understand how fan groups represent themselves and their fandoms

Panel D: Using the Archive
Chair: Lies Lanckman

Mike Goode (Syracuse University, USA): 'All this must be Invention, and Invention is What Delights Me in Other Books': Archiving the Virtual in Jane Austen and Austen Fanfic

Naomi Jacobs (Lancaster University, England): Moving pictures: Designing a Digital Public Space with fans

Ann McClellan (Plymouth State University, USA): Tit-Bits, New Journalism, and Early Sherlock Holmes Fandom

Ludi Price & Lyn Robinson (City University, London, England): Fanfiction in the library

Panel E: Revisiting Fandom and Ontological Security: Types of Nostalgia, Cult Revivals and Theme Park Memorialisation
Chair: Lincoln Geraghty

Matt Hills (Aberystwyth University, Wales): The Truth Is/Was Out There: Ageing and Reimagined Cult TV

Ross P. Garner (Cardiff University, Wales): '20 Years Later, and That Intro is Still the Most Badass Thing in Existence': YouTube Comments, Nostalgia and Ontological Security

Rebecca Williams (University of South Wales): R.I.P River Country: Abandoned theme park rides, ontological security and online memorialisation

Panel F: Defining Fans
Chair: Renee Middlemost

Agata Łuksza (University of Warsaw, Poland): Recovering fandom history: nineteenth-century 'actormania' in the light of fan studies

Megen de Bruin-Molé (Cardiff University, Wales): Pride and Prejudice and Fandom: How Cut-and-Paste Culture Negotiates the Language of Originality

Kali DeDominicis (University of Edinburgh, Scotland): Fandom, Meta, and Public/Private Online Space: A Methodological and Ethical Approach

Panel G: Race and Culture
Chair: Rafal Zaborowski

Hanna Klien (University of Vienna, Austria): Mas, Remix and 'mashin' up d place': an interdisciplinary approach to transcultural fandom of Bollywood films in the Caribbean

Iain Robert Smith (University of Roehampton, England): Cult Cosmopolitanism: The Reception of Bollywood B-Movies in the West

Utku Ali Yıldırım (Istanbul Kultur University, Turkey): Fans by Proxy: Cross-Cultural Media Fan Formations in Turkey

Ming Zhang (Bournemouth University, England): Liberty and Resistance: Gender, Cultural identity and Network censorship in Chinese *Harry Potter* Slash Fan Fiction

Panel H: Fan Studies as Pedagogy
Chair: Amber Hutchins

Matthias Stephan (Aarhus University, Denmark): The Challenges of Teaching Fan Studies

Gregory Erickson (New York University, USA): New Paradigms of Academic Writing: Fan/Critic/Student/Academic

Hiroko Inose, Anneli Fjordevik & Mattias Aronsson (Dalarna University, Sweden): Fan Activities applied to Online University Education

Panel I: Consumerism
Chair: Ross P. Garner

Konstanty Strzyczkowski (University of Warsaw, Poland): We're Not in This Alone: Fans and Brand Tribalism

Emma Pett (University of East Anglia, England): "We've seen it in the movies, let's see if it's true": Cliff Richard fandom and the rise of consumer culture in the 1960s

Olivia Warschaw (New York University, USA): From Punk to Fandom: Hot Topic's Commandeering of Subcultural Style

Simon Brown (Kingston University, England): The Unending Fury: King, Carpenter and Christine Car Fandom

Panel J: Theorising Fanfic
Chair: Anne Jamison

Jessica Hindes (Royal Holloway University, London, England): "You cry out his name": reader insert/'imagines' and fanfic as self-gratification

Sébastien François (Paris Descartes University, France): Fanficcers as Literary Characters? Fandoms and Fannishness in Two Novels from the Early 2010s

Eva Wijman (Umeå University, Sweden): The Afterlife of Mary Sue in *Lord of the Rings* fanfiction

Monika Drzewiecka (University of Gdańsk, Poland): Dominance, Submission and Gendered Power Politics. Investigating the Dark Side of Slash Fanfiction

Panel K: Offline Spaces 2
Chair: Rebecca Williams

Amber Hutchins (Kennesaw State University, USA): "I Met the Mohawk Guy at a Star Party": #NASASocial Events and Fan Engagement

Kania Arini Sukotjo (National University of Singapore): Yaoi Content in Surabaya's Anime Convention

Abby Waysdorf & Stijn Rejinders (Erasmus University Rotterdam): Place and *The Prisoner*

Rafal Zaborowski (London School of Economics, England): Dancing with glowsticks: Participation and proximity in music fan practices in Japan

Panel L: Identity
Chair: Iain Robert Smith

Ashley Hinck (Xavier University, Ohio, USA): LEGO fandom: Practices, Values, and Gendered Boundaries

Andrew Crome (University of Manchester, England): Ponies at Prayer and Cosplay in the Pulpit: Fandom and Lived Religion

Joanna Kucharska (Jagiellonian University, Krakow, Poland): The Wild Hunt: Nationality, Fannish Identity and the Discourses of Race and Representation in *The Witcher 3* within Polish Fandom

Federica Lanzi (University of Perugia, Italy): The rights of criticism: The anti-fans within the fans

Panel M: Fanfiction, Gender and Sexuality
Chair: Bethan Jones

Sophie Hansal (University of Vienna, Austria): A Safe Haven For Queers?: The Meaning Of Fem-/Slash Fan Fiction for Lgbtq+ Fans

Jonathan Rose (Passau University, Germany): Omegaverse, or: what a kink trope tells us about sex, gender and sexuality

Angie Fazekas (University of Toronto, Canada): Alpha, Beta, Omega: Queer Futurity and Racial Narratives in Erotic Fanfiction

Milena Popova (University of the West of England): When the RP gets in the way of the F: The limits of compartmentalisation in Real Person(a) Fiction

Panel N: Community Spaces
Chair: Ashley Hinck

Jessica Austin (Anglia Ruskin University, England): Fur and Loathing: Identity, Stigma and Online Furry Fandom

Agata Włodarczyk (Gdansk University, Poland): Crocheting Superheroes – The Community and The Joy of Sharing

Clarice Greco, Fernanda Castilho & Ligia Prezia Lemos (University of São Paulo, Brazil): Fandom Memory Stick: Fan meetings to complete the '50 years of telenovelas' sticker album

Simone Driessen (Erasmus University Rotterdam): 'You Still Turn Me On' – Fans' mediated music memories of The Big Reunion

Panel O: "The Force Re-awakens": Disney's Star Wars' Audiences
Chair: Tom Phillips

William Proctor (Bournemouth University, England): 'This Time We'll Get it Right': Evaluating 'The Force Re-Awakens' Methodology

Richard McCulloch (University of Huddersfield, England): Shiny Happy Prequels?: Young Audiences, 'Becoming a Fan' Narratives, and Anticipation for *Star Wars: The Force Awakens*

Lincoln Geraghty (University of Portsmouth, England): *Star Wars: The Force Awakens* Prediction Videos as Paratextual Fan Narratives

Panel P: Pls come to Brazil: Fan Studies and transcultural perspectives on Brazilian digital fandoms and haters
Chair: Simone Driessen

Giovana Santana Carlos (Universidade do Rio dos Sinos (Unisinos), Brazil): Transcultural fandom: fans and industry in Brazilian Whovians

Simone Pereira de Sá (Federal Fluminense University, Brazil) and Simone Evangelista Cunha (Federal Fluminense University, UFF, Brazil): Haters beyond the hate: stigma and prejudice against funk carioca on YouTube

Adriana Amaral (Universidade do Vale do Rio dos Sinos, Brazil), Rosana Vieira de Souza (Feevale University, Rio Grande do Sul, Brazil) and Camila Monteiro (University of Huddersfield, England): Fan activism: concepts, resistances and practices in Brazilian Digital Culture

Panel Q: Ownership/Fan Producer Relations
Chair: Bertha Chin

Rebecca Johnson (University of Southern California, USA): Doing Double Duty: The Music Supervisor as Fan and Professional

Ann-Kristin Hensen (TU Dortmund University, Germany): Who Started the Fire? - "Hannigram" and the Discourse between Fans and Producers

James Rendell (Cardiff University, Wales): The Royal We: Ongoing Fan-Text Relationships With New (Para)textual Reincarnations of *Battle Royale*

Helena Dare-Edwards (University of East Anglia, England): Bringing Criminology to Fan Studies: Reintegrative Shaming, Intra-Fandom, and Fan/Producer Relationships

Panel R: Politics and Activism
Chair: Lucy Bennett

Peter Krämer (University of East Anglia, England): The World of *Avatar* Audiences: From Fan Studies to Political Mobilisation

Ally McCrow-Young (Lund University, Sweden): Consumer Activism and the Milk Wars: Passion and Sites of Resistance in Oatly's Fans

Leandro Augusto Borges Lima (King's College London, England): Political conversation on gender and sexuality in *Mass Effect*: a Brazil-UK study with gamers

Megan Farnel (University of Alberta, Canada): Hot Fandom, Cool Gamers: On Gamers and/as Fans

SPEED GEEKING

Chiara Codeca (Independent scholar, Italy): Fanfiction, publishing, media, and copyright

Jessica Crosby (Newcastle University, UK): Cinema 2.0 – Intensities of viewership in interactive film audiences

Julie Escurignan (University of Roehampton, London, UK): "Theirs is the Fury": The hierarchization of fandom on the French fans' website La Garde de Nuit

Shanna Gilkeson (Bowling Green State University, USA): "They're ruining the Fandom!" – Gatekeeping, Double Standards, and the Attempt to Silence Women in the *Star Wars* Fandom

Diana-Maria Heidemann (Royal Holloway University, London, England): Experiencing And (Re)Using Music in a Personal Space

Petra Hirzer (University of Vienna, Austria): Facebooking Fans: ethnographic and netnographic research on community-based Bollywood fandom in Peru

Svenja Hohenstein (University of Tuebingen, Germany): Fans and Female Heroes

Olivia Hinkin (Birkbeck,University, UK): Fan distribution of anime

Katharina Hülsmann (Heinrich-Heine-University of Düsseldorf, Germany): When Fan Works Travel

Julia Largent (Bowling Green State University, USA): "You have 10 new likes": A look at documentary fans on social media

Shanika Ranasinghe (Royal Holloway, University of London, UK): ABBA Fandom: popular music fan studies and ethnomusicology

Sebastian Svegaard (Independent researcher, Denmark): Music in Vids: Narrative Strategies of Vidding Fandom

KEYNOTE ABSTRACT

Henry Jenkins (University of Southern California, USA): How Fandom Helps Us to Negotiate the Politics of Diversity and Fosters the Civic Imagination

This talk starts with a recognition that issues around representation and inclusion are central to current developments in the entertainment industry: while women and minority remain grossly under-represented within mainstream media, cult media has been one of those spaces where media-makers are testing the ground for more diverse kinds of characters and new kinds of narratives about race and gender. As it reacts to the mixed signals from the entertainment industry, fandom has become the site of cultural wars – conflicts amongst fans (as some embrace and others reject these changes in representational strategy) and conflicts between fans and producers (as fans respond with disappointment to the ways once popular franchises get retooled in ways that undercut their initial ambitions). The media likes to represent fans as a conservative force on media franchises, dismissing new casting decisions as disrupting continuity or imposing political correctness, but fans are also innovative, often out front of producers as they experiment with new scripts for race and gender within popular genres.

As we seek to understand the kinds of complex struggles over representation in contemporary popular media, we come back to a classic problem in fan studies – the mixture of fascination and frustration which generates fan response in the first place. There has been a tendency in some fandom studies work to stress fans as either celebratory or resistant, as either affirmative or transformative, yet earlier models saw fans as the consummate example of what Stuart Hall described as negotiated readings. Returning to Hall, and to others such as Christine Gledhill, I want to reclaim the concept of negotiation as one which fandom studies should explore more overtly, and drawing on Hall's work on the contradictory nature of "black" popular culture, I will argue that such models may be helpful as we seek to push fandom studies to engage more fully with issues of race and cultural difference.

Finally, drawing inspiration from fandom, I will briefly describe some new initiatives the USC Civic Paths research group has been developing around the concept of "the civic imagination." We are just beginning a project which uses world-building and the exchange and remixing of stories, including those from popular media, as a core activity that can help bring diverse groups of people together to reflect on the kinds of world they want to live in. Here, the metaphor of negotiation shifts fully from what readers do in their heads a they work through their relationship with popular media representations towards a set of social practices that occur amongst communities of people who bring diverse perspectives to stories that matter to them.

Panel A: Co-creation

Kirsty Sedgman (Audience&Co, UK): No-Object Fandom: Bringing Theatrical Meta-Texts to Life

In May 2013, after just two seasons, the television network NBC aired the final episode of *Smash*. Despite its extravagant budget and all-star ensemble cast, the show had been increasingly beleaguered by critical disdain. At its heart, *Smash* was a fictional show about Big Broadway, with each season broadly structured around the making of a new hit musical. Following the show's cancellation, and despite initially mixed reception, fans of the programme took to social media in droves to mourn its loss. A particular reason for lament has been the failure of the show's meta-texts – the musicals Bombshell and Hit List, which audiences watched developing within the fiction each week – to make their way on to a real live stage. When the show was cancelled, it therefore fell to the fans themselves to construct an imagined version of how such these musicals might actually work onstage.

Rebecca Williams coined the phrase 'post-object fandom' to describe the way fan communities engage in collective grieving processes when a beloved television programme ends. In this presentation I introduce the idea of 'no-object fandom', in which audiences develop fan communities around theoretical texts: ones that they have never seen in full, because they do not actually exist outside the fictional universe. Bringing together fan discussions held via a range of digital platforms (including 2015's infamous Kickstarter campaign), and drawing on previous work by Lincoln Geraghty and Paul Booth, I explain how fans engage in practices that bring these non-existent texts to life, while considering the challenges this poses for fans of live performance in particular.

Charlotte Taylor-Ashfield (Bath Spa University, England): Resurrecting the Author: Transmedia Storytelling, Kelly Sue DeConnick and Captain Marvel fandom

According to Henry Jenkins, creators of transmedia storytelling narratives 'are building a more collaborative relationship with their consumers' (2006: 98) by fostering -- and encouraging -- active participation, consumer agency and co-creation. However, this democratic potential is in part contradicted by transmedia theory that argues that a centralised authorial figure is necessary for the curation of a coherent storyworld (Freeman, 2016). The experience and behaviour of fans of Marvel Comics' Captain Marvel series (2012 – 2015) – described in fan vernacular as 'The Carol Corps' -- provide an example of this contradiction though the construction of series writer, Kelly Sue DeConnick, as central creator, and, in the process, as author. Despite Barthes' claim that the author has now passed gently into that good night, Captain Marvel fans often append an aura of authenticity and authorship to DeConnick, a construction that contains transmedia migration rather than cultivates its spread.

DeConnicks' position as author also works to regulate fan transmedia extensions. She often uses platforms such as Tumblr to converse with fans and encourage collaboration from readers by reblogging fan-made material, thus becoming an 'inhabitant of fan culture' herself (Stein, 2015:139). In so doing, this so-called collaboration also works to superficially mask the power relations between DeConnick and the audience, between production and consumption.

This paper evaluates and critiques the extent with which transmedia storytelling operates as a collaborative and democratic media culture for fans by drawing upon raw data collected from an online survey of members of 'The Carol Corps.' Although discursively constructed in various sites as participatory and collaborative, what actually occurs is that fans are incorporated into the hegemonic practices of Marvel Comics in ways that are industrially valued (Scott, 2011, Hills, 2002). In so doing, I will argue that there is a reinforcement of hierarchies, not just between author and audience, but, also, across transmedia extensions and within the Captain Marvel fan community itself.

Jessica Seymour (Southern Cross University, Australia): Prosumer fanart practices in the Harry Potter and Welcome to Night Vale fandoms

This paper examines the dynamic relationship between fanartists and originary texts by comparing the racially diverse fanart of the Harry Potter fandom, born as a reaction to the visually-supported narrative, with the Welcome to Night Vale fandom's prosumer engagement with the descriptive gaps in an audio-based text. Whether the fanartists are reacting against hegemonic representations of beloved characters, or whether they are filling a descriptive gap in the story, their creative motivations appear to be based in their own personal, social, and cultural context, as opposed to a desire to produce a carbon-copy to the originary texts. The Harry Potter book series was adapted into eight films which provide a visual confirmation of the expectation of whiteness in the series, but a selection of fans have reacted against this by 'racebending' main characters – drawing and editing them as racially diverse. By contrast, Welcome to Night Vale is an ongoing podcast narrative with deliberately vague descriptions of the main characters. Fans have responded to this narrative gap by creating 'fanon' interpretations of the characters and building a community around these visual representations of voice actors. Some fanartists in the Harry Potter fandom argue that they remain faithful to the series because, although the movies cast the main characters as predominately white, the books never specify race. Likewise, the Welcome to Night Vale fandom can draw main characters in whatever manner they choose because many of the characters are never properly described in the dialogue.

Jonathan Wroot (University of Worcester, England): Letting the Fans Be Involved: Third Window's Use of Social Media and Crowdfunding for Disc Releases

Third Window has been distributing Asian films in the UK since 2006. It is one of the few independent UK labels that does so. It has maintained this unique position in the UK market despite several hurdles, such as the loss of stock following the 2011 Sony DADC fire and the ceasing of theatrical releases of its films. This latter decision, which was announced in 2012, highlights one of the label's constant practices – giving UK consumers the chance to own DVDs or Blu-Rays of films not available anywhere else in the world. In order to maintain this unique position, Third Window has closely involved its fans and followers with its home media strategy. This has been the case ever since the label used Facebook and Twitter to promote its releases from 2010 onwards. In particular, fan votes for package artwork and competitions have now evolved into crowdfunding campaigns for Blu-Ray releases and the financing of co-produced films in Japan. Third Window's dedication to the home media format and its consumers demonstrates the potential of physical releases of films, in contrast to digital alternatives (such as streaming and downloading services). In addition, Third Window's success as a distributor illustrates how other companies (both independent and corporate) have subsequently been utilising similar practices – from crowdfunding to becoming involved in media production. This paper will illustrate these

practices, which also demonstrates that physical media formats are still of significant interest to consumers, especially when digital means are used to promote them (rather than to produce or gain access to media texts).

Panel B: Offline Spaces 1

Celia Lam (University of Notre Dame, Australia): Convergence and Conventions: Australians fans online and offline

Immediate, up-to-date and timely distribution of popular culture products such as cult television series and film franchises is a characteristic of the contemporary media environment. Made possible through the economic, industrial and technological convergence that defines this media age, media scholars, producers and distributors alike speak in terms of global audiences. However, this was not always the case. Australian audiences have historically felt an affiliation for British and American popular culture, with imported television content making up much of Australian broadcast schedules since its inception in 1956. For this audience base, broadcast often followed months behind the initial run in the US and UK, creating a temporal dissonance that has only recently been rectified by 'fast-tracked' strategies, employed to combat illegal downloading of series.

While broadcast schedules are more closely aligned, the physical distance of Australian fans from the source of their popular culture staples still creates a unique fan experience. It is one in which consumption was (until recently) delayed and physical interaction with celebrities rare. Despite the spatial disadvantage however, scholarship of Australian fans have characterised them as active media consumers, exploring their loyalty to long running series *The Bill* (Rogers, 2005), engagement in vibrant cosplay culture (Norris and Bainbridge, 2009), and most recently their role in the preservation of local comic book history (Patrick, 2015). This paper presents the findings of research into Australian fan experiences during the popular culture convention Supanova. Surveys, focus groups and ethnographic observation were utilised to gather data from attendees. The research highlights the Australian fan's reaction to live celebrity interactions, and examines the impact of on and offline fan practices on sustaining their loyalty to media products. In particular the relevance of conventions in a convergent media age will be explored through its construction as a site of communal ritualistic activity that helps maintain fan communities, and bridge the temporal distance between fan and celebrity.

Orion Mavridou (Abertay University, Scotland): Costume, Play & The Ludic Dimensions of Fandom

Encompassing a constellation of behaviours, outputs and social phenomena, media fandom presents a continuous challenge for research. Due to its ambiguity and complexity, scholarship has employed a variety of ways to conceptualise fandom over the years, from artistic practice to cultural resistance to textual poaching.

The proposed paper argues for an alternative model, conceptualising fannish behaviour as a form of play and fandom as a system that facilitates play. Authors have long been using terms like 'playful' to describe fans' engagement with media. The ludic dimension of fandom, however, has not been explored at any depth beyond passing acknowledgement in literature. Using a series of interviews, and the theoretical work of Katie Salen and Eric Zimmerman as a starting point, this paper examines the cosplay phenomenon from an interdisciplinary perspective; emphasising the act over the costume and discussing the games fans play, consciously or unconsciously, around the objects of their passion.

Elise Vist (University of Waterloo, Canada): The Supernatural Family: Immersion and Play at Creation Entertainment Conventions

Lynn Zubernis and Katherine Larsen have already described the ways that Creation Entertainment's Supernatural Conventions create the illusion of closeness. Applying the concept of immersion in virtual worlds to their understanding of the conventions allows us to see that fans engage actively and purposefully in the construction of that fiction. That is, we are not necessarily dupes of the capitalist impulse to profit from our desires; we can also be co-creators of the spaces in which we spend our time and money. For example, Creation-run conventions deploy the idea of "The Supernatural Family," a term primarily used online to describe the community of *Supernatural* cast and fans, in order to create a bounded space for the kind of play that is not possible in other, larger conventions, such as FanExpo. The use of "The Supernatural Family" creates a space much like Johann Huizinga's "magic circle," which is the boundary of space, time, and action that separates play and ritual from the rest of the world. This is in contrast to other fan conventions, like FanExpo, where fans report feeling disappointed and dehumanized (Jonathan Kay), because the corporate, consumerist intrusion into the magic circle is impossible to ignore. Using Marie-Laure Ryan's conception of "narrative as virtual world" and Janet Murray's description of immersion, this paper argues that Creation Entertainment's *Supernatural* conventions are constructed as immersive spaces in opposition to other conventions, which are centered around consumption rather than play. Ideally, conventions are immersive worlds, not just because they exist in a bounded environment, but because they elicit the affective play of fans (Matt Hills).

Rhona Trauvitch (Florida International University, USA): Fan-tastic Non-fictional Locales: Where Ectostory Interactions Commemorate Fictional Events

What do visitors of Reichenbach Falls, Riverside, Iowa, and Dublin on Bloomsday have in common? They all commemorate fictional events. At the Falls, visitors find a plaque that relates– in three languages – that at this location Sherlock Holmes vanquished Professor Moriarty. At Riverside, visitors see the engraved stone that marks the place of Captain Kirk's future birth. In Dublin, Bloomsday celebrators trace the events of Ulysses.

The commemoration of fictional events is a particularly interesting iteration of fandom. It is a manifestation of what I call ectostory interaction: interaction with a fictional entity that takes place outside the boundaries of the story wherein this entity originates. In that fans access two ontological strata in their commemoration – that of fiction and that of non-fiction – the space wherein the commemoration is accomplished is synontological. While entities such as the Riverside monument exist in actuality, a complete understanding and appreciation of them depends on one's drawing on fictionality, and requires cognitive adroitness.

In my consideration of minds and mental states, I turn to cognitive narratology. My research in cognitive flexibility and conceptual blending helps develop an understanding of how fans access multiple ontologies, and my study of cognitive dissonance suggests that the tension evoked by the quirky juxtaposition of fictional and non-fictional is experienced positively.

Since this discussion involves spaces – synontological or otherwise – it is also important to draw on geocriticism. How shall we map synontological spaces – at least conceptually? How do we position synontological spaces with relation to typical spaces that do not hinge on fiction? It is true that these commemorative sites exist in actual space, but their essence

is fundamentally different from that of objects whose meaning does not originate in fiction. I consider geocriticism and literary cartography to explore these notions of differently conceptualized spaces.

Panel C: Participatory Memory in the Fandoms of Sherlock Holmes and Lord of the Rings

Liza Potts (Michigan State University, USA): The Sign of Three: Fan Memory of *Sherlock* Fans in London

Outside of the Royal Hospital of St Bartholomew in London, fans of the television show *Sherlock* have left notes and messages behind--but for whom? On the walls, on the windows, and on a nearby telephone box, fans have left notes, musings, art, and hashtags. Over the course of several years, fan participation has moved through three distinct phases. First, this participation was aimed squarely at content producers; namely, these fans spoke directly to Steven Moffat and Mark Gattis in their writings and art, asking that the producers alter the show and respond to the fans. The second stage of these writings revolved around fans acknowledging each other as a community, leaving behind tumblr links, hashtags, and responses as if asking to connect with each other. The third stage of participation relied heavily on fan fiction, with many of the notes discussing shipping (Johnlock), crossovers (Wholock), and sketches of fan art.

In effect, St. Bart's has become a place where fans have created a space of participatory memory for themselves and their *Sherlock* fandom. Observing and analyzing their work over the past several years has made these three stages visible. For while the space is not sanctioned by the government or the producers of *Sherlock*, it has become an area where fans have agency to congregate, write, and respond.

Dawn Opel (Arizona State University, USA): "Distinctly Elvish": *Lord of the Rings* Fan Tourism in New Zealand's Kaitoke Regional Park

Since the release of the first film in Peter Jackson's Lord of the Rings trilogy, Tolkien fans have flocked to New Zealand to experience the filming locations. After two blockbuster trilogies, *Lord of the Rings* (*LoTR*) tourism now represents a significant sector of New Zealand tourism. In 2004, 6 percent of visitors to New Zealand reported that *LoTR* was a motivation for entering the country (New Zealand Tourism Guide, 2016).

One site that has become a standard for *LoTR* touring is the Kaitoke Regional Park, the films' Rivendell location. The government-sponsored tourism site "100% New Zealand" describes the park: "The whole area is distinctly elvish, with light filtering through ancient trees and clear babbling brooks. You'll soon feel the magical tranquillity that surrounded the house of Elrond." Rivendell-themed signage and new permanent elvish structures invoke the removed film set. New Zealand residents come to Kaitoke to picnic or swim, but fans come to Kaitoke-as-Rivendell, to take selfies at a site of pilgrimage. Further, there is a rich history in Kaitoke on a migration route for the Maori indigenous people. What is the result of this collision course of memory? This case study brings together work in postcolonial criticism, feminist geography, and fan studies to map and analyze emergent participatory memory privileged by profit for the tourism industry (Urry, 1995), in spaces where other participatory memory may not leave the same physical traces.

Elizabeth Oderkirk (Michigan State University, USA): A Sherlockian Method: Using a landscape analysis to understand how fan groups represent themselves and their fandoms

This presentation will discuss how groups of Sherlock Holmes fans share memories of their fandom and seek to preserve traditions, potentially across generations, in both digital and physical spaces. Tracing back to the 1930s, one Scion with involvement from *Sherlock* scholar fans from Michigan State University is looking at how it might include younger members. This group, called The Greek Interpreters, has an aging membership, with traditions steeped in their history. While the scholar fans, fan scholars, and social Scion members are all *Sherlock* fans, their involvement in their fandoms differs considerably based upon generational and other demographic difference.

To address the group's concerns over declining membership, the Scion engaged with our research center to both update their website and rethink their recruiting plan. We conducted a landscape analysis, or a review of the content, visuals, and rhetorical devices used on websites, of several Sherlock Holmes fan group websites to better understand how other groups were addressing their fan members and each other. We examined several websites managed by other traditional scions in addition to recently formed fan groups. While we analyzed this data to determine best practices in these areas that will help The Greek Interpreters stay relevant and interesting to a wider variety of fans, we learned how different fan practices are implemented across a spectrum from more traditional to more modern *Sherlock* fandoms.

Panel D: Using the Archive

Mike Goode (Syracuse University, USA): 'All this must be invention, and Invention is What Delights Me in Other Books': Archiving the Virtual in Jane Austen and Austen Fanfic

Academic research on fanfic tends to follow Henry Jenkins in focusing on the politics of fanfic and fanfic communities, and on such communities' conditions of possibility in an era of spreadable and converging media. A few critics, however, have begun to take up the question not of fanfic's contemporary politics but of its historical conditions of possibility and its philosophical implications, often noting that practices of audience rewriting and remediation of literary texts well predate the emergence of modern fan communities. As David Brewer documents in *The Afterlife of Character*, 1726-1825 (U Pennsylvania Press, 2005), a number of popular characters in eighteenth-century fiction take on lives of their own across multiple media platforms, and as any Jane Austen scholar will be quick to point out, the first Austen fanfics were produced by Austen herself when she orally invented sequels to some of her novels for the entertainment of her nieces. My paper will make the case that the intellectual historical conditions for fan fiction -- conditions which Austen's novels reflected and contributed to -- include the idea that fiction-writing and historiography are epistemologically proximate enterprises (i.e., fiction selects from, refers to, and invents things about a reality larger than the fiction itself, just as historiography does). To do so, I will be revisiting Abigail Derecho's influential argument that much fanfic treats its source text as "archival (i.e., as a kind of selective account of a larger reality that thus invites further documentation and exploration) and reinterpreting it through the Deleuzean concept that reality always includes its "virtuality" (i.e., that potentials exist within any given reality even if they are not yet "actual"). Specifically, I intend to develop the claim that the contemporary phenomenon of Austen fan fiction is symptomatic in part

of Austen's novels' implication in a Romantic, proto-Delezuean critique of an epistemological division between history and fiction as modes of knowing reality. This is a critique which Austen's current readers, who have grown up in a postmodern world wherein the history-fiction division is again an object of critique, suddenly find themselves attuned to in ways that recent, but older generations of Austen readers (late 19th, early 20th century) haven't been. Part of what contemporary fans of Austen "relate" to in Austen, I want to argue, is not tied to historical continuities of character-types or situation-types but to the Austenian/Romantic mode of fiction itself as a never-finished process of knowing a "real" world that is also a "virtual" one.

Naomi Jacobs (Lancaster University, England): Moving pictures: Designing a Digital Public Space with fans

On modern social media platforms, audio-visual media content such as fanvids and gifs make up an increasingly important part of discourse, particularly within fan communities. While this content is shared freely in this 'public' space, copyright and ownership remain contentious (Trombley, 2007). Unlike fully recreated work such as fanfiction and fanart, context may be the transformation rather than any change to the source image. Gifs are often created for the sole purpose of sharing and donating back to the commons rather than personal ownership. This appropriation is often ignored or even condoned by notional copyright holders, who spread both promotional images and teasers, and the transformed fan-created versions.

This paper proposes that this ecology of cultural media exchange must inform ongoing discussions regarding building a 'digital public space'. Tony Ageh of the BBC describes this as a cultural archive, providing access to 'an ever growing library of permanently available media and data held on behalf of the public by our enduring institutions' (Ageh, 2015). The Creative Exchange project describes it more widely it as a place 'where anyone, anywhere, anytime can access, explore and create with digital content'.

I ask whether to build a true digital commons, this archive should also include provisions for use and revision in public digital spaces. If so, its design must incorporate these needs. This might involve permissive licensing, similar to Creative Commons, and mechanisms by which not only is copyright respected but also credit for transformative works - tracking and archiving the transformational history of digital objects. I propose that, similar to the creation of Archive of Our Own, any efforts to create such a public archive must involve fans as co-designers (Fiesler et al, 2016), since fan communities are at the forefront of transformative usage adding value to the wider economy.

Ann McClellan (Plymouth State University, USA): Tit-Bits, New Journalism, and Early Sherlock Holmes Fandom

When scholars talk about the origins of Sherlock Holmes fandom, they usually start with the Strand Magazine, the periodical which first published Doyle's short stories. However, the Strand's more popular sister magazine, Tit-Bits, played a significant role in establishing Sherlock Holmes as a literary and cultural icon, particularly through its use of participatory practices and corporate transmedia storytelling. This presentation argues that Tit-Bits' late nineteenth century New Journalism techniques like contests and prizes, inquiry columns, correspondence, and internal advertising fostered a corporately devised participatory fandom that directly contributed to Sherlock Holmes's popularity. Analyzing New Journalism's transmedia practices provides contemporary scholars with one way to bridge

"the fundamental problem facing fan studies"—the long gap between historical fandoms like 1800s Byromania and contemporary fan cultures (Cranfield 66).

In the absence of new Sherlock Holmes stories in the late 1890s, in particular, Tit-Bits provided audiences more Sherlock Holmes—more reprints, more Holmesian advertising, and more pastiches. Audiences were invited to actively imagine new scenarios for their favorite character that were not only encouraged by the publisher but were actually validated through publication. Such practices seem strikingly similar to contemporary fan practices in between modern day Holmesian adaptations; facing their own version of the 1890s Sherlockian hiatus, contemporary fans once again turn to pastiches and contests to fill narrative gaps. In the case of early Sherlock Holmes fandom, such practices not only created a unique fandom identity, but they also directly contributed to the creation and maintenance of Holmes' fictional world. With fandom studies reaching more and more audiences—both academic and popular—researching early fan practices like the early publication and reception of the Sherlock Holmes stories provides important insight into how audiences have historically responded to, and interacted with, fictional characters and how they helped formulate and establish their fictional worlds.

Ludi Price & Lyn Robinson (City University, London, England): Fanfiction in the library

Although several notable collections of fanfiction exist in libraries such as the Sandy Hereld Fanzine Collection at Texas A&M University, and the digital fanzine archives at the University of Iowa, the attention given to the systematic selection, acquisition, indexing, preservation and sharing of fanworks is not as notable in the UK as it might be, given the popularity of fandom, the volume of creative works that exists, and the rate at which new texts are produced.

This paper presents the results of an investigation into the extent to which fanfiction is collected and managed by UK libraries, and attempts to ascertain the reasons underlying collection policy in local, public, special, academic and national institutions. The work is based on a review of recent literature, an analysis of the collection policies of a selection of UK libraries, and a brief survey of the views of Library & Information Science students in 2016. Results show that there is indeed, a little known and lesser understood 'dark side' to fanfiction, in regard to how it is understood and valued, which feeds an invisible, black hole in our cultural heritage.

Panel E: Revisiting Fandom and Ontological Security: Types of Nostalgia, Cult Revivals and Theme Park Memorialisation

Matt Hills (Aberystwyth University, Wales): The Truth Is/Was Out There: Ageing and Reimagined Cult TV

This paper examines the "event" TV series represented by the return of *The X Files* (2016). The reimagining of cult TV raises issues of fans' projected ownership – are new versions of beloved cult TV texts targeted at them, or have 'their' shows been reconfigured for new audiences, new times, and new generations of viewers? (see Hills 2010 on *Doctor Who*; 2013 on *The Prisoner*; and 2016 on *Twin Peaks*). But the shifting temporalities of media markets and ageing fans are also refracted in the ageing of *The X Files*' lead actors: "watching the trailers, one is struck by how much Duchovny's and Anderson's age changes the scenario", argues Andrew Harrison in the New Statesman (2015, 103). This paper will consider to what extent X-Philes responded to the "neo-object" of the show's return (c.f. Williams 2015 on "post-object fandom") by seeking to gloss over cultural/textual markers of ageing (Garde-

Hansen 2011, 132), or by celebrating changes in fandom and *The X Files* across the life course (Harrington and Bielby 2013, 97). It might be assumed that the return of a beloved fan object would enable audiences to construct self-narratives of continuity and "ontological security", but this paper will address a potential darker side to cultural and gendered meanings surrounding the ageing of TXF's lead actors and the show (Segal 2014). Alex Lambert examines "socio-ontological insecurity" (2013, 131) in relation to social networking, suggesting that people become split between their dialogic or 'true' selves and objectified or 'false' online object-selves. I want to apply this idea to reimagined cult TV and its fan audiences, comparing fans that welcome the new *X Files* to those who symbolically denigrate this 'event' *X Files* in terms of true/false objects. If the ageing cult text is dismissed as past its best – as no longer "quality cult" TV – then how does socio-ontological insecurity threaten "brand purity"? (Chalaby 2016, 184). In relation to *The X Files* specifically, it is important to consider that X-Philes have previously dismissed certain entries in the franchise as 'inauthentic' (especially those later seasons where Mulder and Scully were sidelined), making a simple "ageing"-based discourse of cult TV (in)authenticity difficult to sustain.

Ross P. Garner (Cardiff University, Wales): '20 Years Later, and That Intro is Still the Most Badass Thing in Existence': YouTube Comments, Nostalgia and Ontological Security

This paper contributes towards debates concerning fan identity, as well as mediated constructions of nostalgia (Lizardi 2015), by examining responses to fan-produced videos of 'lost' paratexts from the original broadcast context on YouTube. To do this, the paper uses Anthony Giddens' (1991) ideas concerning ontological security, alongside developments of these ideas pertaining to fandom (Williams 2015), to consider how YouTube may work as a site for articulating coherent self-narratives. The object of study is fan-produced videos amalgamating episode trailers for the children's television series *Mighty Morphin' Power Rangers* (1993-6). The paper argues that posters to these videos construct multiple nostalgic discourses which interweave levels of attachment to the fan object with generational, and gendered identities.

The paper moves through three stages: firstly, reflections on how YouTube can be considered as a site for ontological security, and how its institutional contexts enable expressions of nostalgia, will be provided. From here, fan postings are analysed and two differing constructions of nostalgia, which I will name 'generalised' and 'series-focused', are identified. Whereas generalised nostalgia relates to broader articulations of generational identity, series-focused nostalgia is directed towards specific aspects of the fan object and its importance to the self. Nevertheless, both of these discourses encourage the (re)articulation of a coherent self-narrative. The paper's last stage delves deeper into these discourses by noting multiple inflections of generalised and series-focused nostalgia. Here the paper focuses on two variations which combine nostalgic sentiment with ironic and/or gendered discourses. Examining these comments indicates that expressions of self-narrative require negotiating *Mighty Morphin' Power Rangers'* status as a child-targeted text and that self-coherence arises through (re)incorporating the show into different phases of the life cycle (Davis 1979). The research thus suggests that, in terms of nostalgia, responses to YouTube content allow complex negotiations of fan identities to be enacted and performed.

Rebecca Williams (University of South Wales): R.I.P River Country: Abandoned theme park rides, ontological security and online memorialisation

This paper focuses on how theme park rides that have been closed or replaced are remembered and memorialised by fans. Considering particularly how certain attractions have been subject to a form of canonisation by some fans, the paper focuses on how Disney's abandoned River Country Water Park in Florida has offered some of the most detailed instances of fan archiving, curation and discussion online. Drawing on a range of online sites and blogs featuring articles about closed rides alongside comments on these, the paper considers how River Country has assumed an almost mythical status within Disney Park fandom since it functions as an unusual case of an abandoned attraction being allowed to rot and disintegrate within (limited) view of guests. Drawing on work on fan mourning and remembrance as well as studies of online commemoration and memorialisation, the paper argues that this appears to work against more common discourses of Disney Parks such as its 'architecture of reassurance' (Marling, 1997). The paper considers how such online memorialisation can offer an ongoing avenue for fan 'ontological security' (Giddens 1984) since it allows fans to rearticulate and restate their attachments to specific attractions. Indeed, as Giddens notes, "a sense of place seems of major importance in the sustaining of ontological security precisely because it provides a psychological tie between the biography of the individual and the locales that are the settings of time-space paths through which the individual moves" (1986, 367). For some fans too, there is capital in being able to say that you visited a now-abandoned or replaced ride or site since you have 'been there' and experienced it first-hand. The paper thus considers why this example has been of such fascination to some fans, what functions the acts of remembering, representing and discussing the park online perform for fans within participatory theme park culture, and how these acts of remembrance intersect with cultural value and fan ontological security and attachment.

Panel F: Defining Fans

Agata Łuksza (University of Warsaw, Poland): Recovering fandom history: nineteenth-century 'actormania' in the light of fan studies

This paper seeks to discuss challenges and opportunities of fan history research by forming a case study of theatre audience in the decades of 'star system' (1860s-80s) with a special focus on fans of such celebrities as Helena Modjeska or Sarah Bernhardt.

Fan history is rarely researched (e.g. Cavicchi 2011) and fan studies tend to explore contemporary phenomena, which is reflected in recent methodological discussions concerned with the arrival of new technologies or digital ethnography (e.g. Bennett 2014, Evans & Stasi 2014), yet it does not necessarily mean that fandom dates back no further than to the late twentieth century. It seems justified to talk about 'fans' – and possibly anti-fans and non-fans (Gray 2003) – in the context of the nineteenth-century theatre, which in many ways was driven by modern engines of celebrity (Barry 2008). The history of theatrical stars demonstrates how the emergence of celebrity (Marcus 2015) correlates with the emergence of fans (Duffet 2013).

I would like to engage with several questions about late-nineteenth-century fandom hoping to shed new light on theatre audience in the past (Butsch 2007) as well as on the origins of fandom. It would be particularly fruitful to ask about the agency of the nineteenth-century fans and followers of theatre stars as it would allow us to challenge their still prevailing image of 'cultural dupes' and explore the ways in which theatre could have inspired

emancipatory processes (though one should remember about the risk of 'fanfication' of audience.)

Spectators used to leave theatre after the drowning of Ophelia played by Modjeska, thus they were considered uncultivated, but perhaps it's time to reevaluate fan practices and media engagements in the nineteenth century in order to recover the then emerging matrix of meanings essential to the understanding of fandom.

Megen de Bruin-Molé (Cardiff University, Wales): Pride and Prejudice and Fandom: How Cut-and-Paste Culture Negotiates the Language of Originality

This paper examines the way remix culture, with special focus on the monster mashup, deconstructs the relationship between fan, superfan, and antifan. Contemporary culture, we are told, is obsessed with the remake and the reboot. There is nothing new or original to be found. Remix takes this idea and runs with it, creating new objects explicitly out of old ones, and blurring the borders between the original and the derivative. The recent popularity of this creative trend has interesting implications for fandom and fan studies, which has long been concerned with the things fans create (products, communities, artworks) around the intellectual property of others. Beyond questions of legality, what distinguishes fanart from homage, or a fan from a superfan (professional fan), in this context?

Taking examples from the world of literary monster mashup (*Pride and Prejudice and Zombies*; *Abraham Lincoln, Vampire Hunter*, Kevin Weir's *Flux Machine* gifs, etc.), this paper explores how the language of fandom is employed in discussions of artistic appropriation in twenty-first-century popular culture. Monster mashups – in which fantastical monsters run amok in historical texts and contexts – range from actual fan productions to big-budget projects cashing in on fan aesthetics and interests. These texts often construct themselves as the figurative monsters of the creative world, and are marketed as revolutionary responses to copyright law and big industry, or even as anti-fan productions. In the case of *Pride and Prejudice and Zombies*, a marketing campaign that started off from an anti-fan perspective ('making the classics less boring') was quickly transformed into one that sold Seth Grahame-Smith and Quirk Books as 'true' fans ('the book underscores what we all originally loved about Jane Austen's *Pride and Prejudice*'). In the monster mashup, and in remix culture more broadly, the line between fan, superfan, and anti-fan is a fine one.

Kali DeDominicis (University of Edinburgh, Scotland): Fandom, Meta, and Public/Private Online Space: A Methodological and Ethical Approach

Fans have a long tradition of reflexive self-analysis, subjecting their community to the same scrutiny and consideration they employ when engaging with media. These analyses are understood as a discrete genre of fan conversation and output which fans refer to as meta, particularly in post-LiveJournal online fandom. Meta texts are unsolicited, self-reflexive, and cover the whole spectrum of fan experience and interest. Furthermore, they are usually intended for general consumption by the fannish population. As such, online meta tends to be published in public spaces. Consequently, meta can provide a unique and insightful emic perspective not only for fan scholars, but for researchers studying a range of topics related to digital culture and social practices or media and popular culture.

Current ethical guidelines provided by bodies such as the Association of Internet Researchers, the UK Economic and Social Research Council, or even scholars consulted by the fan-oriented Organization for Transformative Works concur that quoting publicly

visible online texts without permission from the author is ethically permissible. Some even suggest that notifying the author is unnecessary. This paper does not dispute that in some cases permission may not be ethically required or that notification may be impossible in some cases. However, drawing on the four years of ethnographic online research, I suggest that rather than dismissing consent negotiations as impractical and unnecessary, opening up a dialogue with fan authors can be an important and useful resource.

Therefore, this paper puts forward a series of guidelines for determining if and when consent should be negotiated with regard to a particular document, when it is ethical to abandon such efforts, and how to conduct ongoing conversations with authors in a manner that is fruitful and respectful of both fans' and researchers' priorities.

Panel G: Race and Culture

Hanna Klien (University of Vienna, Austria): Mas, Remix and 'mashin' up d place': an interdisciplinary approach to transcultural fandom of Bollywood films in the Caribbean

Fandom is constituted by highly diverse socio-cultural practices and is thus context-bound as well as grounded within social relations. In the Caribbean island state of Trinidad and Tobago, identity constructions related to ethnicity play a decisive role in regard to film preferences and viewing habits, which becomes particularly evident in the widespread reception of Bollywood media products. Used as a marker of difference between the two largest diasporic communities, Indian and African, Bollywood consequently serves as a repertoire of cultural expressions intrinsically tied to identity politics. However, a close analysis of fan practices in the local context also shows the pervading influence of the very same cultural elements that many Indo-Trinidadian fans try to demarcate from: creole forms of popular culture such as carnival and Afro-Caribbean music styles.

In order to trace these complex processes of transcultural appropriation an interdisciplinary approach is necessary. Firstly, profound ethnographic research situates fans within social nets of power relations that constitute audiences, including intersecting constructions of gender, ethnicity, religion and others. Secondly, close textual analysis can lead to a deeper understanding of interpretative and appropriation practices by focusing on which forms of representation specific to Hindi films are selected by local recipients as well as which structural features they share with local forms of popular culture. Thirdly, my approach seeks to connect these research results to the self-representation in online as well as offline spaces and other media produced by fans. By reconciling textual film analysis with ethnographic audience research, this interdisciplinary approach locates fan practices in wider processes of cultural transformation, reproduction and hybridity.

Iain Robert Smith (University of Roehampton, England): Cult Cosmopolitanism: The Reception of Bollywood B-Movies in the West

Despite India's status as a centre of global film production, and the passion for Indian cinema (usually framed as Bollywood) exhibited by fans worldwide, it is noticeable that Indian films very rarely feature on lists of cult cinema produced by scholars or fans in the West. There are no Indian films discussed in the academic collections *Defining Cult Movies*, *Cult Film Experience* or *Unruly Pleasures*, and even supposedly exhaustive fan listings such as the Psychotronic Encyclopaedia of Film (3000+ titles) contain no reference to Indian films. As these omissions suggest, while Indian cinema has a long history of distribution in the West, it is rarely framed as an object of cult interest. In recent years, however, this has started to change with a number of cult websites and fan publications appearing which are

devoted to the B-genres in Indian cinema, with a particular emphasis on exploitation cinema.

Drawing on Bhaskar Sarkar's work on the cultural politics of globalisation, and Edward K. Chan's research into the reception of Indian filmsong as exotic kitsch, this paper will explore some of the tensions underpinning this transnational fan reception of Indian exploitation cinema as cult object. On the one hand, this is one of the few ways in which Indian cinema circulates beyond the domestic and diasporic audiences, yet, as Mark Jancovich et al have identified, the transnational reception of cult cinema "often involves an exoticisation of other cultures" (2003: 4). Exploring the tensions between these two positions, this paper will propose that we theorise this reception as a form of 'cult cosmopolitanism' – a term I am coining to describe the cosmopolitan embrace of cultural difference through cult reception practices. Ultimately, therefore, this paper will consider the implications that this fandom has for our understanding of the transnational reception of global popular cinemas.

Utku Ali Yıldırım (Istanbul Kultur University, Turkey): Fans by Proxy: Cross-Cultural Media Fan Formations in Turkey

This paper is a study of the cross-cultural media fandom in Turkey and how Turkish media fans interact with the global media products and form digital communities that later evolve into fan communities in different cultural, social and linguistic spheres. To investigate this community, this study relies on semi-structured interviews conducted with cross-cultural media fans in Turkey. Among the main findings of the interviews is that the fans form a community of practice with different shared practices (creation of paratexts), digital socialization processes and a vocalized common sense of belonging.

Henry Jenkins (2006) argues that "Fan communities have long defined their memberships through affinities rather than localities" (p. 137) and we can see that Turkish cross-cultural media fans actually transgress their localities and define themselves by the things they feel strongly about. A key moment during the process of this self-definition is the knowledge that they belong to a community. Internet access during the early 2000s was immensely important for the formation of fan communities, and as Mark Duffett (2013) states, online practices are far from being solely virtual; it mediates and is mediated by everyday interactions and practices. What was a form of digital socialization before, turned into the social circles of said fans in later years. Cross-cultural media fans in Turkey actualized their fandom within the internet forums, where the formative participatory practices occurred. Therefore, this study will try to shed light on the formative aspects of digital fan communities in Turkey with the input of self-proclaimed media fans, and will investigate how fans connect with other fans and their objects of fandom.

Ming Zhang (Bournemouth University, England): Liberty and Resistance: Gender, Cultural identity and Network censorship in Chinese Harry Potter Slash Fan Fiction

Chinese slash fan fiction is predominantly based on Western literature, TV drama and film. Within the academic tradition which focuses on "the reception of Western texts in non-Western cultures" (Hellekson and Busse 2014, p.2), this paper attempts to contextualize Chinese slash fiction practices in order to begin to examine how they represent gender and cultural identities, and how they deal with network censorship.

The paper will provide a brief overview of Chinese slash fan fiction, including the practice of translating English *Harry Potter* slash fan fiction into Chinese. The paper will draw on existing studies of slash in a Western context, including Russ (1985), Jenkins (1992), Bacon-

Smith (1992), Katyal (2006) and Booth (2014), to examine the role of gender and sexuality in Chinese *HP* slash fan fiction.

The paper will then provide close analysis of *HP* slash fan fiction from two websites: Jinjiang Literature City (China's largest commercial website (Feng 2013)) and movietvslash.com (a non-commercial fan founded platform devoted to slash fan fiction only). The analysis will focus on examples where Chinese slash fans bypass or adapt to network censorship. For instance, the Lucius Malfoy/ Draco Malfoy pairing is not allowed on Jinjiang Literature City because it involves father-son incest which against the Chinese Internet Publishing regulation. In contrast, any paring is welcome in movietvslash.com except for those that contain child pornography.

The paper will include discussion of how internal site censorship deal with sensitive issues and how the network censorship department administers such affairs, before setting out directions for future research on Chinese slash fiction.

Panel H: Fan Studies as Pedagogy

Matthias Stephan (Aarhus University, Denmark): The Challenges of Teaching Fan Studies

Based on pedagogical practice in the past two years, this paper will explore the challenges faced in presenting fan studies to second year students in Denmark. In light of an ongoing acceptance of fandom, the course module, which is one half of a semester long course on Celebrity and Fandom Studies, has only gained in popularity. Yet, the nature of the course in question, an interdisciplinary open elective, has meant a class with a variety of backgrounds, preparation, and expectations from fan studies and its critical apparatus. In addition, due to the course being taught in English, it attracts an abundance of exchange students, further complicating the course expectations. The paper will explore how different aspects of fan studies are presented, the variety and depth of theoretical approaches that are both available and suitable to the course, while at the same time exploring the difficulty in developing appropriate assessment parameters and meeting the various expectations of the students from different academic disciplines. The course additionally draws on a number of guest speakers, primarily drawn from an internal research group focusing on Celebrity and Fan Studies, and thus we will discuss the value of research based approaches, and the need for a wide range of expertise to effectively present this study. We will further explore several ways we have attempted to use project-based learning and excursions to fan conventions and museum exhibitions. The hope is that this will allow us to foster a conversation about the best methods for teaching fan studies, and help to open up fan studies to be integrated into other courses and programs.

Gregory Erickson (New York University, USA): New Paradigms of Academic Writing: Fan/Critic/Student/Academic

My presentation will attempt to discuss how shifts in the way we think and talk about fan communities and fan scholarship has necessarily changed the language in which we write scholarly analysis of television dramas. Discussions about television drama in newspaper reviews, scholarly monographs, online journals, informational wikis, and comments section of blogs and fan sites represent new hybrid types of scholarship about complex texts that have, at least partly, dissolved the hierarchy and distinctions between fan, critic, student, and scholar. While theoretical books and articles about television shows are still predominantly written by professors, they are commonly read and commented on within

the fan communities and, increasingly, scholars draw on fan discussion platforms for their research, often quoting blogs or fan platforms with the same authority that they would quote an article from a refereed journal. My guiding questions here come out of my current work-in-progress on television and religion in which I am trying to write a somewhat traditional scholar book of critical analysis using non-traditional research sources (fan platforms, undergraduate student discussion groups, etc.). This process—which attempts to flatten out and challenge the space between peer-reviewed articles, fan blogs, and informal conversation—is forcing me to redefine traditional categories of primary and secondary text, citation, and peer review. These tensions happen on the level of argument structure, evidence, vocabulary, citation format, and grammar. The examples I will use will come from my book project and out of my research and work on Doctor Who—a chapter which explores the show's of concepts of history, scripture, sacred space, and the human soul—both through traditional close reading and textual analysis but also through a recognition of the fan produced knowledge, theory, and language that informs these interpretations.

Hiroko Inose, Anneli Fjordevik & Mattias Aronsson (Dalarna University, Sweden): Fan Activities applied to Online University Education

The presentation discusses a possible way of adapting internet fan activities to the academic level online education. At the Dalarna University (Sweden), which is specialized in online education, there was a three-year project called "Informal Learning Environment", which explored the educational aspects of fan activities, and the possible ways to apply them in language (French, German, Japanese, Portuguese) and literature courses.

The educational effects of fan activities are mentioned by various authors (e.g. James Paul Gee), and we focused on two activities, Fan Fiction and Scanlation.

In the Fan Fiction exercise, the students in French and German Literature had an introduction on Fan Fiction, then were asked to choose one of the literary works studied during the semester, and write a short fictional story based on it. Each student uploaded his/her text to the learning platform and then received peer-feedback from others.

In the Scanlation exercise, a group work was designed for the Translation course (Japanese-English translation). Students formed groups of threes and fours and each group translated two different chapters from Shisso Nikki, a manga by Hideo Aduma. They had two weeks to work together, and then the translations were uploaded to the learning platform. Each student then gave comment and feedback to the chapters translated by other groups.

In all courses, students were asked to evaluate the activities afterwards. The evaluation focused on if they enjoyed the activity, what they learned, and what the peer-feedback meant to them. Since we teach only online courses, the web-based interaction becomes very central. This is also the case in fan communities. Therefore, our hypothesis is that connecting fan activities with web-based teaching may be a way to develop and improve the formal academic learning environment.

Panel I: Consumerism

Konstanty Strzyczkowski (University of Warsaw, Poland): We're Not in This Alone: Fans and Brand Tribalism

The birth of the consumer society was a defining feature of the 20th century. Mass production enabled creation of consumer goods at the level unknown before. With or

without prior intention of producers, the social and cultural value of many products surpassed their use value. They were turned to a raw material employed in the practices of identity construction, aesthetization of everyday life and distinction. However, one of the results of this consumptive work has basically gone under the sociological radar. The phenomenon surrounding consumer identity, a new forms of neotribal sociality centered on brands – brand communities – groups of consumers demonstrating an affiliation to a certain cultural objects, products and their manufacturers and turning them to the basis of social interactions oddly didn't earned much attention. Since the seminal paper of marketing theorists Albert Muniz and Thomas O'Guinn (2001) we can observe an outbreak of similar studies revealing fan communities surrounding brand based consumption of motorcycles, cars, computer games, toys, movies, fantasy literature, TV shows, football clubs, shoes, photo cameras etc. etc. They all agree that brand communities turn to be realms of shared experiences and meanings, constituting their own culture with multiple rituals, traditions, and behavioral rules. As such they resemble other symbolic (imagined) constructions formed around shared symbols, producing particular sense of we-ness, a consciousness of a kind as well as group boundaries and exclusions of the others. In the same time brand communities are based on interactions, communication, cooperation and various forms of prosumer labour. As such they offer ground for a coordination of actions which require shared definitions of reality and collective forms of knowledge. The aim of the presentation is to answer the questions about communal character of the brand community, key features of brand communities that make them distinct types of social formations (especially in comparison to other concepts used to describe consumption based groupings) and main practices co-creating value of what is consumed.

Emma Pett (University of East Anglia, England): "We've seen it in the movies, let's see if it's true": Cliff Richard fandom and the rise of consumer culture in the 1960s

Histories of pop fandom in the 1960s have frequently dedicated themselves to the analysis of Beatlemania (Ehrenreich, Hess and Jacobs, 1992; Harker 1992), and an exploration of female hysteria and adolescent sexuality (Cura, 2009). Other accounts of music cultures from the era have focused on audiences of particular genres, such as soul music fandom (Street, 2014), the personal politics of folk music (Frith, 1981) and the subcultural 'underground' movements emerging in the latter half of the decade (Scott Brown, 2014). As Mark Duffett has observed, analysis of these cultural shifts has also facilitated a tendency to differentiate feminised concepts of fandom, and the emergence of 'rock groupies', from a new generation of 'intellectually engaged' audiences of popular music, dignified as 'alternative communities, hippies and flower children' (Duffett, 2014). This paper sets out to offer a different account of pop audiences in the 1960s, though a focus on the early part of the decade and the memories of Cliff Richard fans. Drawing on data collected by the three year AHRC-funded project 'Cultural Memory and British Cinema-going in 1960s', it examines male and female recollections of their appreciation and enjoyment of Cliff's music and films. These memories offer a series of insights that, understood in the historical context of 1960s consumer culture, provide an alternative to existing pop histories of the decade characterised by considerations of gender, sexuality and genre.

The extensive and dedicated fandom that has developed around Cliff Richard in the latter part of his career has already been discussed in relation to the notion of a 'consumer sanctuary' (Henry and Caldwell, 2007), as a form of religious devotion (Löbert, 2012) and in the context of analysing online 'fan talk' (Deller, 2014). This paper offers an insight into Cliff fandom during the early stages of his career, which is largely undocumented. In particular,

it considers the ways in which the recollections of those who were Cliff fans in the early 1960s are intrinsically linked to a sense of youthful optimism and delight in consumer culture that, for some participants, characterise their abiding memories of the era. These accounts offer an interesting counterpoint, then, to Henry and Caldwell's analysis of the 'consumer sanctuary' enjoyed by Cliff fans in the later stages of their life, and can be considered in the context of 'life course perspectives' on fandom (Bielby and Harrington, 2010). Combining memory studies with life course scholarship, this paper therefore explores the way in which the social and historical events impacting on the 'baby boomer' generation shape their retrospective accounts of early life media engagements, offering them a narrative with which to make sense of their own personal histories.

Olivia Warschaw (New York University, USA): From Punk to Fandom: Hot Topic's Commandeering of Subcultural Style

Since its foundation in 1988, the American retailer Hot Topic has catered to teens and young adults with "alternative" taste, drawing from punk, emo, and pop culture fanaticism. With their licensed apparel and accessories, Hot Topic has been a leader in appropriating and mass-producing subcultural styles. Hot Topic's most current focus, which has significantly expanded within the last five years, has been the production of fashionable and accessible clothing and accessories related to multimedia franchises, which include *Doctor Who*, *Star Wars*, Marvel, and *My Little Pony*.

The resistance to mainstream cultural trends that gives birth to subcultural style, as examined by Hebdige in Subculture: The Meaning of Style, breeds active producers who create the aesthetic surrounding their chosen interest. Cosplayers, for instance, often design and build their costumes with the intention of "playing" their chosen character or icon, though the final product may be more symbolic or conceptual as opposed to an exact replica. The Doctor's time machine, the TARDIS, for example, may be worn as a blue, steampunk style dress with representative accessories. The dress itself, then, acts as a time machine by transporting the wearer to her Edwardian, science fiction destination. Hot Topic, however, invites a passive consumer to participate with a simple swipe of their credit card, ultimately diluting subcultural strength by detaching the product from its original, semiotic significance.

Through close readings of subcultural and fan theory, an examination of Hot Topic, Inc., and comparison and analysis of fan produced and mass produced products, this paper seeks to survey the rapid growth of Hot Topic's interest in the Doctor Who franchise and understand the balance between a successful company's desire to remain relevant in a mainstream, consumer culture, while appealing to subcultural participants.

Simon Brown (Kingston University, England): The Unending Fury: King, Carpenter and *Christine* Car Fandom

Christine, Stephen King's eighth novel, was published in April 1983, when King was the world's bestselling living author. Set in 1978, it tells the story of high-school nerd Arnie Cunningham, whose life is transformed, then destroyed, by the acquisition of a haunted vintage American car, a 1958 Plymouth Fury. The book was simultaneously a love letter to the golden age of Detroit rolling iron, and a warning against American consumerism. Arriving in the middle of a slew of big screen adaptations of King's work, a film version was rushed into production. Directed by John Carpenter, it was released in cinemas in December the same year.

King chose the '58 Fury because of the name, and also because it was a 50s car that had no pre-existing legend attached to it. The book and film, however, created a cult following for this largely forgotten model, catapulting it to the status of one of the most sought after collectors' items amongst three significant fan communities, those of classic American cars, those of movie cars, and those of King and Carpenter. This is despite the fact that, as this paper will demonstrate, the '58 Fury as described by King and depicted by Carpenter, never really existed, because while the '58 Fury is a real car, *Christine* is a literary and cinematic construct. Christines are sought after by fans, but available to none.

This paper will discuss the *Christine* fan and collector communities and the challenges they face by the fact that Christine is both real and imagined. To do this it will explore the position of *Christine* fandom within the context of both the Classic American and the Movie car fan markets, examining the rise and longevity of Christine car fandom and the ways in which *Christine* fans engage with their elusive star.

Panel J: Theorising Fanfic

Jessica Hindes (Royal Holloway University, London, England): "You cry out his name": reader insert/'imagines' and fanfic as self-gratification

This paper deals with 'imagines', typically short, one-shot fanfics written in the second person into which the reader is invited to imagine herself directly ('You give the boys a cocky grin before turning toward the cabin and marching forward). Common across several fandoms, these fics are unusual in several respects: almost exclusively romantic or erotic in nature (depicting sex scenes or moments of domestic bliss), they are also heavily biased toward heterosexual pairings, and are often loudly disparaged by the writers and creators of more traditional third-person fanfiction narratives.

Such fics are common across several fandoms: in April 2016, Wattpad will release an anthology of RPF (real-person fiction) 'imagines' featuring encounters with Justin Bieber, Tom Hiddleston and Zac Efron, amongst others. Given time constraints, my paper will concentrate on examples drawn from the fanfic canon of Supernatural, a well-established fandom (the show has been running for eleven years) with an active fan community providing a large body of material from which to work (there are 127,122 Supernatural fanworks on Archive of Our Own). In it, I will consider both the purpose and the status of this type of fanfic; which, unlike most other fiction in this fandom, rarely acts to develop the events or the mythology of the universe in which it is set. In the absence of such concerns, 'imagines' bring the erotic purpose of much fan literature to the fore (female readers turn to fanfiction as a source of sexual fantasy) - and they do so using a heterosexual framework, in a fandom whose culture is almost exclusively dominated by male/male pairings. This difference earns them a contested status, with some readers dismissing them as 'cheesy', 'cringe inducing' or 'not genuine fan fiction'. That fics with such a nakedly self-gratifying purpose should find themselves the target of such criticism by other fan writers raises an interesting question. Is it really OK for fanfic (nominally written and distributed 'for fun') to be just about pleasure? And if not, why not?

Sébastien François (Paris Descartes University, France): Fanficcers as Literary Characters? Fandoms and Fannishness in Two Novels from the Early 2010s

Fan scholars have regularly analysed how fictional works represent fans and their fandoms (Jenkins, 1992; Lewis, 1992; Sandvoss, 2005; Geraghty, 2014): a lot of novels, movies or TV shows offer indeed poor or clichéd depictions of fan activities, which must be debunked. As

a consequence, less attention has been given to more "positive" or "accurate" representations of fan practices, even though they may be as complex and sometimes ambiguous as the former. For instance, fanfic writers have started to appear as substantial characters in some TV shows (e.g. Supernatural or Sherlock) in the 2000s, but the message towards fan communities and general audiences has sometimes remained unclear (Felschow, 2010). Similarly, the fact that fanficcers have become major protagonists in two recent novels should also be interrogated: in *Fangirl* (Rowell, 2013), an American Young Adult novel, the main character, Cath, and her sister Wren write fanfictions, but their practice is challenged by their first year in college; in *Féerie générale* (Pireyre, 2012), a novel based upon the collage principle, an entire chapter is dedicated to Batoule, a teenage girl whose fanfiction website is a support in her everyday life as a French Muslim pupil. Through a comparison of these works, I will discuss how they use fanfiction writers as literary characters, and the image of fandoms they convey. How do two contemporary authors, with very different backgrounds and goals, describe their heroines' activities and the fan communities they belong to? Do they create new literary archetypes or use older models, such as the passionate reader or the aspiring writer? It also appears that these texts are not ignorant of the scientific literature about fans and fanfictions: I will ask therefore if they replicate the "fandom is beautiful" phase (Gray et al., 2007) or if they have already integrated more complex dimensions of fan practices.

Eva Wijman (Umeå University, Sweden): The Afterlife of Mary Sue in *Lord of the Rings* fanfiction

In 2001 a fictional organization called the Protectors of the Plot Continuum (PPC) declared war on Mary Sue in the *Lord of the Rings* fandom. In the wake of the movie trilogy and with the arrival of a new generation of fans who did not need to plod through Tolkien's famously dense work to experience the story, Mary Sue had been running rampant in spaces previously dominated by studious discussion. Holding to the tradition started by Paula Smith's *A Trekkie's Tale*, the war on Mary Sue in the *Rings* fandom was waged through biting satire and remains one of the fiercest ever fought. It was also, to an extent, successful. These early Mary Sue stories have long since faded off-line, lost in the mists of time. What is left is an endless body of parody and pastiche, now referring back only to itself. Yet it was not the end of Mary Sue. Indeed, nowhere are Original Female Characters (OFCs) as beloved as in the *Rings* fandom. The oft-parodied "Tenth Walker", in which an OFC becomes the tenth member of the Fellowship, is still, by a veritable landslide, the most popular genre on fanfiction.net.

This strange dichotomy will be the starting point of my paper. Through a combination of (auto)-ethnography and textual analysis, I will examine the afterlife of Mary Sue in a fandom that long ago became self-aware. Relating my findings to cognitive narratology and building on Beth Bonnstetter, Brian Ott and Ika Willis, who have championed Mary Sue as a subversive feminist and queer heroine, I will explore the seductive qualities of the Mary Sue and the effect that policing and self-policing has on her power to resist values and norms in the canon.

Monika Drzewiecka (University of Gdańsk, Poland): Dominance, Submission and Gendered Power Politics. Investigating the Dark Side of Slash Fanfiction

One of the most common defenses of slash over the years, which is also prominently featured in slash-oriented scholarship, has been how it allows female-identified writers to explore romantic relationships between equals without bringing gender politics into the equation. This theory, while popular and certainly true for a considerable number of slash

texts, does not take into consideration those stories which do infuse one of the partners in a same-sex relationship with traditionally feminine-coded traits, nor does it cover the complex issues of sexual dominance and submission common in such prominent slash genres as a/b/o or mpreg. In this paper I will address those issues by presenting select pieces of fan writing within the Marvel fandom, which I will examine for their depictions of sexual power imbalance, consensual D/s dynamics, a/b/o and mpreg tropes as well as their representation of intersexuality. I will analyse how those texts may relate to the existing body of scholarship on slash, and the implications of those tropes for feminist, LGBTQA+ and social justice discourse, as well as the attitudes towards them within fannish spaces.

Panel K: Offline Spaces 2

Amber Hutchins (Kennesaw State University, USA): "I Met the Mohawk Guy at a Star Party": #NASASocial Events and Fan Engagement

NASA has long served as an icon of futurism for fans, but the shuttering of the space shuttle program, with its complicated history including the Columbia and Challenger disasters, could have transformed the organization's Kennedy Space Center and other public facilities from thriving hubs of innovation to museums of a bygone era (or worse, mausoleums of manned space explorations). Instead, NASA Social events have helped increase engagement between the organization and its most ardent fans—Space Camp alumni, science fiction writers, photographers, and scholars—who are influencers to a generation of NASA and space fandom.

Established in 2009, NASA Social events allow fans unprecedented access to launches and media events. Attendees serve as ambassadors, sharing their insights via the #NASASocial hashtag across social media platforms and have opportunities to meet NASA administrators, astronauts, fan/influencers, and sci fi celebrities. Also, the event has also contributed to the popularity of "science celebrities" like astrophysicist Neil DeGrasse Tyson, a NASA Social attendee whose mainstream popularity has expanded beyond the science/science fiction fan communities.

The event can be a religious experience for fans fortunate enough be selected, who often make cross-country pilgrimages to stand on sacred sites of space travel history and popular films (*Tomorrowland*, *Contact*, *Armageddon*, etc.), to experience communitas and imagined memory. NASA Social Alumni continue the experience via online communities, visits to other NASA facilities, and by attending amateur astronomy meetups called "Star Parties."

NASA Social events demonstrate effective online/online fan engagement and the importance of physical sites in the new era of space fandom. This study will examine social media posts from NASA Social events to analyze NASA's fan engagement, public response, and emergent themes of the new era of space fandom. The study will also present participant-observer experience and analysis from a NASA Social event at Kennedy Space Center.

Kania Arini Sukotjo (National University of Singapore): Yaoi Content in Surabaya's Anime Convention

In a society where erotic imagery is controversial, an anime convention in Surabaya, Indonesia, provided a safe space for Indonesian Fujoshi to share and gain access to Yaoi content. This study will be based on an ethnographic observation of a two days convention in the city of Surabaya known as Anime Culture or Anicult convention, on June 2015. The entrance of Japanese anime and manga into Indonesia led to the development of

Indonesian Fujoshi fandom, a group of women who shares interest in male-male homoerotic content within anime and manga, a content known as Yaoi. While Anicult 2015 convention dedicated their space to the bigger fandom that are interested in Japanese anime and manga in general, the convention's main events contain activities that focused on Yaoi content. According to Bacon-Smith, the purpose of attending a convention is not just to find people with common interest, but also for "protection from the outside" (Bacon-Smith 1992: 207). Due to Indonesians' national and religious values that condemn homosexual relationships, the act of producing and consuming Yaoi content is frown upon. Anicult 2015 convention provided the environment and circumstances that allows fans to negotiate their expressions of interest in Yaoi content within culture where it is limited.

Abby Waysdorf & Stijn Rejinders (Erasmus University Rotterdam): Place and *The Prisoner*

What does it mean for a fandom to have a place? For nearly 50 years, fans of classic television show *The Prisoner* have been visiting and gathering in the holiday village of Portmeirion. Despite the length of time since the show first aired, and its brevity – airing just 17 episodes and featuring few transmedia extensions – fans continue to visit the location that served as its main setting, the mysterious "Village" imprisoning the lead character. Their visits support a *Prisoner*-themed shop and a decades-old annual convention. Many return to Portmeirion regularly, making it an important place in both their fandom and their lives.

Fandom researchers have recently begun to pay more attention to the role of place in fan practice, from tourism to "pilgrimage" sites to the evolving role of fan conventions. Yet despite this raised prominence, there are still many questions about how place and fandom interact. This paper investigates how place is incorporated into the post-object fan practices of *The Prisoner* and how both *The Prisoner* and Portmeirion itself are used in creating a long-term fan identity. It does this via an ethnographic approach, drawing upon 15 interviews with long-term fans of *The Prisoner*, fan-produced texts both online and offline, and participant observation at fan convention Portmeiricon. This approach shows the evolving way in which fans of *The Prisoner* think of Portmeirion as well as the role that it, and *The Prisoner* itself, plays in their personal narratives. By doing so, we present new insights into the way in which place, memory, and fandom interact today.

Rafal Zaborowski (London School of Economics, England): Dancing with glowsticks: Participation and proximity in music fan practices in Japan

The use of glowsticks during musical events is not a novelty anymore, nor is it limited to Japan – but the history of those colourful items is a fascinating journey of evolving relationships between fans and performers. Unlike a typical live experience of a 'Western' pop group, attending a Japanese idol group concert is a physically exhausting, mediated and nuanced practice. Concert participants come dressed in elaborate costumes, where the colours worn are often key, as supporting a specific performer often means dressing up in his/her colouring. But predominantly, the practices include a myriad of dynamic fan dances with glow sticks. In specific moments of the gigs, participants are able to change the colour of their glow stick according to the situation: for instance, when a group member delivers a closing speech, it is customary to light your glow stick up with the member's colour. During the concert, the audience works hard: by singing, dancing and waving of the glow sticks.

All these concert activities are, for the fans, a way to communicate with their idols. For Hideki, one of my participants, part of the appeal of such elaborate practices is that the performers directly acknowledge fan effort in their stage speeches and through social

media posts. As a result, this wide range of mediated activities contributes to the diminishing distance between idols and audiences; the artist-fan proximity emerges co-evolutionarily and dynamically.

This paper maps Japanese popular music practices during concerts onto the circuit of culture, discussing production, circulation and reception. With empirical data collected by extensive ethnographic fieldwork in rural and urban Japan, I argue that to understand that proximity, we need a comprehensive approach which includes producers, texts and audiences and stays attentive to socioeconomic and historical contexts.

Panel L: Identity

Ashley Hinck (Xavier University, Ohio, USA): LEGO fandom: Practices, Values, and Gendered Boundaries

With at least ten major LEGO fan conventions in the US every year and hundreds of registered Lego User Groups across the world, the adult fandom of LEGO is both significant and well developed. Indeed, adult fans of LEGO (AFOLS) regularly host public exhibitions and share LEGO creations on websites like Flickr and the Brothers Brick. While the adult LEGO fandom is significant and well-developed, it faces the challenge of shaking the gendered discourses it inherits from the LEGO Group's marketing. The LEGO Group has positioned boys 8-12 years old as its primary market. This gendered divide has spilled over into adult LEGO fandom too: most American AFOLs are men.Drawing on interviews and fieldwork with AFOLs, I explore how LEGO fan practices and values reinforce gendered boundaries within the fan community, exploring how women are excluded or rendered invisible. Secondly, I examine how one Lego User Group (LUG) managed to undo those gendered boundaries, making room for women. This project helps us understand one way fans can shift major discourses from the wider fan community and media industries, while also helping us understand the vastly understudied adult LEGO fandom.

Andrew Crome (University of Manchester, England): Ponies at Prayer and Cosplay in the Pulpit: Fandom and Lived Religion

Recent work in Fan Studies has focused upon the racial, geographical, and cultural background of fans. However, few studies have looked at the way in which fans express their religious identity through their fandom. The use of religious language to describe the fan experience has often been noted (e.g. Daniel Cavicchi). However, fandom has also sometimes been seen as a potentially blasphemous replacement for religion (e.g. Erika Doss) or a potential surrogate religion in and of itself (e.g. Michael Jindra, Jennifer Porter). This paper takes a different approach, arguing that fans who self-identify as belonging to a particular religious tradition view their fandom as part of a wider religious identity. It presents the preliminary findings of a series of interviews with two groups – Christian faith practitioners who have run *Doctor Who* based religious services, and *My Little Pony* fans producing Christian fan fiction and art. Working within a paradigm of "lived religion", it suggests that fandom is used as one of many modes of religious self-expression in individuals' lives. The affective power of fandom is seen as a particularly powerful way through which to express religious identity and to communicate often abstract religious ideas to others within the fan community. At the same time, fans recognise that religion remains a controversial and contested area within both fandom and wider culture, and use their fan works to express and elaborate on these concerns.

Joanna Kucharska (Jagiellonian University, Krakow, Poland): The Wild Hunt: Nationality, Fannish Identity and the Discourses of Race and Representation in *The Witcher 3* within Polish Fandom

The *Witcher* games series is based on a highly successful cycle of Polish fantasy novels by Andrzej Sapkowski, in which the storyworld is filled with characters, events and creatures originating from Slavic and Polish history, mythology, and folklore. In the recent years, the games series has become a flagship of Polish gamedev, as well as one of the best known Polish cultural products. The third installment provoked a wide discussion of race and representation in games and this paper aims to discuss and analyse both the critiques themselves and their reception in the Polish fandom.

This paper draws on research conducted for the Finding Poland project, to study Polish scifi, fantasy and roleplaying games' fandom and fans' attempts and strategies in constructing local and global fandom identities. The paper will discuss the specificity of the Polish fandom and its semiperipherality; in the context of a place of mediating activities between core and peripheral regions (Pieterse, 2009). One of the defining features of the Polish fandom emerging from the Finding Poland study is its protectiveness of national and regional matters, values, history, and folklore. This paper will concentrate on the themes of nationality and identity within the discourse surrounding the Witcher games and the matters of race and ethnicity (as well as gender representation), and on the tension between the treatment of Witcher as a national product and cultural representative and its place and role on the global market.

Federica Lanzi (University of Perugia, Italy): The rights of criticism. The Anti-fans within the fans

Anti-fans are by definition a group of people who, having a certain knowledge of a text, actively dislike it and strive to modify other people's perception of it. Clearly anti-fans originate in opposition to a fandom and they usually question the moral and ethical considerations of a text, condemning the values and the meanings conveyed by it.

This paper looks at a particular group of anti-fans – those who originate inside the fandom – who instead of abandoning it, exercise their rights to challenge the new development of their object of love from inside the fandom itself. During my research on *Star Trek* Italian fandom, I noticed how the releases of the reboots, particularly the second film, *Star Trek Into Darkness*, gave rise to an internecine warfare between two factions. On one side, there are the Trekkers who celebrate the reboots as a new path of the franchise which will bring *Star Trek* to the new millennia of movie-making, and in doing so will revitalize the franchise attracting new fans to it. On the other side, there are fans of *Star Trek* who openly hate the reboots, questioning its continuity with the founding myth, that is the Original Series, and the lack of ethical and moral values that conventionally models the fans' view of *Star Trek.*

I will argue that what is at stake is not only the fans' own personal taste and lectures of the text, but also their rights to criticise the new forms of the text. Moreover this civil war challenges the fans' rights to be recognized as a true *Star Trek fan*, thus affecting the legitimacy of their own interpretation of the text.

Panel M: Fanfiction, Gender and Sexuality

Sophie Hansal (University of Vienna, Austria): A Safe Haven For Queers?: The Meaning Of Fem-/Slash Fan Fiction for LGBTQ+ Fans

Slash and to a lesser degree femslash fan fiction has been a point of interest for researchers since the very beginnings of Fan Fiction Studies in the late 1980s/early 1990s. However, until recently, many fan studies scholars suggested that fem-/slash fan fiction mostly had heterosexual (female) readers. Only a very small body of academic work exists that poses the question what this medium means to fan fiction readers/writers who identify as LGBTQ+.

In this paper I address the question of what meaning(s) LGBTQ+ fans attribute to fem-/slash fan fiction, based on ten interviews I conducted. The interviews not only focused on how LGBTQ+ readers felt about fem-/slash fan fiction on a personal level, but also asked if the interviewees saw the potential for the subversion of societal norms through these texts and/or through the reception of fem-/slash.

I specifically discuss a) what it is that attracts LGBTQ+ readers to fem-/slash fan fiction in the first place, b) the ways that LGBT+ fans engage with fem-/slash fan fiction and their surrounding communities, c) the importance of these texts during the process of coming out as LGBTQ+ youth, d) the experience of heteronormativity within fem-/slash fan fiction (communities) and e) why some LGBTQ+ women specifically search for M/M slash fan fiction. Concluding, I reflect on why the interviewees only awarded the medium a limited political/critical impact and where they still saw the possibility of subverting social norms.

This paper aims to show how important it is to actively engage LGBTQ+ fans in further research on fem-/slash fan fiction, so as to give voice to their stories and overcome heteronormative approaches within fan studies.

Jonathan Rose (Passau University, Germany): Omegaverse, or: what a kink trope tells us about sex, gender and sexuality

Omegaverse is really a fascinating fandom invention. 50% of it is totally problematic and reinforcing a lot of fucked up patriarchal, rape culture values. The other 50% is some of the most insightful, subversive social commentary I've ever read on gender identity/gender roles/queer oppression (lierdumoa).

This paper takes a look at a specific type of fanwork, namely Omegaverse fanfiction. These alternate universe fanfics "posit societies where biological imperatives divide people based on wolf pack hierarchies into sexual dominants (alphas), sexual submissives (omegas), and everyone else (betas)" (Busse, 2013). From its origins in the Supernatural fandom, the Omegaverse kink trope has travelled to various other fandoms, most notably Teen Wolf and Sherlock. It is this latter fandom that I will concentrate on in my analysis.

As lierdumos's quote suggests, fanfic authors have found various ways to make use of Omegaverse in their creations. They can subscribe to and reproduce gender stereotypes as well as subvert them. Omegaverse is at times a convenient starting point for sexually explicit stories as well as romance stories of the one-true-love kind. At others, it can just as well be a space of resistance to societal gender prescription. My paper both gives an insight into the diverse iterations of Omegaverse in the Sherlock fandom and assesses how these fanfics negotiate the complexity of sex, gender and sexuality. I take into account social constructivist and essentialist notions of gender and highlight ways in which the fanworks in question are informed by these notions and if and how they react to them. My paper will thus, with the help of theorists such as Judith Butler and Susan Stryker, propose an answer to the question what Omegaverse tells us about sex, gender and sexuality.

Angie Fazekas (University of Toronto, Canada): Alpha, Beta, Omega: Queer Futurity and Racial Narratives in Erotic Fanfiction

Regardless of the quality of the book itself, the immense popularity of Fifty Shades of Grey highlights the particular interconnectedness of fanfiction and kink. In this paper, I explore the tensions that exist in kinky fanfiction between its potential to be a space of subversion and radical politics and, simultaneously, the way in which it often ends up falling short and falling back on racist and white supremacist narratives. Specifically, I consider kink memes as a potential site of a breaking apart and a breaking down of neoliberal homonormativity – a space of enacting moments of queer futurity in the visceral, carnal celebration of sex of all sorts, from the vanilla handholding to the outlandishly kinky. Simultaneously, however, I trouble this utopian conception by asking whose futurity is being upheld in stories involving kinks that rely on racial and colonial histories – can these as well be broken open and upended or do they simply end up reifying racist and white supremacist ideologies? To answer these questions, I do a case study of what is known as the ABO universe, where everyone is biologically either an alpha, a beta or an omega, reflected in the hierarchal organization of society. While stories written in this universe often contain queer characters, it is impossible to overlook the racial and gendered implications of a universe where everyone is assigned a fixed social position based on biology. Stories written in the ABO universe can provide a means of rethinking and reimagining social hierarchies and articulating subversive social commentary about gender, sexuality and race. Alternatively, these stories beg the question of whether the idea of a society organized hierarchically based on biological traits hearkens back to ideologies of scientific racism and serves only to reproduce racist colonial histories.

Milena Popova (University of the West of England): When the RP gets in the way of the F: The limits of compartmentalisation in Real Person(a) Fiction

In this paper I explore the limits of compartmentalisation in Real Person(a) Fiction (RPF), using fanfiction and social media data generated in the Hockey RPF fandom around the rape allegations against Patrick Kane, a high-profile NHL player.

RPF is a controversial practice within the fanfiction community, and many fans question the ethics of producing sexualised and homoerotic fiction about characters based on real celebrities. A common counterargument to this objection is that those who engage in the production, circulation and consumption of RPF strongly compartmentalise the real-life celebrity from the fictionalised version. This kind of compartmentalisation was put to the test when Patrick Kane - the real-life hockey player behind one half of the biggest pairing in Hockey RPF - was accused of rape in the summer of 2015.

Using fanfiction about Kane from before and after the rape allegations and data from the Hockey RPF community's Tumblr conversations, I explore how members of the community negotiated their exit from or continued involvement with Hockey RPF. I argue that the failure of compartmentalisation was a key factor both for those exiting the community and those remaining. Bringing in their own experiences of rape culture, the former could no longer create elaborate fantasies about someone they felt was probably a rapist, while the latter constructed an RPF-like narrative from available information that cast the real-life Patrick Kane as innocent. I examine these findings in light of theories of canon construction in fanfiction and RPF, building on Derecho's (2006) concept of archontic literature to argue that the "archive" in this case extends beyond the "canon" of the celebrity and related fanfiction texts to include participants' knowledge and experiences of rape culture.

Panel N: Community Spaces

Jessica Austin (Anglia Ruskin University, England): Fur and Loathing: Identity, Stigma and Online Furry Fandom

Although academics have written extensively on different fandoms since the 1992 'moment,' the Furry Fandom has so far been critically neglected with few peer-reviewed studies being produced, especially in the Fan Studies discipline. This gap in knowledge has not only meant lack of sources for academics, but has also had a detrimental effect on so-called 'furries' who continue to feel stigmatized. Across various media, representational practices continue to poke fun at the Furry fan culture, such as the sexual deviant portrayal found in episodes of *CSI* ('Fur and Loathing in Las Vegas') and HBO's *Entourage* ('Turtle and the Bunny Suit').

The study by Gerbasi et Al (2008) "Furries from – Z" was the first peer reviewed study and went some way to address the some of the negative stereotypes that surround the Furry Fandom and they found that a lot of the stereotypes were not consistent with previous conceptions. I argue that Furries are a unique fandom in the fact that they do not base their fandom on a media text or object but, instead, base their fandom on an affection for anthropomorphisation, including fan art and fiction based on these animals and often creating their own persona – or 'fursona' in the fan vernacular -- based on an animal of their choice.

Using raw data collected from 1000 fans, I argue that internet communities are the most vital part of the Furry Fandom and without internet access it would not be possible for someone to be part of the fandom. This paper sheds light on how fandoms without a specific media text create their identity by policing other members' contributions and construct a common typology of what it means to be a 'furry.'

Agata Włodarczyk (Gdansk University, Poland): Crocheting Superheroes – The Community and The Joy of Sharing

Crocheting and knitting, as an internet meme stats, a post-apocalyptic survival skill, but in terms of contemporary lives and fan activities this particular skill can provide fans with handmade goods that are by nature unique among many available factory produced merchandise. Most commonly made, shared, sold or requested are crocheted plushies called amigurumi. They are not hard to make, since they require simple crocheting techniques, sewing and optionally – glue. Fans wanting to create an amigurumi can use multiple resources created by broader community of crochetters – video tutorials, descriptions, chats, Facebook groups, multiple pages and blogs offer help for those who seek it. As a result one can create crocheted plushies of favored characters or a remix of different ones – a Bunny-Deadpool or Bunny-Batman, mini-Iron Man, or Cthulhu-Pikachu. Most of the chrochetters are not members of just one fandom, which is often seen in their works, which can include Marvel and DC superheroes, as well as anime characters and/or TV show-associated symbols or merchandise.

Presentation will concentrate on the gift economy – in terms of sharing patterns, helping with problems, inspirations and remixes of meanings that can be observed in some of the works. It will also talk about the crocheting as a possible income for fans and its implications in participation in fandoms and possible problems with trademark holders.

Clarice Greco, Fernanda Castilho & Ligia Prezia Lemos (University of São Paulo, Brazil): Fandom Memory Stick: Fan meetings to complete the '50 years of telenovelas' sticker album

This paper aims to bring the fans of Brazilian Telenovelas into the international discussion of fandom practices and spaces. The research focuses on the sticker album '50 years of Telenovelas', released by Globo in 2015, and the meetings organized by fans in order to exchange stickers.

The habitus of watching telenovelas in Brazil creates an imagined community (Anderson, 1983) around what Lopes (2003) calls 'narrative of the nation'. The fans of telenovelas engage with the narrative and create emotional bonds with the characters. However, they are, in some ways, different from regular fans of TV series, especially because they are not necessarily fans of one specific production, but of telenovelas in general; they can fit all social and cultural qualities; and they do not usually meet in fan-based conventions.

In 2015, however, we have had a useful example of spaces that gather these fans. The '50 years of Telenovelas' sticker album brought together fans who became collectors (Geraghty, 2014). Even though the album was an initiative from the production side, fans created their own virtual and offline spaces to complete it. One of the most eventful was the Facebook Group "Troca Troca", with members that organized physical meetings to exchange stickers. They would, however, share more than stickers. They exchanged personal and national memories of the most important cultural product in Brazil. The methodology combines theoretical framework with empirical evidences of the telenovela fandom, participant observation on these meetings and interview with the organizer.

Simone Driessen (Erasmus University Rotterdam): 'You Still Turn Me On' – Fans' mediated music memories of The Big Reunion

This study explores how fans of the UK cross-media platform 'The Big Reunion' give meaning to the reunion of musical acts from their youth. The TV-show and concert-tour (in 2013-2014), reunited mainstream popular music acts from the late 1990s (e.g. 5ive, Atomic Kitten, Blue). Although studies combining popular music and fans are scarce, the few studies that exist often focus on popular music and its affordances for fans, or fans' long-term connection to the music. How fans value (industry-driven) initiatives surrounding the music, like a popular music reunion, is typically overlooked.

Drawing on interviews with and an on-site micro-ethnography of (international) fans that attended The Big Reunion concert-tour, this study describes how fans assess and understand the reunion. Moreover, it gives an insight in how the return of music from one's youth re-enters the fans' lives, and how this is negotiated in regards to fans' current cultural taste and social positions.

Findings indicate that the fandom is very nostalgic about the reunion. However, this nostalgic fandom is given meaning to differently. First, for some fans visiting the concert made up for a missed opportunity in their youth. These 'ageing fans' were now 'old enough', and socially and financially independent to travel to the UK for the concert. Second, other fans still enjoyed the music, although this enjoyment was now valued particularly as a nostalgic element of their youth, which they share with everyone else who grew up in the 1990s. Lastly, the self-acclaimed 'real' fans considered The Big Reunion as an opportunity to uphold their fandom of the band(s).

Consequently, this study provides insights into how nostalgia mediates the complex relationship between ageing fans and industry-driven meta-events, like the increasingly pervasive orchestrated reunion.

Panel O: "The Force Re-awakens": Disney's Star Wars' Audiences

William Proctor (Bournemouth University, England): 'This Time We'll Get it Right': Evaluating 'The Force Re-Awakens' Methodology

"The World *Star Wars* Project" was launched at the Fan Studies Network conference in 2015. Phase One of the project, "The Force Re-Awakens," involved the distribution of an online questionnaire that aimed to capture horizons of expectation and anticipation about the (then) imminent release of *The Force Awakens*. The questionnaire was released less than three weeks before the film's release in order to capture "audiences in flight" (Barker, 2009) and during a period of heightened "fever pitch." The raw data includes over 1750 responses.

This presentation provides a self-reflexive evaluation of "The Force Re-Awakens" methodology. Adapting Martin Barker's mixed methods approach, in particular, the principles developed and tested for the international Lord of the Rings project, a form of survey was designed "which combines quantitative and qualitative capture within one implement" (Barker, Egan, Phillips & Ralph, 2016: 10). The aim, then, was to "discover patterns, connections, separations and oppositions within audiences" (ibid) on the cusp of the release of the first Star Wars film in a decade, the first since Disney's ownership, and the first without George Lucas' cast iron grip on the franchise.

Richard McCulloch (University of Huddersfield, England): Shiny Happy Prequels?: Young Audiences, 'Becoming a Fan' Narratives, and Anticipation for *Star Wars: The Force Awakens*

The three films that comprise the *Star Wars* Prequel Trilogy (1999-2005) have developed a reputation as the black sheep of the franchise. Unlike Episodes IV-VI (1977-1983), which are routinely talked about as some of the most beloved movies of all time (Brooker, 2003; Kapell and Lawrence, 2006; Taylor, 2015), Episodes I-III have been roundly criticised for their purportedly banal plotlines, one-dimensional characters, and an overindulgence in digital effects. In short, they have been categorised as "illegitimate" installments that are best ignored. As Jenkins argues, the prequel films represent an "open wound" for the *Star Wars* faithful, "a trauma in the community that they're finding it difficult to work around" (2012).

What does this devaluation mean for the audiences who do enjoy the prequels – those who are faced with repeated reminders of their "unpopular" opinions, and treated as though they do not understand *Star Wars*? To what extent does this antifandom (Gray, 2002; 2005) impact on prequel fans' affection for (and anticipation of) the film series as it continues to unfold?

This video essay seeks to answer these questions through a discussion of audience questionnaire data collected by the "World *Star Wars* Project" in the build up to the release of *Star Wars: The Force Awakens* (2015). I demonstrate that "prequel choosers" – the 153 participants who selected one of the Prequel Trilogy films as their 'favourite' of the franchise – are differentiated more through their ages than their associations with a particular taste culture (Stewart, 2013). Several fans acknowledged the unpopularity of their opinions, but also noted that they were children or young teenagers when Episodes I-III were released, and tied their evaluative criteria to memorable viewing experiences in their formative years. Ultimately, the paper compares and contrasts prequel choosers'

"becoming a fan" narratives (Hills, 2015) – and their articulation of anticipation for *The Force Awakens* – with preliminary analysis of the wider dataset, the ultimate aim being to explore the relationship between long-term fandom, shifting cultural value, and the life course.

Lincoln Geraghty (University of Portsmouth, England): *Star Wars: The Force Awakens* Prediction Videos as Paratextual Fan Narratives

In the build up to *The Force Awakens* (2015) Disney reformed the history of "a galaxy far, far way" whilst at the same time carefully unpicking previously established back-stories and eliminating peripheral characters popular with fans. While *Star Wars* canon has been established in films, books, video games and comics over the years, it is through fan-made websites, databases and online videos that the smallest of narrative detail comes alive. Despite Disney's attempts at fencing off what is "canon" from what is merely "legend" fans have responded with typical exuberance, eager to learn and relearn the newly established narrative. Before *The Force Awakens* fans used message boards and YouTube as platforms to predict what would happen in the new movie. Spoilers became hot topics as fan speculation grew. Gray and Mittell (2007) argue in their work on fan spoilers online, "spoilers tell us about contemporary narrative and textuality in the digital age" and "speak volumes about the changing nature of transmedia storytelling, serial textuality, and norms of narrative consumption." What this paper explores is how those predictions, spoilers and fan theories viewed before *The Force Awakens* became fuel for proselytization following plot and character revelations; laying the ground for further fan speculation and creative license. Such activity is similar to how Matt Hills describes the importance of the "expanded universe", which allows for multiple versions, multiple endings, and multiple characters (2002: 134). However, while Star Wars' narrative is contained by the new canon established by Disney, fan content serves to weave a more complex story that highlights the importance of agency within the fan community. Furthermore, the rapidity and volume of such paratextual material (some fan videos were uploaded within a few hours of the creator seeing the film) is indicative of contemporary fan culture where self-created narratives, predictions, spoilers and theories allow for greater interpretation and interaction with both text and audience.

Panel P: Pls come to Brazil: Fan Studies and transcultural perspectives on Brazilian digital fandoms and haters

Giovana Santana Carlos (Universidade do Rio dos Sinos (Unisinos), Brazil): Transcultural fandom: fans and industry in Brazilian Whovians

This presentation seeks to discuss how *Doctor Who* Brazilian fans characterize and represent themselves as a transcultural fandom and how fans interact with the BBC. *Doctor Who*, a TV series produced by the BBC, is one of the longest series on television, celebrating more than 50 years since its first airing. Known as Whovians, *Doctor Who* fans are spread over the globe watching the series on television or the internet, in legal and illegal ways. As a transcultural fandom, we question what aspects characterize or differentiate Brazilian whovians? What can we find as "native fan cultural contexts"? As described by Chin and Morimoto (2013), these contexts are common to a cross-border fandom, where there's no influence on national and regional aspects. Besides this, we focus on the interaction between the Brazilian fandom and the show's producers, questioning the relationship between fans and industry that seem to be more complex than ever (Booth, 2015). For these purposes, based on an ethnographic approach, we interviewed Whovians who participate actively in Brazilian's fan clubs, as "Whovians RS", and collected digital data in

their facebook page (such as photographs and fan arts) that represents them. We also discussed fan' studies in Brazil, which have been very recently growing and generally based on Anglo-American literacy, making us questions about a necessity, or not, of a Latin American approach.

Simone Pereira de Sá (Federal Fluminense University, Brazil) and Simone Evangelista Cunha (Federal Fluminense University, UFF, Brazil): Haters beyond the hate: stigma and prejudice against funk carioca on YouTube

For almost 30 years, funk carioca has been one of the most loved musical genres among the working class youngsters in the city of Rio de Janeiro, Brazil. Nonetheless, funk's consolidation as a musical expression does not imply a wide cultural acknowledgement. Associated by middle-class music critics in Brazil to "bad taste" in music, and also to violence and sex, the musical genre has been one of the most persecuted by the media and the police forces, who have repeatedly used moral panic arguments to address the phenomenon. Lately, during the last ten years, funk carioca obtained national visibility in Brazil through its circulation on social networks sites and YouTube. However, the spread of funk music through these spaces did not help to diminish the prejudice against the genre. On the contrary, the social networks have been strongly used by haters of this musical genre to express their prejudice against funk. Regarding this context, the paper will discuss taste, stigma and value disputes around funk carioca on YouTube. Our analysis will focus on the comments posted by haters of funk on "Passinho do Volante" music video, which was the second most viewed music video on YouTube in Brazil during the year of 2013, analysing the most aggressive comments according to four categories: 1) Racial prejudice ; 2) Socio- territorial prejudice ; 3) Aesthetic criticism and repudiation of funk as cultural expression ; 4) funk popularization as a "threat " to the country's progress. Our theoretical and methodological references for the discussion are aspects of the sociology of music discussion on value and taste and more specifically Antoine Hennion's discussion on taste performance; and aspects of the Actor Network Theory related to Cartography of Controversies theoretical approach.

Adriana Amaral (Universidade do Vale do Rio dos Sinos, Brazil), Rosana Vieira de Souza (Feevale University, Rio Grande do Sul, Brazil) and Camila Monteiro (University of Huddersfield, England): Fan activism: concepts, resistances and practices in Brazilian Digital Culture

This present paper discusses the conceptual and theoretical basis about fan-activism as a form of social mobilization as postulated by Bennett (2012) and also fan-activism as political participation (Brough & Shresthov, 2012) and everyday resistance, in a free appropration of De Certeau´s idea (1984). In order to discuss these concepts we´ll first describe and detail some practices and cases of fan-activism in the wider context of Brazilian digital culture in four different ways: 1) On the way Brazilian fans deal with their own media products such as TV soap operas and reality shows; One interesting case is well represented in the practice of shipping of two different couples from TV Shows through Twitter (reality show *Big Brother Brazil* and *Em Familia* soap opera) that showed important debates about gender that were invisible to mass media before the significant volume of Tweets ; 2) the uses of fandom practices and remixes within related to global popculture icon such as *Game of Thrones*, *Super Mario*, *Harry Potter*, etc which were very prolific during Brazilian protests of June of 2013 in many Brazilian cities; 3) and on the other way round the activists using and appropriating fandom practices to their own agenda during their mobilizations and protests as studied by Brazilian authors such as Malini & Antoun (2013)

and others; 4) the relationship between web celebrities and its fans in the case of Brazilian "rolezinhos" (a slang that means rides inside shopping malls) which have started as fandom meet & greet organized by teenagers who were famous web celebrities who want to connect with their fans and have created tensions and discussions about class and race and appropriations and uses of social media in the context of public/private space.

Panel Q: Ownership/Fan Producer Relations

Rebecca Johnson (University of Southern California, USA): Doing Double Duty: The Music Supervisor as Fan and Professional

This paper interrogates, through interviews with music supervisors, what it means to be a music fan while simultaneously being a professional working in the cultural industries. Music supervisors handle the administrative work necessary to license music, and in conjunction with clients, select music to be placed in visual media. The expanding body of literature on the explosion of pre-recorded music in advertising, film, and television has not addressed supervisors through the lens of fan studies, and explored the negotiations and tensions that arise for workers who identify as fans. This paper does so, alongside the literature on cultural, or creative, work.

The logics of being a fan are often at odds with industry, and I explore the ways supervisors distinguish between acting and listening as a fan, and acting and listening as a professional. I argue that though supervisors accept the (potential) disconnect between their interests as a fan and their clients' interest, and self monitor by strategically quieting the "fan", their fan identity and practices still play a role in the supervision process and their capacity to act as a professional. Conversely, I look at how acting, listening and interpreting music as a professional can influence and seep into fan identity and practices themselves—in positive ways, such as by broadening capacities for musical appreciation and reception, and in negative ways, such as by making it difficult to "switch off," and respond to music just as a fan—and I analyze how supervisors attempt to manage these shifts and tensions around what being a fan means. Finally, I argue that supervisors enforce a balance in the moral economy of the cultural industries.

Ann-Kristin Hensen (TU Dortmund University, Germany): Who Started the Fire? - "Hannigram" and the Discourse between Fans and Producers

The complex, yet compelling story of NBC's *Hannibal* (2013 - 2015), revolving around a highly cultivated cannibal, has received a lot of praise. Especially the relationship between the two main characters – Will Graham and Dr. Hannibal Lecter – is a much discussed theme both within the series' narrative and in the fan community. While their relationship starts out strange and indefinable, many fans soon voiced their suspicion of the two characters actually being in love with each other – a suspicion which, in the end, seemingly turns out to be true, even though it did not seem to be planned by the producing side in the beginning.

The vivid discourse between the fans and the producing side can be observed across numerous media outlets and, upon closer examination, raises the question whether the particularly vocal and invested fan community influenced the text of the show itself, and reciprocally whether the show's producing side and their communication with the fandom fuelled the shippers, validating that what they saw was actually supposed to be there. In order to explore this issue, I will study the comments of the cast and producers concerning "Hannigram" and how they changed throughout the seasons. I will also examine the fans'

reception of the pairing and how it might have been influenced by the cast's comments. My main objective is to investigate how the discourse with cast and producers reciprocally influences the fans' perception of the show. Ultimately, I want to explore how audiences of

James Rendell (Cardiff University, Wales): The Royal We: Ongoing Fan-Text Relationships With New (Para)textual Reincarnations of *Battle Royale*

This paper situates itself within debates around fan identity, supported by marketing strategies seeking to reaffirm and/or subvert said identities (Hills 2005, Gray 2003, Hannerz 2013), by analysing the shifting Western branding and (re)formatting of Japanese cult film *Battle Royale* (Fukasaku 2000) (BR). As such, different fan audiences (re)negotiate what I term 'textual reincarnations' of *BR*. To do this, the paper utilises a paratextual approach (Gennette1997, Gray 2010), triangulating audience and journalistic responses to different DVD/Blu-ray versions of *BR*, focusing on privileging certain images that are combined and consolidated to frame meaning around textual reincarnations (Kernan 2004:7). The paper argues that whilst previous incarnations have situated both text and audience in opposition to Western mainstream cinema and its perceived target demographic, newer versions intertextually link *BR* with Hollywood blockbuster *The Hunger Games* (Ross 2012) (HG), a connection vehemently rejected by *BR* fans and journalistic pieces argued through quality discourse/anti-fandom rhetoric.

The paper begins by exploring *BR*'s paratexuality situating it within 'Asia Extreme' branding by Western distributor Tartan (Dew 2007, Shin 2009), recognised as adhering to Orientalist representations (Martin 2015), also analysing extra-textual material present through its DVD release. With Tartan selling their 'Asia Extreme' catalogue (Pulver 2009, Macnab 2008), the paper then explores how subsequent distributor Arrow creates textual reincarnations that not only seek to expand the film's hyperdiegesis via limited/collector editions, but also frames the text less within Japanese/pan-Asian frameworks and more through a general quality cult canon. The paper ends by looking at a reincarnation that moves away from cult status, to a linkage aimed at the perceived mainstream audience of *HG* and how such shifts are negotiated. The paper combines Fan Studies, going beyond static configurations of fan-text relationships, with Media Industry Studies, illustrating the importance of myriad paratextual frameworks, which encourage and/or disrupt ongoing fan interactions/ontologies.

Helena Dare-Edwards (University of East Anglia, England): Bringing Criminology to Fan Studies: Reintegrative Shaming, Intra-Fandom, and Fan/Producer Relationships

Conflicts between fans and producers have a long and varied history, often coalescing around disputes regarding fan activity, particularly the invalidating of activities or interpretations that fall outside the producers' interests (Jenkins 1992; Johnson 2007). Today, as fans are more visible online so too are their practices and they are arguably more vulnerable to producers' dismissing or mocking their practices, pleasures, and identities. Producers' interactions with fans (Milner 2010) and 'in-text' representations of fans within fannish texts have been examined as disciplinary strategies (Felschow 2010; Johnson 2007) however, the mechanism(s) by which producers may seek to shame and discipline, without ultimately alienating their fanbase, has not been fully interrogated. Moreover, the ways in which producers approach fans and how these may subsequently shape fans' treatment of, and responses to, each other have been somewhat overlooked.

This paper suggests that criminologist John Braithwaite's (1989) reintegrative shaming theory (RST) provides a model through which to understand fan/producer and fan/fan

relationships in the context of fan shaming. Specifically, RST works to account for the dynamics between the producer as 'shamer', fans as 'shamed', and the ways that fans position themselves (as reintegrated/disciplinarian), and others (as alienated/stigmatised) in return. Methodologically, RST allows for a triangulated approach to consider the strategies at play in producers' interactions with fans, how fan responses can be understood in terms of reintegration, alienation, or stigmatisation, and the implications of fan/producer tactics in the context of intra-fandom dynamics.

Primarily using the 'in-text' representation of fans in the controversial *iCarly* episode 'iStart a Fan War' and fan/producer discourse surrounding it as a case study, this paper draws on further examples from TV and music fandom to illustrate the wide-reaching application of RST in the age of social media.

Panel R: Politics and Activism

Peter Krämer *(*University of East Anglia, England): The World of *Avatar* Audiences: From Fan Studies to Political Mobilisation

Within a few months of its release in December 2009, *Avatar* had been seen by a substantial portion of the world's population. Commentators noted that the film did not only have a wide reach, but also affected many people deeply. Much of the initial debate in the media focused on so-called '*Avatar* depression' (Holtmeier 2013, 83-4). Journalists also reported on the use that political activists around the world made of *Avatar* iconography in their public actions (cp. Loshitzky 2012). The film's impact was so striking that researchers soon began to investigate the phenomenon, none more so than the religious scholar Bron Taylor, editor of the Journal for the Study of Religion, Nature, and Culture and of the 2013 collection *Avatar and Nature Spirituality*. Much of the academic work on *Avatar* published in Taylor's journal and edited collection and also elsewhere (e.g. Michelle, Davis and Vladica 2012) has explored how people engaged with *Avatar* - emotionally, intellectually, morally, politically. Some of this research situates itself within the framework of Fan Studies (e.g. Istoft 2010 and 2013, and Holtmeier 2013). Yet even in those studies that do not do so, people's observed engagement with *Avatar* often has a scope and intensity which is comparable to that found in dedicated fandom (cp. Gould, Ardoin and Hashimoto 2013; and DeLay, Ferber and Wiebe-Neufeld 2013).

In this paper, I summarise the above research, before outlining a project that I am working on with the philosopher and environmental activist Rupert Read. This project is meant to apply the insights of existing *Avatar* research and of recent work on the intersections of popular culture and grass-roots politics (notably Jenkins et al 2016) in the creation of an internet platform which will enable, and encourage, people with a strong interest in the movie to take political action.

Ally McCrow-Young (Lund University, Sweden): Consumer Activism and the Milk Wars: Passion and Sites of Resistance in Oatly's Fans

In 2014, Swedish oat milk producer Oatly was sued by the dairy lobby LRF Mjölk, for their use of marketing slogans such as "It's like milk, but made for humans" and "No milk, no soy, no badness." The dairy lobby claimed these slogans painted cow's milk negatively, sparking an intense debate in the media over the health benefits of both kinds of milk. This dispute engulfing the lawsuit was dubbed the "milk wars" and garnered sustained media coverage up until and beyond the court's decision in November 2015. Although Oatly lost the lawsuit, the company's sales skyrocketed and a passionate and dedicated supporter base was

revealed. These Oatly consumers were moved to write letters, produce music videos and create a myriad of fan pages on social media in defence of Oatly. Oatly's CEO Toni Petersson sums up this emotional engagement saying "our fans fought the war for us".

This paper explores the passion and co-creative labour of Oatly's supporters, looking at the identity politics involved in this blurring of cultural and political participation. Since all fan activity is in some way mediated, this paper investigates how these practices can be likened to forms of political engagement through new media. Through an analysis of social media content and fan texts, as well as in-depth interviews with Oatly supporters and personnel, it explores the ways fans appropriate and re-mix commercial messaging to express their own political values and identities. Situated in media and communication studies, but also drawing on social movement theory, this is an interdisciplinary approach to fandom which seeks to understand engagement as both resistance and self-expression. It addresses questions such as; in what ways are the mechanisms of commodity activism similar to fan activism; and, how can we understand these activities through the lens of fandom studies?

Leandro Augusto Borges Lima (King's College London, England): Political conversation on gender and sexuality in *Mass Effect*: a Brazil-UK study with gamers

This paper analyses how *Mass Effect* configures political conversation within gamers. Focusing on gender and sexuality issues, without leaving aside an intersectional perspective that takes into account matters of ethnicity, age and class, among others, the hypothesis of this research is that videogames are tokens for everyday political conversation within society. This hypothesis builds on William Gamson's work in *Talking Politics* (1992) where he argues that media, personal experience and popular wisdom are the three key sources of argument to political conversation. The theoretical scope focus on the contributions of key authors from ludology and narratology thought, as well as the remarks of symbolic interactionism regarding play and game as interactional and communicative practices.

Exploring interviews with *Mass Effect* fans in Brazil and UK, I aim to comprehend the diverse affordances of videogames and how they influence gamers perception of gender and sexuality politics. Adopting a mixed methods analytical framework that relies on the narrative method as outlined by Somers (1994) in order to assess videogame influence on political conversation, and the understanding of videogames as a configurative medium (Moulthrop 2004; Eskelinen & Tronstad 2003; Harvey 2015), the paper accounts for several instances of gamers interaction with gaming and the overall network of relations that encompasses and influences the practice. The findings point to a type of engagement with the content that hints towards the importance of affect as a configurative characteristics of videogames. Exploring the affective affordance enables gamers and developers to engage with political themes of importance to society. This is specially the case with a thriving fan community such as the one of *Mass Effect*.

Megan Farnel (University of Alberta, Canada): Hot Fandom, Cool Gamers: On Gamers and/as Fans

Are gamers fans? Certainly not the ones progressive players and scholars should be listening to, apparently, given that the title of fan often circulates as a grave insult both in gaming culture and criticism. Leigh Alexander's infamous indictment of Gamergate, for example, attributes the movement's violent misogyny to "young men with plush mushroom hats", "wailing hyper-consumers" who spend their time "queuing passionately

for hours" at gaming events. Tauriq Moosa similarly refers to Gamergate as entirely typical of the "black hairball of hatred that is geek fandom".

I argue that such critiques embody not only dated conceptions of fandom as consumptive (and correspondingly unproductive), childish and shallow, but also a historically-rooted and troubling distinction between how different forms of affective digital labour are recognized as such. Alan Liu (2004) notes that during the rise of the informational economy, labour characterized by 'hot' or 'warm' affects (which was also often feminized), came to be sharply differentiated from other forms of informational work identified as 'cool'—disaffected, ironic, and often coded masculine. I contend that the fraught relationship between fandom and gaming bears the marks of this division as well as its effects (namely the persistent undervaluing of feminized labour like fan production as meaningful work).

Struggles against Gamergaters and exclusion in gaming culture, then, should not be conceived as a struggle against fans. I contend that to frame the debate this way counterproductively enforces the supremacy of the cool and its labour(er)s rather than undermining the differential forms of recognition and compensation often accorded to communities on the basis of the feelings and attachments that organize them.