

Fandom

Don't Panic! Despite what many churchgoers say, God doesn't think Dungeons & Dragons is "Satan's game" or that cosplay is childish. In fact, God has imprinted Himself into nerd culture. Yes, all your favorite stories and games point to the LORD Himself. You may doubt, but you know your nerdy hobbies are more than just escapism. They resound with you for a reason. Perhaps you're not sure why, but they do. Regardless of your spiritual beliefs, there are profound truths to be mined from those tales. Join us on a 42-day journey of discovery. Why 42? A famous "Guide" would have you believe that's "the Answer to Life, the Universe, and Everything." The trouble is you have to know "the Question." Maybe that question for you is, "How many days will it take me to learn the Truth?" Or maybe you already know the true "Answer" but want to deepen your faith. Either way, this book is for you! We promise it'll be fun and challenging. You may never look at your favorite stories, characters, and/or hobbies the same again. Don't forget your towel!

This concise volume covers major fandom and program themes, as well as real-world event, club, and program ideas to help librarians provide this type of programming to their communities. Use the tips and how-to knowledge in this practical guide to get more teens into your library!

The FandomChicken House

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

Politics for the Love of Fandom examines what Ashley Hinck calls “fan-based citizenship”: civic action that blends with and arises from participation in fandom and commitment to a fan-object. Examining cases like Harry Potter fans fighting for fair trade, YouTube fans donating money to charity, and football fans volunteering to mentor local youth, Hinck argues that fan-based citizenship has created new civic practices wherein popular culture may play as large a role in generating social action as traditional political institutions such as the Democratic Party or the Catholic Church. In an increasingly digital world, individuals can easily move among many institutions and groups. They can choose from more people and organizations than ever to inspire their civic actions—even the fandom for children's book series Harry Potter can become a foundation for involvement in political life and social activism. Hinck explores this new kind of engagement and its implications for politics and citizenships, through case studies that encompass fandoms for sports, YouTube channels, movies, and even toys. She considers the ways in which fan-based social engagement arises organically, from fan communities seeking to change their world as a group, as well as the methods creators use to leverage their fans to take social action. The modern shift to networked, fluid communities, Hinck argues, opens up opportunities for public participation that occurs outside of political parties, houses of worship, and organizations for social action. Fan-based citizenship performances help us understand the future possibilities of public engagement, as fans and creators alike tie the ethical frameworks of fan-objects to desired social goal, such as volunteering for political candidates, mentoring at-risk youth, and promoting environmentally friendly policy. Politics for the Love of Fandom examines the communication at the center of these civic actions, exploring how fans, nonprofits, and media companies manage to connect internet-based fandom with public issues.

This book is the first to explore handicrafting practiced by media fans, their online fan communities and the multiple meanings they create. Based on in-depth ethnographic research into fans on the online social network for knitters, crocheters and crafters, Ravelry, Brigid Cherry explores textile craft by fans as both an artistic practice and transformative fan work. Including case studies of projects inspired by Doctor Who, True Blood, Firefly, Harry Potter, Sherlock and steampunk, the book engages with many forms of fan production, including fan art, fan fiction and cosplay. Fans of popular films and TV shows are increasingly engaging with textile crafts as a way of reworking, reimagining and engaging with cult media texts. Proving a global phenomenon amongst fan cultures in the digital media sphere, traditional film and TV audiences are forging their fan identities and participating in wider fan communities in innovative ways through online craft forums and blogs that showcase their knitting, crochet, spinning and dyeing projects. Exploring key debates from textile and media theory, surrounding gender, domesticity, the culture industries, audiences and fan culture, this book is essential reading for students of textiles, media studies, fashion, cultural and gender studies.

A revealing look at the pleasure we get from hating figures like politicians, celebrities, and TV characters, showcased in approaches that explore snark, hate-watching, and trolling. The work of a fan takes many forms: following a favorite celebrity on Instagram, writing steamy fan fiction fantasies, attending meet-and-greets, and creating fan art as homages to adored characters. While fandom that manifests as feelings of like and love are commonly understood, examined less frequently are the equally intense, but opposite feelings of dislike and hatred. Disinterest. Disgust. Hate. This is anti-fandom. It is visible in many of the same spaces where you see fandom: in the long lines at ComicCon, in our politics, and in numerous online forums like Twitter, Tumblr, Reddit, and the ever dreaded comments section. This is where fans and fandoms debate and discipline. This is where we love to hate. *Anti-Fandom*, a collection of 15 original and innovative essays, provides a framework for future study through theoretical and methodological exemplars that examine anti-fandom in the contemporary digital environment through gender, generation, sexuality, race, taste, authenticity, nationality, celebrity, and more. From hatewatching *Girls* and *Here Comes Honey Boo Boo* to trolling celebrities and their characters on Twitter, these chapters ground the emerging area of anti-fan studies with a productive foundation. The book demonstrates the importance of constructing a complex knowledge of emotion and media in fan studies. Its focus on the pleasures, performances, and practices that constitute anti-fandom will generate new perspectives for understanding the impact of hate on our identities, relationships, and communities.

This book was written for people who would like to learn more about Polish K-Pop fandom, but it can also be of help for those who are looking for some basic information about fan studies or K-Pop in general. Korean music has only recently started to gain popularity in Poland (as well as in other European countries). Some may affiliate K-Pop with Psy's *Gangnam Style*, a track which was virtually inescapable in the summer of 2012, but around that time the European K-Pop fandom was already well-developed, as evidenced by the Korean group *Big Bang* winning MTV European Music Award in 2011, or the flashmob fans organized in front of the Louvre museum that forced one of the biggest Korean entertainment companies to organize one more concert of their artists in the same year. Nevertheless, K-Pop's international popularity peak is often being connected to *BTS*' success, when they were awarded the Top Social Artist Award and successfully performed during the Billboard Music Awards in 2017. It would be difficult to say how many K-Pop fans there are in Poland now and how the number changed over the years, but it is still undoubtedly growing. Help young fans get in touch with their inner geeks with the ultimate guidebook for creating, sharing, and enjoying the world of fandom. Being a fan is a big deal. Whether it's comics, video games, podcasts, cosplay, books, films, or something else, there are so many ways to share and celebrate with the things that you love. So, it's high time for a guide to help young fans navigate the world of fandom and its many flourishing communities—from fan works to cosplay, gaming, podcasting, and more! Filled with

history, trivia, tips and advice to getting started, and insight from creators and artists from across pop culture and specializing in a wide variety of mediums, A Kid's Guide to Fandom is the perfect geeky primer for young fans. Organized by type of fandom medium, each chapter offers a brief introduction, facts, history sidebars, and easy to digest information on how to: Create Fan Fic or Fan Art Design and Create a Cosplay Start a Podcast Design and Create Games (video games, tabletop, and other role playing games) Find and Create Supportive Communities Find and Attend Conventions Plus, interviews with popular creatives like Alan Gratz, Erin Lefler, Jen Bartel, Daniel José Older, Rose Eveleth, Kat Kruger, Jordan Dené Ellis, Liz Crowder, and more.

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

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

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

Violet's in her element - cosplay at the ready, she can't wait to feel part of her favourite fandom: 'The Gallows Dance', a mega book and movie franchise. But when a freak accident transports her into the story for real, can Violet play out the plot the way it was written?

Furry fandom--an adult social group interested in anthropomorphic animals in art, literature and culture--has grown since the 1980s to include an estimated 50,000 "furries." Their largest annual convention drew more than 6,000 attendees in 2015, including 1,000 dressed in "fur suits" or mascot-type animal costumes. Conventions typically include awards, organizations, art, literature and movies, encompassing a wide range of creative pursuits beyond animal costuming. This study of the furry subculture presents a history of the oft-misunderstood group and lists all conventions around the world from 1989 through 2015, including organizers, guests of honor and donations to charity.

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

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

than entertainment to fans.

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

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

Modern football is an industry and capitalism is its engine. However, this book argues for a more nuanced understanding of contemporary football culture and the (self-)identity of football fans. Drawing on original ethnographic research conducted with fans at all levels, from international to lower league, the book explores the tensions between fans as consumers and 'traditional' football cultures, arguing that modern football fans are able to negotiate the discourses of capitalism and tradition operating upon them to enact their own power and identity within football culture. Featuring case studies of Norwich City, MK Dons and Chelsea fans, this is fascinating reading for anybody with an interest in sport and society or cultural studies.

Providing ways to engage students through their popular culture interests, this collection brings together several essays, across disciplines, to show how fan practices such as writing fan fiction, creating vids, communicating via Tumblr, and participating in film tourism can invite students to invest more of themselves into their education. Both scholarship and fandom encourage passionate engagement with texts—rather than passive consumption in isolation— and editor Katherine Anderson Howell and her contributors find that when students are encouraged to partake in a remix classroom that encourages their fan interests, they participate more in their education, are more critical of experts and authorities, and actively shape the discourse themselves. Creating this remix classroom requires thoughtfulness on the instructor's part, and so the chapters in this volume come from teachers who have carefully constructed such courses, including several invaluable appendices that provide examples of methodologies, course assignments, teaching practices, and classroom setup. Each chapter also includes student responses that offer a sense of what students gained from each course. The result is an exciting and entertaining new way to motivate students and teachers alike, and it is sure to be a popular reference guide for instructors teaching classes from high school to graduate levels.

In the aftermath of liberalization of Indian economy in 1991, the study of star-fan studies has experienced exponential expansion. *Hero and Hero-Worship: Fandom in Modern India* explores the areas of political, religious, film and cricket star fandoms; analyzing the rise of star formations and their consequent fandoms, star-fan bonds, as well as the physical and virtual space that both stars and fans inhabit. As perhaps one of the first book-length studies on Indian fandom, this volume not only draws on the works of Jenkins and other fandom scholars, but also explores the economic and cultural specificities of Indian fandom. This book will be of particular interest to scholars working in the field, as well as general readers interested in understanding star-fan interactions and intersections.

An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts. *Fandom as Methodology* examines fandom as a set of practices for approaching and writing about art. The collection includes experimental texts, autobiography, fiction, and new academic perspectives on fandom in and as art. Key to the idea of “fandom as methodology” is a focus on the potential for fandom in art to create oppositional spaces, communities, and practices, particularly from queer perspectives, but also through transnational, feminist and artist-of-color fandoms. The book provides a range of examples of artists and writers working in this vein, as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history. *Fandom as Methodology* proposes that many artists and art writers already draw on affective strategies found in fandom. With the current focus in many areas of art history, art writing, and performance studies around affective engagement with artworks and imaginative potentials, fandom is a key methodology that has yet to be explored. Interwoven into the academic essays

are lavishly designed artist pages in which artists offer an introduction to their use of fandom as methodology.

Contributors Taylor J. Acosta, Catherine Grant, Dominic Johnson, Kate Random Love, Maud Lavin, Owen G. Parry, Alice Butler, SooJin Lee, Jenny Lin, Judy Batalion, Ika Willis. Artists featured in the artist pages Jeremy Deller, Ego Ahaïwe Sowinski, Anna Bunting-Branch, Maria Fusco, Cathy Lomax, Kamau Amu Patton, Holly Pester, Dawn Mellor, Michelle Williams Gamaker, The Women of Colour Index Reading Group, Liv Wynter, Zhiyuan Yang

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

Although definition can vary, to be a Furry, a person identifies with an animal as part of their personality; this can be on a mystical/religious level or a psychological level. In modern Western society having a spirit animal or animal identity can sometimes be framed as social deviance rather than religious or totemic diversity. Jessica Ruth Austin investigates how Furies use the online space to create a 'Furry identity'. She argues that for highly identified Furies, posthumanism is an appropriate framework to use. For less identified Furies, who are more akin to fans, fan studies literature is used to conceptualise their identity construction. This book argues that the Furies are not a homogenous group and with varying levels of identification within the fandom, so shows that negative media representations of the Furry Fandom have wrongly pathologized the Furies as deviants as opposed to fans.

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

future of cultural production and distribution in the digital age.

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

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

A completely updated edition of a seminal work on fans and communities *We are all fans*. Whether we follow our favorite celebrities on Twitter, attend fan conventions such as Comic Con, or simply wait with bated breath for the next episode of our favorite television drama—each of us is a fan. Recognizing that fandom is not unusual, but rather a universal subculture, the contributions in this book demonstrate that understanding fans--whether of toys, TV shows, celebrities, comics, music, film, or politicians--is vital to an understanding of media audiences, use, engagement, and participatory culture in a digital age. Including eighteen new, original essays covering topics such as activism directed at racism in sports fandom, fan/producer interactions at Comic Con, the impact of new technologies on fandom, and the politics and legality of fanfic, this wide-ranging collection provides diverse approaches to fandom for anyone seeking to understand modern life in our increasingly mediated, globalized and binge-watching world.

Every company wants their business to have a strong, loyal following, but achieving this feat can be a challenge. Examining the growth of fandom popularity in modern culture can provide insights into consumer trends and patterns. Exploring the Rise of

Fandom in Contemporary Consumer Culture is an innovative scholarly resource that offers an in-depth discussion on the soaring popularity of fan communities and how these followers serve a larger purpose in a consumer-driven society. Highlighting applicable topics that include brand loyalty, fan perceptions, social media, and virtual realities, this publication is ideal for business managers, academicians, students, professionals, and researchers that are interested in learning more about how fan behavior can impact the economic environment.

The field of fan studies has seen exponential growth in recent years and this companion brings together an internationally and interdisciplinarily diverse group of established scholars to reflect on the state of the field and to point to new research directions. Engaging an impressive array of media texts and formats and incorporating a variety of methodologies, this collection is organized into six main sections: methods and ethics, technologies and practices, identities, race and transcultural fandom, industry, and futures. Each section concludes with a conversation among some of the field's leading scholars and industry insiders to address a wealth of questions relevant to each section topic.

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

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

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

Fans used to be seen as an overly obsessed fraction of the audience. In the last few decades, shifts in media technology and production have instead made fandom a central mode of consumption. A range of ideas has emerged to explore different facets of this growing phenomenon. With a foreword by Matt Hills, *Understanding Fandom* introduces the whole field of fan research by looking at the history of

debate, key paradigms and methodological issues. The book discusses insights from scholars working with fans of different texts, genres and media forms, including television and popular music. Mark Duffett shows that fan research is an emergent interdisciplinary field with its own key thinkers: a tradition that is distinct from both textual analysis and reception studies. Drawing on a range of debates from media studies, cultural studies and psychology, Duffett argues that fandom is a particular kind of engagement with the power relations of media culture. *A Companion to Media Fandom and Fan Studies* offers scholars and fans an accessible and engaging resource for understanding the rapidly expanding field of fan studies. International in scope and written by a team that includes many major scholars, this volume features over thirty especially-commissioned essays on a variety of topics, which together provide an unparalleled overview of this fast-growing field. Separated into five sections—Histories, Genealogies, Methodologies; Fan Practices; Fandom and Cultural Studies; Digital Fandom; and The Future of Fan Studies—the book synthesizes literature surrounding important theories, debates, and issues within the field of fan studies. It also traces and explains the social, historical, political, commercial, ethical, and creative dimensions of fandom and fan studies. Exploring both the historical and the contemporary fan situation, the volume presents fandom and fan studies as models of 21st century production and consumption, and identifies the emergent trends in this unique field of study.

This book considers the practices and techniques fans utilize to interact with different aspects and elements of food cultures. With attention to food cultures across nations, societies, cultures, and historical periods, the collected essays consider the rituals and values of fan communities as reflections of their food culture, whether in relation to particular foods or types of food, those who produce them, or representations of them. Presenting various theoretical and methodological approaches, the anthology brings together a series of empirical studies to examine the intersection of two fields of cultural practice and will appeal to sociologists, geographers and scholars of cultural studies with interests in fan studies and food cultures.

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