

A COMPANION TO
**MEDIA FANDOM
and FAN STUDIES**

EDITED BY PAUL BOOTH



WILEY Blackwell

Praise for *A Companion to Media Fandom and Fan Studies*

“Twenty-five years ago, the publication of *Textual Poachers* by Henry Jenkins (1992), effectively launched an exciting new field of fan studies. The publication of this large, multidisciplinary volume demonstrates beyond a doubt that both fandom and fan studies have come of age in the digital era. Established and new scholars alike reflect critically on a range of media texts, fan identities and fan practices in a number of contexts – material, geographical and online. Taken together, the issues and concerns raised will be of interest not only to fans and fan scholars but to anyone with an affiliation and affinity to popular culture in a highly-mediated world.

Rhiannon Bury, *Associate Professor, Athabasca University. Author of Television. 2.0: Viewer and Fan Engagement with Digital TV (2017, Peter Lang)*

“Paul Booth brings together an impressive range of scholars, disciplines, and approaches in his *Companion to Media Fandom and Fan Studies*. Engaging with the most current research and broadening the field to include previously neglected topics, this collection raises the bar for fan studies scholarship.”

Kristina Busse, *University of South Alabama*

“As fandom becomes increasingly embedded in the structures and processes of our global, networked media environment, there is an urgent need to take stock of what we already (think we) know about emotionally involved media consumption. Paul Booth’s *Companion to Media Fandom and Fan Studies* does precisely that, providing a thought-provoking and highly readable anthology that maps out the complexities and contradictions of Fan Studies’ past, present, and possible futures. Pushing the field into previously uncharted waters while also impressively reassessing and adding to seminal debates, these essays will undoubtedly help to shape the landscape of fan research for years to come.”

Richard McCulloch, *Fan Studies Network Board Member and Lecturer in Film and Cultural Studies, Centre for Participatory Culture, University of Huddersfield, UK*

Wiley Blackwell Companions to Cultural Studies

Advisory Editor: David Theo Goldberg, University of California, Irvine

This series provides theoretically ambitious but accessible volumes devoted to the major fields and subfields within cultural studies, whether as single disciplines (film studies) inspired and reconfigured by interventionist cultural studies approaches, or from broad interdisciplinary and multidisciplinary perspectives (gender studies, race and ethnic studies, postcolonial studies). Each volume sets out to ground and orientate the student through a broad range of specially commissioned articles and also to provide the more experienced scholar and teacher with a convenient and comprehensive overview of the latest trends and critical directions. An overarching *Companion to Cultural Studies* will map the territory as a whole.

1. A Companion to Film Theory
Edited by Toby Miller and Robert Stam
2. A Companion to Postcolonial Studies
Edited by Henry Schwarz and Sangeeta Ray
3. A Companion to Cultural Studies
Edited by Toby Miller
4. A Companion to Racial and Ethnic Studies
Edited by David Theo Goldberg and John Solomos
5. A Companion to Art Theory
Edited by Paul Smith and Carolyn Wilde
6. A Companion to Media Studies
Edited by Angharad Valdivia
7. A Companion to Literature and Film
Edited by Robert Stam and Alessandra Raengo
8. A Companion to Gender Studies
Edited by Philomena Essed, David Theo Goldberg, and Audrey Kobayashi
9. A Companion to Asian American Studies
Edited by Kent A. Ono
10. A Companion to Television
Edited by Janet Wasko
11. A Companion to African American Studies
Edited by Lewis R. Gordon and Jane Anna Gordon
12. A Companion to Museum Studies
Edited by Sharon Macdonald
13. A Companion to Lesbian, Gay, Bisexual, Transgender, and Queer Studies
Edited by George E. Haggerty and Molly McGarry
14. A Companion to Latina/o Studies
Edited by Juan Flores and Renato Rosaldo
15. A Companion to Sport
Edited by David L. Andrews and Ben Carrington
16. A Companion to Diaspora
Edited by Ato Quayson and Girish Daswani
17. A Companion to Popular Culture
Edited by Gary Burns

A Companion to Media Fandom and Fan Studies

Edited by
Paul Booth

WILEY Blackwell

This edition first published 2018
© 2018 John Wiley & Sons, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, except as permitted by law. Advice on how to obtain permission to reuse material from this title is available at <http://www.wiley.com/go/permissions>.

The right of Paul Booth to be identified as the author of the editorial material in this work has been asserted in accordance with law.

Registered Office(s)
John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, USA

Editorial Office
9600 Garsington Road, Oxford, OX4 2DQ, UK

For details of our global editorial offices, customer services, and more information about Wiley products visit us at www.wiley.com.

Wiley also publishes its books in a variety of electronic formats and by print-on-demand. Some content that appears in standard print versions of this book may not be available in other formats.

Limit of Liability/Disclaimer of Warranty

While the publisher and authors have used their best efforts in preparing this work, they make no representations or warranties with respect to the accuracy or completeness of the contents of this work and specifically disclaim all warranties, including without limitation any implied warranties of merchantability or fitness for a particular purpose. No warranty may be created or extended by sales representatives, written sales materials or promotional statements for this work. The fact that an organization, website, or product is referred to in this work as a citation and/or potential source of further information does not mean that the publisher and authors endorse the information or services the organization, website, or product may provide or recommendations it may make. This work is sold with the understanding that the publisher is not engaged in rendering professional services. The advice and strategies contained herein may not be suitable for your situation. You should consult with a specialist where appropriate. Further, readers should be aware that websites listed in this work may have changed or disappeared between when this work was written and when it is read. Neither the publisher nor authors shall be liable for any loss of profit or any other commercial damages, including but not limited to special, incidental, consequential, or other damages.

Library of Congress Cataloging-in-Publication data applied for

9781119237167 – Hardback
9781119237235 - Paperback

Cover image: (top) Laura R. Quiles; Priya Sridhar; Christine Griffin; (bottom) Leslie McMurtry;
Lanie's Art Studio; Rachel Fish
Cover design by Wiley

Set in 10/12pt Minion by SPi Global, Pondicherry, India

10 9 8 7 6 5 4 3 2 1

It is with great happiness that I dedicate this book with love to my sister, Anna—although we share very few fandoms, we'll always have Gilmore Girls.

Contents

Notes on Contributors	xi
Acknowledgments	xix
Introduction <i>Paul Booth</i>	1
Part I Histories, Genealogies, Methodologies	11
1 Fandom, Negotiation, and Participatory Culture <i>Henry Jenkins</i>	13
2 Foundational Discourses of Fandom <i>Daniel Cavicchi</i>	27
3 Literature Fandom and Literary Fans <i>Alexandra Edwards</i>	47
4 The Fan Experience <i>Karen Hellekson</i>	65
5 <i>Soap Fans</i> , Revisited <i>C. Lee Harrington and Denise Bielby</i>	77
6 Not My Lifeblood: Autoethnography, Affective Fluctuations and Popular Music Antifandom <i>Ross Garner</i>	91
7 Representations of Fans and Fandom in the British Newspaper Media <i>Lucy Bennett</i>	107
8 Ethics in Fan Studies Research <i>Ruth A. Deller</i>	123

Part II Fan Practices	143
9 Make Space for Us! Fandom in the Real World <i>Lynn Zubernis and Katherine Larsen</i>	145
10 Nostalgia, Fandom and the Remediation of Children's Culture <i>Lincoln Geraghty</i>	161
11 Fan Fashion: Re-enacting <i>Hunger Games</i> through Clothing and Design <i>Nicolle Lamerichs</i>	175
12 Slash/Drag: Appropriation and Visibility in the Age of <i>Hamilton</i> <i>Francesca Coppa</i>	189
13 "Becoming a Part of the Storytelling": Fan Vidding Practices and Histories <i>Katharina Freund</i>	207
Part III Fandom and Cultural Studies	225
14 "Angry False-Teeth-Chattering Mayhem": Synecdochic Fandom, Representation and Performance in Mature Woman Fandom of British Professional Wrestling <i>Tom Phillips</i>	227
15 It's About Who You Know: Social Capital, Hierarchies and Fandom <i>Bertha Chin</i>	243
16 Ontological Security and the Politics of Transcultural Fandom <i>Lori Morimoto</i>	257
17 Fandom and Otaku <i>Miranda Ruth Larsen</i>	277
18 Otaku Pedestrians <i>Marc Steinberg and Edmond Ernest dit Alban</i>	289
19 The Unbearable Whiteness of Fandom and Fan Studies <i>Mel Stanfill</i>	305
20 Who Do You Mean by "Fan?" Decolonizing Media Fandom Identity <i>Rukmini Pande</i>	319
21 Racebending and Prosumer Fanart Practices in <i>Harry Potter</i> Fandom <i>Jessica Seymour</i>	333
Part IV Digital Fandom	349
22 Tumblr Pedagogies <i>Melanie E.S. Kohnen</i>	351

23	Active Fandom: Labor and Love in The Whedonverse <i>Casey J. McCormick</i>	369
24	“May We Meet Again”: Social Bonds, Activities, and Identities in the #Clexa Fandom <i>Mélanie Bourdaa</i>	385
25	Of Spinoffs and Spinning Off <i>Louisa Stein</i>	401
26	#AskELJames, <i>Ghostbusters</i> , and #Gamergate: Digital Dislike and Damage Control <i>Bethan Jones</i>	415
27	Red Pillers, Sad Puppies, and Gamergaters: The State of Male Privilege in Internet Fan Communities <i>Katie Wilson</i>	431
28	“Fate Has a Habit of Not Letting Us Choose Our Own Endings”: Post-object Fandom, Social Media and Material Culture at the End of <i>Hannibal</i> <i>Rebecca Williams</i>	447
	Part V The Future of Fan Studies	461
29	Understanding <i>Which</i> Fandom? Insights from Two Decades as a Music Fan Researcher <i>Mark Duffett</i>	463
30	Implicit Fandom in the Fields of Theatre, Art, and Literature: Studying “Fans” Beyond Fan Discourses <i>Matt Hills</i>	477
31	Janeites and Sherlockians: Literary Societies, Cultural Legitimacy, and Gender <i>Roberta Pearson</i>	495
32	Porn Consumers as Fans <i>Alan McKee</i>	509
33	Kant/Squid (The Fanfiction Assemblage) <i>Anne Jamison</i>	521
34	Interdisciplinarity in Fan Studies <i>Tisha Turk</i>	539
	Index	553

Notes on Contributors

Editor Biography

Paul Booth is Associate Professor at DePaul University, Chicago, USA. He is the author of *Crossing Fandoms* (Palgrave, 2016), *Digital Fandom 2.0* (Peter Lang, 2016), *Playing Fans* (University of Iowa Press, 2015), *Game Play* (Bloomsbury, 2015), *Time on TV* (Peter Lang, 2012), and *Digital Fandom* (Peter Lang, 2010). He has edited *Seeing Fans* (Bloomsbury, 2016, with Lucy Bennett), *Controversies in Digital Ethics* (Bloomsbury, 2016, with Amber Davisson), and *Fan Phenomena: Doctor Who* (Intellect, 2013). He is currently enjoying a cup of coffee.

Contributor Biographies

Lucy Bennett is a lecturer in media audiences at JOMEC, Cardiff University, UK. Her work on fan cultures appears in journals such as *New Media & Society*, *Journal of Fandom Studies*, *Transformative Works and Cultures*, *Social Semiotics*, *Continuum*, *Cinema Journal*, *Celebrity Studies* and *Participations*. She is the co-founder and co-chair of the Fan Studies Network and is the co-editor of *Seeing Fans: Representations of Fandom in Media and Popular Culture* (with Paul Booth, Bloomsbury, 2016) and *Crowdfunding the Future* (with Bertha Chin and Bethan Jones, Peter Lang, 2015).

Denise Bielby is Distinguished Professor of Sociology at the University of California, Santa Barbara, USA, and an affiliate of Film & Media Studies. Her research on media culture focuses on the industries and audiences of television and film. The author of numerous scholarly publications, her edited collection, *Brokerage and Production in the American and French Entertainment Industries: Invisible Hands in Cultural Markets* (Lexington Books, 2015, with Violaine Roussel), examines the activities of talent representatives and production professionals. A recipient of national awards for her research, she has been funded by the National Science Foundation and the National Institute of Mental Health, and was statistical consultant to the Writers Guild of America, West.

Mélanie Bourdaa is Associate Professor in Communication and Information Sciences at the Université Bordeaux Montaigne, France. She studies American TV, fandom in the digital age, and production strategies (transmedia storytelling). She co-funded *CATS (Cluster Aquitaine du Transmedia Storytelling)*, a non-profit organization to develop research and links to the media industries with transmedia and cross-media strategies. She is the head of the Master Degree Designing Digital Projects. She coordinated (with Benjamin Derhy Kurtz) *The Rise of the Transtexts: Challenges and Opportunities* for Routledge. She is in charge of the research project MediaNum, aiming at studying cultural heritage and transmedia storytelling.

Daniel Cavicchi is Associate Provost for Research | Global | Practice at Rhode Island School of Design, Providence, USA. His books include *Listening and Longing: Music Lovers in the Age of Barnum*; *Tramps Like Us: Music and Meaning Among Springsteen Fans*; and *My Music: Explorations of Music in Daily Life*, with Charles Keil and Susan D. Crafts.

Bertha Chin is a Lecturer and Coordinator in Social Media in Swinburne University of Technology, Sarawak Campus. She has published extensively, is a board member of the Fan Studies Network, and co-editor of *Crowdfunding the Future: Media Industries, Ethics and Digital Society* (2015, Peter Lang). Her research interests include fan and producer relationships, fan labor, social media, crowdfunding, antifandom, and transcultural fandom.

Francesca Coppa is Professor of English at Muhlenberg College, Pennsylvania, PA, and a founding member of the Organization for Transformative Works, a nonprofit established by fans to provide access to and preserve the history of fanworks and culture. She is the editor of *The Fanfiction Reader: Folk Tales for the Digital Age* (University of Michigan, 2017) and is currently writing a book on fan music video.

Ruth A. Deller is a Principal Lecturer and Program Leader for Journalism, Media and Public Relations at Sheffield Hallam University, Sheffield, UK. She has published on a range of media and journalism-related topics, including religion and the media, reality and lifestyle television, and social media cultures. Her fan and audience studies research has looked at a range of fandoms, including Cliff Richard, *Neighbours*, *Fifty Shades...* and *The Sims*. Her own fandoms include Kylie Minogue, *Doctor Who* and Roxette.

Mark Duffett is a Reader in Media and Cultural Studies at the University of Chester, Chester, UK. His research interest is primarily in fandom and the dynamics of popular music audiences. Mark is the author of *Understanding Fandom* (Bloomsbury, 2013). In 2012, he was keynote speaker at the MARS conference in Finland. He has edited two special issues of the journal *Popular Music and Society* and two books: *Popular Music Fandom* (Routledge, 2015) and *Fan Identities and Practices in Context* (Routledge, 2016). He is currently working on a book about Elvis Presley for Equinox and a non-academic book for Scarecrow Press called *Counting Down Elvis: His 100 Finest Songs*.

Alexandra Edwards received her PhD in English from the University of Georgia, Athens, USA. Her dissertation, "Fanaticism, Yes! Literary Fan Cultures of the Early Twentieth Century," explores the alternative literary history of US media fandom from 1890–1949. She is best known for her transmedia work on *The Lizzie Bennet Diaries* and *Emma Approved*, modernized, interactive webseries adaptations of Jane Austen's beloved novels. Edwards won Primetime Emmy Awards in 2013 and 2015 for these shows.

Edmond Ernest dit Alban is a PhD candidate in the Film and Moving Images PhD program at Concordia University, Montreal, Canada. He studies various objects relevant to Japanese popular cultures, like otaku and *dōjin* cultures. He obtained his Masters degree working on the visual novel *Higurashi no naku koro ni* and its media mix history at Paris Diderot and Meiji University. His new project reassembles the subcultural history of Shōnenai manga and fanzine for girls with the emergence of the otaku sanctuary of Ikebukuro's Otome Road (the Girl's Road) to explain how such niche media circulation has created the actual media mix strategies of Otome games (visual novels for girls).

Katharina Freund is a researcher on fandom, television culture, and digital communication, and education technologies. She completed her dissertation on fan video editing from the University of Wollongong, Australia, and has published on fan communities, online fandom, and copyright. Katharina now works as a Senior Learning Designer at the Australian National University in Canberra, Australia, designing education technology initiatives.

Ross Garner is a Lecturer in Media and Cultural Studies in the School of Journalism, Media and Cultural Studies at Cardiff University, Cardiff, UK. He has published articles on cult media forms in journals, including *Popular Communication* and *Cinema Journal* and has contributed chapters to multiple edited collections published by I.B. Tauris. He is preparing the monograph *Nostalgia, Digital Television and Transmediality* for publication by Bloomsbury and is also currently researching overlaps between media tourism and transmediality.

Lincoln Geraghty is a Reader in Popular Media Cultures in the School of Media and Performing Arts at the University of Portsmouth, Portsmouth, UK. He is author of numerous books, including *Living with Star Trek* (I.B. Tauris, 2007), *American Science Fiction Film and Television* (Berg, 2009) and *Cult Collectors* (Routledge, 2014). He has edited numerous titles including *The Influence of Star Trek on Television, Film and Culture* (McFarland, 2008) and, with Mark Jancovich, *The Shifting Definitions of Genre* (McFarland, 2008). His most recent collection, entitled *Popular Media Cultures: Fans, Audiences and Paratexts*, was published by Palgrave in 2015.

C. Lee Harrington received her PhD in Sociology from the University of California-Santa Barbara, and is a faculty member at Miami University, Ohio, USA. Her research is on media/television studies and audience/fan studies, with a current interest in aging, death, and media. With Denise D. Bielby, she is the author of *Soap Fans: Pursuing Pleasure and Making Meaning in Everyday Life* (Temple University Press, 1995) and *Global TV: Exporting Television and Culture in the World Market* (New York University Press, 2008). She is the co-editor of several anthologies on popular culture, fan studies, soap opera, and aging and media. Her research has been published in a variety of media and communications journals.

Karen Hellekson, an independent scholar, has published on science fiction, media studies, and *Doctor Who*. She is the founding coeditor of *Transformative Works and Cultures*, an Open Access Gold media studies journal. She lives in Maine.

Matt Hills is Professor of Media and Film at the University of Huddersfield, Huddersfield, UK, and co-director of the Centre for Participatory Culture. He is the author of six books ranging from *Fan Cultures* (Routledge, 2002) to *Doctor Who: The Unfolding Event* (Palgrave Macmillan, 2015), and is the editor of *New Dimensions of Doctor Who* (I.B. Tauris, 2013). Matt has published more than 100 articles/chapters in the areas of cult media and fandom, and is currently working on the book *Sherlock: Detecting Quality TV* as well as a follow-up to *Fan Cultures* which will be called *Fan Studies*.

Anne Jamison is Associate Professor of English at the University of Utah, Salt Lake City, Utah, USA, where she teaches courses on literature, popular culture, and literary theory. She is the author of *Fic: Why Fanfiction Is Taking Over the World* (Smart Pop, 2013). Her other publications include *Kafka's Other Prague: Writings from the Czechoslovak Republic* (Northwestern, 2018), *Poetics en passant* (Palgrave, 2010), and articles on French, British, German, and Czech literature and culture. She holds a PhD in Comparative Literature from Princeton University, where she has also taught fanfiction as a visiting professor.

Henry Jenkins is the Provost's Professor of Communication, Journalism, Cinematic Art and Education at the University of Southern California, USA, and the founder and former co-director of the Comparative Media Studies Program at MIT, USA. He is the author and editor of 17 books on various aspects of media and popular culture. His writing on fandom and media audiences includes *Textual Poachers: Television Fans and Participatory Culture* (Routledge, 1992), *Science Fiction Audiences* (with John Tulloch, 1995), *Fans, Bloggers, and Gamers* (2008), *Convergence Culture: Where Old and New Media Collide* (New York University Press, 2008), *Spreadable Media: Creating Meaning and Value in a Networked Culture* (with Sam Ford and Joshua Green, New York University Press, 2013), *Participatory Culture in a Networked Era* (with danah boyd and Mimi Ito, Polity Press, 2015), and *By Any Media Necessary: The New Youth Activism* (with Sangita Shresthova, Neta Kligler-Vilenchik, Liana Gamber-Thompson, and Arely Zimmerman, New York University Press, 2016). He blogs regularly at henryjenkins.org.

Bethan Jones is a PhD candidate at the University of Huddersfield, Huddersfield, UK. Her thesis examines cult television, fandom, nostalgia, and the *X-Files* and *Twin Peaks* revivals. Bethan has published extensively on fandom, gender and new media. Among others, her work has appeared in the journals *Sexualities*, *Transformative Works and Cultures*, and *New Media & Society*, as well as in edited collections for Bloomsbury, Routledge and Palgrave. She also co-edited the collection *Crowdfunding the Future: Media Industries, Ethics, and Digital Society* (Peter Lang, 2015). Bethan is a board member of the Fan Studies Network and a principal researcher in the World *Star Wars* Project.

Melanie E.S. Kohnen is Assistant Professor of Rhetoric and Media Studies at Lewis & Clark College, Portland, Oregon, USA. She researches how the media industry and millennial audiences negotiate diversity in relationship to cultural identities, digital entertainment platforms, and technological infrastructures. Her book *Queer Representation, Visibility, and Race in American Film and Television: Screening the Closet* was published by Routledge in 2015. Her work has also appeared in *Creative Industries Journal*, *Media Industries*, and *Journal of Popular Television*. She shares her creative work at vimeo.com/mesk.

Nicolle Lamerichs is a Lecturer and Head of Media at International Communication and Media at HU University of Applied Sciences, Utrecht, the Netherlands. She is the author of *Productive Fandom: Intermediality and Affective Reception in Fan Cultures* (Maastricht University Press, 2014), as well as various articles on the creative aspects of fandom and game culture. Her research focuses on participatory culture and new media, specifically the nexus between popular culture, storytelling, and play.

Katherine Larsen teaches at George Washington University, Washington, DC, USA, and is the principal editor of *The Journal of Fandom Studies*. Along with Lynn Zubernis, she has co-written *Fandom at the Crossroads* (Cambridge Scholars, 2012) and *Fangasm: Supernatural Fangirls* (University of Iowa Press, 2013), and co-edited *Fan Culture: Theory/Practice* (Cambridge Scholars, 2012),

and *Fan Phenomena: Supernatural* (Intellect, 2014). With Paul Booth, she is series editor of the Fandom and Culture series for University of Iowa Press.

Miranda Ruth Larsen is a PhD Candidate in the Information, Technology, and Society in Asia program at the University of Tokyo, and a Lecturer in English Communications at Bunkyo Gakuin University, Japan. Her research focuses on physical sites of affective transcultural exchange, specifically the male K-pop idol scene in Tokyo. She previously earned an MA in Cinema and Media Studies at the University of California, Los Angeles.

Casey J. McCormick earned her PhD in Cultural Studies at McGill University, Montreal, Canada. Her work traces the histories of participatory media and audience practices. She is a contributor to *Time in Television Narrative* (University of Mississippi Press, 2012), *The Netflix Effect* (Bloomsbury, 2015), and *Participations: International Journal of Audience Research* (2016). Casey is a co-founder of the Fan and Audience Studies Scholarly Interest Group at Society for Cinema and Media Studies.

Alan McKee is an expert on entertainment and healthy sexual development and Associate Dean (Research and Development) in the Faculty of Arts and Social Sciences at the University of Technology Sydney, Australia. He holds an Australian Research Council Discovery grant entitled “Pornography’s effects on audiences: explaining contradictory research data”; and a Linkage grant with True (previously Family Planning Queensland) to investigate the use of vulgar comedy to reach young men with information about healthy sexual development. He was co-editor of the *Girlfriend Guide to Life and Pornography: Structures, Agency and Performance* (Polity, 2015). He has published on healthy sexual development, the effects of pornography on young people, and entertainment education for healthy sexuality in journals including *The Archives of Sexual Behavior*, *The International Journal of Sexual Health*, *The Journal of Sex Research* and *Sex Education*.

Lori Morimoto is an independent researcher of transcultural fan cultures and transnational media marketing. She has published essays on transcultural fandom and Japanese female fandom of overseas stars for *Transformative Works and Cultures* and *Participations*, as well as on transnational Japanese cinema for *Scope* and *Asian Cinema*.

Rukmini Pande completed her PhD on Intersections of Identity in Media Fandom Communities at the University of Western Australia and currently is an Assistant Professor at O.P. Jindal Global University. She serves on the editorial board of the *Journal of Fandom Studies* and has published in multiple edited collections on Race in Media Fandom, including *Seeing Fans* (edited by Paul Booth and Lucy Bennett) and *Fic: Why Fanfiction Is Taking Over the World* (ed. Anne Jamison). Additionally, she has co-authored an article, “‘Yes, the Evil Queen is Latina!’: Racial dynamics of online femslash fandoms” in a special issue of the journal *Transformative Works and Cultures* (June 2017). Her dissertation is also under contract to be published as a monograph with the University of Iowa Press.

Roberta Pearson is Professor of Film and Television Studies at the University of Nottingham, Nottingham, UK. Among her most recent publications are the co-authored *Star Trek and American Television* (University of California Press, 2014), and the co-edited *Many More Lives of the Batman* (BFI, 2015) and *Storytelling in the Media Convergence Age: Exploring Screen Narratives* (Palgrave Macmillan, 2015). She is in total the author, co-author, editor or co-editor of 13 books, and author or co-author of over 80 journal articles and book chapters. Among these are several recent essays on Sherlock Holmes and Sherlockian fandom.

Tom Phillips is a Lecturer in Humanities at the University of East Anglia, Norwich, UK. His research interests include online fan cultures and the intersection of fandom and celebrity. He is the co-chair of the Fan Studies Network, and his work has been published in *Participations*, *Celebrity Studies*, and *Transformative Works and Cultures*.

Jessica Seymour is an Australian researcher and lecturer at HU University of Applied Sciences, Utrecht, the Netherlands. Her research interests include children's and YA literature, fan studies, and popular culture. She has contributed chapters to several edited collections, which range in topic from *Supernatural*, to *Doctor Who*, to ecocriticism in the works of JRR Tolkien.

Mel Stanfill is an Assistant Professor of Texts and Technology and Digital Media at the University of Central Florida, Orlando, USA, and holds a PhD in Communications and Media from the University of Illinois, Urbana-Champaign. Stanfill's research lies at the intersection of digital media, critical media industry studies, and fan/audience studies; it investigates the articulation of fans, users, and audiences to the media industry in the digital media era through technology, heteronormativity, whiteness, consumption, law, and labor; and has appeared in venues such as *New Media and Society*, *Cinema Journal*, *Critical Studies in Media Communication*, and *Transformative Works and Cultures*.

Louisa Stein is Associate Professor of Film & Media Culture at Middlebury College, Vermont, USA. Her work on gender and generation in media culture and transmedia authorship has appeared in numerous journals and anthologies. She is a book review editor for *Cinema Journal* and the *Journal of Transformative Works and Cultures*. She is co-editor of the collections *Teen Television* (McFarland, 2008) and *Sherlock and Transmedia Fandom* (McFarland, 2012). Her book *Millennial Fandom: Television Audiences in the Transmedia Age* was published by the University of Iowa Press in Fall 2015.

Marc Steinberg is Associate Professor of Film Studies at Concordia University, Montreal, Canada. He is the author of *Anime's Media Mix: Franchising Toys and Characters in Japan* (University of Minnesota Press, 2012) and *Naze Nihon wa "media mikkusu suru kuni" nano ka* [Why is Japan a "Media Mixing Nation"?] (KADOKAWA, 2015). He is editor of the volume, *Media Theory in Japan* (Duke University Press, 2017).

Tisha Turk is Associate Professor of English at the University of Minnesota, Morris, USA, where she teaches courses on writing, composition studies, fandom, and gender studies. She has worked with legal teams from the Organization for Transformative Works and the Electronic Frontier Foundation to win Digital Millennium Copyright Act exemptions granting vidders and other remix artists the right to break copy protection on media files. She is writing a book about vidding and vidwatching.

Rebecca Williams is a Senior Lecturer in Communication, Culture and Media Studies at the University of South Wales, Cardiff, UK. She is the author of *Post-object Fandom: Television, Identity and Self-Narrative* (Bloomsbury, 2015) and editor of *Torchwood Declassified* (I.B. Tauris, 2013) and *After the End: Transitions, Endings, and Resurrections in Fandom* (University of Iowa Press, 2017). She is currently writing *Theme Park Fandom: Distinction, Immersion & Participatory Culture* for the University of Amsterdam Press.

Katie Wilson is a PhD Candidate in the Humanities program, the University of Louisville, Kentucky, USA, currently completing a dissertation on how fans address social and political

issues though their fan activities. She received her MA in Media and Cinema Studies from DePaul University, Chicago, USA, and has taught classes in public speaking, interpersonal communication, and film.

Lynn Zubernis is a clinical psychologist and Professor of Counselor Education at West Chester University, Pennsylvania, USA. She is the editor of *Family Don't End with Blood: Cast and Fans on How Supernatural Has Changed Lives* (Smart Pop, 2017), and is co-editor (with Travis Langley) of *Supernatural Psychology* (Sterling, 2017). Together with Katherine Larsen, she has co-written *Fandom at the Crossroads* (Cambridge Scholars, 2012) and *Fangasm: Supernatural Fangirls* (University of Iowa Press, 2013), and co-edited *Fan Culture: Theory/Practice* (Cambridge Scholars, 2012) and *Fan Phenomena: Supernatural* (Intellect, 2014).

Acknowledgments

My very appreciative thanks to the following without whom this volume would not have been possible:

To the contributors to this volume, who were stalwart in their edits and thoughtful in their chapters;

To my superstar readers: Francesca Coppa, Alexandra Edwards, Katie Freund, Lori Morimoto, and Mel Stanfill, who went above and beyond reading chapters;

To my research assistant Monika Sziron, whose careful eye kept errors from the manuscript;

To the folks at Wiley who made the production process painless: Emily Corkhill, Jayne Fagnoli, and Rebecca Harkin;

To DePaul University's University Research Council and my colleagues in the College of Communication, who granted me a quarter's leave to work on the book;

To my family, who have always been there for me: Colin and Deborah Booth, Anna and Jason Bird, Thomas Vincent, and Wendy Vincent;

To the newest member of my family, young nephew Hank Bird, who is the cutest member of the family by far;

To my furry family, all of whom are dear to me: Slinky, Rosie, Gizmo, and Black Kitty;

Finally, and foremost, to my wife Katie Booth, who has had to deal with long hours of editing, questions about obscure vocabulary, and too many conversations about fandom to even count. Thank you to all!

Introduction

Paul Booth

This volume, *A Companion to Media Fandom and Fan Studies*, is intended to be a resource for contemporary scholarship of media fandom, a guide to avenues of fan studies research from the past, and an outline of new areas of fandom and fan studies research that could begin to be, or should continue to be. *A Companion to Media Fandom and Fan Studies* has five main aims: (1) to synthesize the literature surrounding important theories, debates, and issues within the field of fan studies; (2) to trace and explain the social, historical, political, commercial, ethical, and creative dimensions of fandom and fan studies; (3) to explore both the historical and the contemporary fan situation; (4) to present fandom and fan studies as models of twenty-first-century production and consumption; and (5) to identify and comment upon emergent trends in order to bring light, and relevance, to fan studies as a unique field of study. The importance of studying fandom has often been stated: Lucy Bennett (2014) notes that “the fan studies field of scholarship [opens up] an avenue where fans [are] treated and viewed as active and creative individuals; the study of which potentially offers rich insights into media consumption, identity, textual engagement and communications” (6). The study of fandom has taken many paths and informed multiple disciplines. This volume cannot hope to encompass all of fan studies, but is rather an attempt to distinguish unique attributes of the field and augment contemporary fan research.

There is little doubt that fandom—defined in various ways in the chapters that follow—has become a more viable and visible presence in today’s media environment (Booth 2015). New digital technologies and tools have illustrated a rise in prominence and visibility of the so-called “geek culture.” As fans have embraced technologies like Tumblr, Twitter, and YouTube, the ease of finding and spreading fan work has helped facilitate a rise in knowledge about fandom in mainstream culture (see Jenkins, Ford, and Green 2013). At the same time, media corporations are taking note of fandom as well, as the industries both market to fans and create opportunities for fan interaction (Booth 2015). Fandom is itself changing as it becomes more commonplace—some fanfiction authors are monetizing their fandom by publishing fanfiction as novels (e.g., E.L. James’s *Fifty Shades of Grey*), and other fans are behind the camera as professional filmmakers (e.g., J.J. Abrams). And just as more people may be aware of fandom because of super-sized conventions like Comic Con, so too are many fans residing in less public areas to try to avoid the spotlight that comes with negative media attention (see Bennett and Booth 2016).

Yet, fandom is *not* new nor something that emerged simply because of digital technology and Tumblr culture, and many of the digital activities that fans engage in in the digital environment are similar to the analog activities from years past (Booth and Kelly 2013; Booth 2016). As the chapters in this volume indicate, fandom is far older than Tumblr and far vaster than *Fifty Shades*. The major focus of this volume is two-fold. First, it offers *multiple* perspectives on key issues in fan studies. These perspectives speak to one another as the authors have been encouraged to read and comment on each other's work. The second focus of the volume is on exploring the issues of fan studies moving into the future. What are the ethical considerations of fandom in the twenty-first century? As fans become mainstream consumers, how can they retain their subcultural identity (Jenkins 2007)? The multiple chapters in this volume speak to scholars and students of fandom, a population that is growing, in a world where fan studies is constantly shifting.

Fan studies as a field is barely three decades old, but in that time, it has produced an enormous amount of literature and interest from the scholarly community. In just thirty years, fan studies scholars have seen the growth of two journals dedicated solely and specifically to fan studies (*Transformative Works and Cultures* and *The Journal of Fandom Studies*, not to mention additional journals focused on audience analysis such as *Participations* and *Intensities*). Fan scholars have witnessed the publication of scores of monographs and edited collections dedicated to fan studies, including some that are widely considered canonical within and outside the fan studies sphere (e.g., Jenkins's (1992; 2012) *Textual Poachers*; Lewis's (1992) *The Adoring Audience*; Penley's (1997) *NASA/Trek*; Hills's (2002) *Fan Cultures*; Hellekson and Busse's (2006) *Fan Fiction and Fan Communities in the Age of the Internet*; Jenkins's (2006) *Convergence Culture*; Gray, Sandvoss, and Harrington's (2007) *Fandom: Identities and Communities in a Mediated World*) and many hundreds of journal articles and book chapters that focus on fandom and fan studies. New book series (e.g., the Fan Phenomena series at Intellect, the Fan Studies series at the University of Iowa Press, the Transmedia: Participatory Culture and Media Convergence series from Amsterdam University Press) and new conferences and scholarly groups (e.g., the Fan Studies Network, the FSN Symposium, the Fan and Audience Studies SIG at the Society of Cinema and Media Studies) speak to the rise in interest in the discipline. There are fan studies programs at universities, fan studies networks of scholars, and fan studies tracks at major international conferences.

All this exists, and thrives, in the academic world; but this then begs a number of related questions. First, to what extent have fan studies become legible in the larger academic discourse? Have fan studies scholars created a new discipline? Is fan studies more legitimized than it has been in the past? Jenkins's (1992) influential *Textual Poachers* was originally written before "fan studies" existed (in fact, it helped usher in the field) but in the years since its publication, does fan studies remain, as Sam Ford (2014) suggests, "a robust, respected space within cultural/media studies" (54) or has it become a space of its own? For Ford "'fan studies' remain[s] an 'undisciplined' discipline" and "many of its practitioners ... are unwilling and quite averse to provide such discipline" (54). The contributors to this volume also remain unconvinced about the legitimacy of fan studies within larger discourses; there remains a certain "underdog" quality to fan studies in terms of mainstream academic respectability. Ford (2014) goes on to note that fan studies continue to be a powerful field *because of* this separation rather than *despite* it—we must "maintain a cohesive community around the concept of fan studies while not losing its porous boundaries that are essential to facilitate the continued incorporation of new methodological approaches, new types of fandoms and media industries, and new issues/angles to be tackled" (54). In my own work, I've attempted to navigate this disciplinary mechanism at a time when "fan studies has become a destination rather than a journey" (Booth 2016, 232).

At the same time, Matt Hills (2016) asks us "whether the formalization of an academic discipline and its legitimation are one and the same thing?" (xvi–xvii). Indeed, one of the most pressing

concerns about the future of fan studies lies in trying to maintain that porous boundary as the field itself concretizes. Fandom has become a popular topic across multiple disciplines; fan studies is a truly multidisciplinary field of study. Yet, to maintain that multidisciplinary emphasis, the less formalized structures of fan studies have to be maintained as well. That's the problem with disciplines: Jenkins (2012) argues that "Disciplines define borders and set priorities. Disciplines decide what counts and on what terms" (5). Indeed, the decisions made when putting this volume together matter. Books like this one can be detrimental to maintaining disciplinary porousness, as any attempt to create a repository of content—even one as vast as this one—necessarily leaves some things out, concentrates on others, and inches ever closer to more concrete boundaries. Certainly, it has not been my intention, in assembling the following 34 chapters, to deliberately include/exclude anything, but every choice has consequences, and every book has its own limitations (the strictures of the publisher, of publication, of availability of authors, of timing). I hope that scholars who read this book and see an absence or lacunae in its pages will endeavor to fill that gap, just as I have endeavored to bring together scholarship that has expanded the boundaries of what I've considered fan studies here.

Structure of the Book

One counter to this stricter disciplinary boundary is to approach topics through multiple perspectives, and in this volume I have strived to include a variety of content. The authors of these chapters come from a variety of backgrounds and experiences, and are at various stages of their careers, further highlighting the inclusive and diverse field of fan studies. After writing drafts of their chapter, authors were invited to read and comment on the other chapters in their Parts, with the intent of creating greater cross-fertilization of ideas and connections across topics.

The volume is divided into five Parts; very roughly, these Parts form a mirror, where the first and last Parts look to the past and future of fan studies, respectively, while Parts II and IV examine the fan experiences in historical and digital contexts. Part III emphasizes the cultural studies background of fan studies. Each Part explores the boundaries of fan studies while opening new avenues of exploration.

Part I, "Histories, Genealogies, Methodologies," focuses on the multiple genealogies that can be traced through fan studies. Although fan studies have their antecedents in cultural studies and media studies, the history of the discipline can be drawn from multiple perspectives. The first four chapters can be seen as complements to each other, as each explores these perspectives in great detail. We start with a chapter by Henry Jenkins that explores fandom as an aspect of participatory culture, one which facilitates the social negotiation of the meaning and value of popular texts, enables grassroots creative responses, and provides a context for debates about issues of representation, diversity, and inclusion in the digital age. Chapter 2 by Daniel Cavicchi takes us back in time to explore fandom from the main preoccupations of nineteenth-century America: baseball, celebrity, concerts, and theatre productions. By developing these avenues, Cavicchi reveals how much scholars' present investigation of fan studies depends on links to fan practices in the past. In Chapter 3, Alexandra Edwards develops an understanding of fandom based not on the science-fiction fans of the 1930s and 1960s, but on traditional literary practices such as scrapbooking, writing letters to the editor, and submitting stories to magazine contests. By articulating a point of view that emphasizes alternate modes of fan activity, Edwards illustrates the flexibility of fan studies as a field of study. As if to demonstrate this flexibility, Karen Hellekson, in Chapter 4, offers a more traditional view of the historical development of fan studies as emergent from the Science Fiction League. For Hellekson, linking fans to this originating group helps us see the sense of activism and shared sense of purpose common in fan communities today.

Other chapters in Part I help narrow (and expand) the definition of fandom through discussions of scholarship, methodology, representation, and ethics. In Chapter 5, C. Lee Harrington and Denise Bielby explore changes in the scholarship of fandom in the twenty-two years since the publication of their (1995) *Soap Fans*. Their chapter historicizes fan studies from a media studies perspective. Ross Garner's emphasis on autoethnography in Chapter 6 explores the methodological import of fan studies on investigations of self-reflexivity. Garner debates and discusses the most appropriate ways to use self-analysis as a methodology for fan studies work, and draws on his own fandom of Manic Street Preachers as a key exemplar. Lucy Bennett explores representations of fans in popular journalism in Chapter 7. Her chapter examines how fandom is constructed and "made sense of" by newspaper writers across a ten-year span—a span of time (2000–10) that saw increased digital fandom and a stronger visibility of fans in general. Finally, Ruth A. Deller summarizes and augments current research on the ethics of studying fans in Chapter 8 by examining topics such as participant anonymity, valuations of free labor, protection for vulnerable subjects, and qualms about participant observers. Deller offers practical advice for fan researchers, both novice and experienced, on how to respond to changes and challenges in a digital environment.

Part II, "Fan Practices," brings to light specific fan practices as they have manifested in fandom and fan studies throughout the history(/ies) of the discipline. Fans are often some of the most textually productive audiences, with fanfiction stories, videos, cosplays, and other creative works having been authored by fans for decades. Topics in this section include the material practices of fans, the creation of fan videos, fandom at conventions, fan nostalgia, fanfiction writing, fandom as productive activity, and fan costuming.

Part II begins with Chapter 9 by Lynn Zubernis and Katherine Larsen who describe fandom outside of textual boundaries—fandom, as they put it, in the "real world." While much attention has been directed at online fan activities, especially factoring in burgeoning social media platforms such as Twitter, Tumblr, Pinterest, and Instagram, less work has been done on the equally growing desire for physical interactions with objects of fandom and fellow fans. Zubernis and Larsen argue that physical fandom through conventions and tourist sites offers tangible and intimate experiences that differ significantly from those of the textual. The focus on materiality continues in Lincoln Geraghty's Chapter 10 on nostalgia and remediation in children's culture. Geraghty brings to light pre-Internet media objects like Transformers and G.I. Joe, as they have been remediated through toys and video games. He argues that an explosion of nostalgia in contemporary media forces us to reconsider personal and public memory of childhood. In Chapter 11, Nicolle Lamerichs explores another tangible outgrowth of fandom and nostalgia—the fashion that accompanies contemporary media objects. Professional and fan-created clothing lines draw inspiration from contemporary cult media, like her example of the emerging phenomenon of fan couture.

The final two chapters of Part II explore more digitally-focused fan practices. In Chapter 12, Francesca Coppa takes perhaps the most notorious genre of fanfiction—slash fiction—and contextualizes it in terms of the theory and history of drag performance. She offers a number of salient areas of comparison, including appropriation and overdetermination, within both genres. Katharina Freund, in Chapter 13, turns to fan vidding—the editing of film and television footage set to music to create a particular story—as a way of expressing changes in the history of fandom through the advent of digital technology. Focusing mainly on the history of vidding, Freund's chapter delves into vidding communities through explorations of online spaces like LiveJournal and Tumblr.

Part III, "Fandom and Cultural Studies," focuses on fandom as a global and cultural phenomenon. Fandom crosses borders, and helps cohere different groups of people. Chin and Morimoto (2013) call this the "transcultural" aspect of fandom, whereas fandom can bond people in a way

nationality might not. In addition, this Part examines cultural issues—of age, gender, nationality, race, and ethnicity—as specific markers upon fandom and fan cultures. Although fandom is made up of multiple types of people, from various backgrounds, there are still significant cultural factors that play a role in the interpretation and development of fan audiences. For example, even as fandom has become a more mainstream identity, Busse (2013) has written about the way feminine styles of fandom have been devalued in contemporary culture. Here, astute fan studies readers of this volume will notice that there more attention has been placed on race and nationality rather than gender and fandom in this Part than may be expected—gender studies has been one of the most engaged aspects of the field. As far back as 1992, Jenkins discussed gender in *Textual Poachers*, Bacon-Smith concentrates on gender in *Enterprising Women* (1992), Jensen (1992) notes gender as a pathological characteristic of the fan, Fiske (1992) locates gender as a major theme (specifically noting that he has “not found studies of non-white fandom,” 32), and Lewis (1992) devotes an entire section to it in *The Adoring Audience*. Today, scores of books and articles focus on gender, while nationality, race, and ethnicity are still relatively untouched in fan studies (with some obvious exceptions: Stanfill 2011; Wanzo 2015; Warner 2015). In no way do I want to indicate that gender is not crucial to understanding contemporary fandom—it undoubtedly is—but in the interests of exploring new boundaries for fan studies I actively solicited chapters on nationality and race.

That is not to say that gender is not a concern of the authors in Part III. In Tom Phillips’s Chapter 14 on wrestling fandom, he delves directly into two largely misrepresented cultural identities: age and gender. His chapter examines representations of mature women fans of professional wrestling through what he calls “synecdochic fandom,” or how a particular kind of fan becomes shorthand for all fan activity. Mature women who are wrestling fans offer one type of synecdochic fandom where the fan stands in for what cultural commentators wish to *other* within cultural meanings of sports fans. Chapter 15 also uses gender as one lens to view the hierarchies within fan communities, but author Bertha Chin explores other ways that hierarchies can be formed as well. Chin’s chapter uses the works of Pierre Bourdieu to discuss social capital in terms of knowledge and presence on social media. In Lori Morimoto’s Chapter 16, the issue of transcultural fandom takes center stage, as she explores how fans from one culture mix with fans from other cultures. She uses ethnographic data from interviews to explore three such intersections: Japanese women fans of Hong Kong star Aaron Kwok; the clash of socially and industrially devalued women readers and writers of English language slash fanfiction with male-dominated production cultures; and African American women’s experiences as fans within a hegemonic subculture of normative online fandom.

The following two chapters, Chapter 17 and Chapter 18, both explore Otaku culture, a Japanese subculture with ties to fandom. Miranda Ruth Larsen’s “Fandom and Otaku” outlines both terms as mutually interactive, yet does not link the two as synonyms. Rather, she overviews the history of otaku as a term as a way of opening up fan studies to include different marginalized identities from non-Western cultures. In “Otaku Pedestrians,” Marc Steinberg and Edmond Ernest dit Alban develop a specific argument related to Otaku as a “mobile fan subject position” in relation to urban spaces, such as shops and stores. They develop an understanding of the otaku as a consumer subject position within infrastructures of commodity circulation, focusing mainly on Otome Road and Ikebukuro.

The final three chapters of Part III look specifically at issues of race within fandom and fan studies. In Chapter 19, Mel Stanfill unpacks the unspoken assumption of “whiteness” in fandom and fan studies, and the complications that arise with that assumption. Stanfill examines what makes fan studies avoid race as a topic and outlines the dangers of a “colorblind” analysis, and unpacks the dynamics of non-white fan audiences, arguing that race needs to be more centrally located within fan studies work. Rukmini Pandé’s Chapter 20 uses an intersectional approach to

fandom, to critique the privilege surrounding notions of race/culture/ethnicity. She uses interview data to explore how non-white fans navigate white-centric spaces of fandom in order to develop a “lens of criticality” linked to ethnic identity, digging deeper into the operations of fandom communities. Finally, Chapter 21 by Jessica Seymour explores a specific race-related fan practice—racebending characters within fan art. Racebending describes the drawing and editing of characters in media to present them as more racially diverse. Seymour argues that although this may seem to be a transformative shift in fan works, in fact it challenges the default imagining of characters as white, even if the text never specifies race.

Part IV, “Digital Fandom,” examines the role that social media and digital technology have had on fan practices. Digital technology has in many ways paved new avenues for fandom: fans can now produce and distribute original materials in wholly unique ways, including self-production of media and self-funding on crowdfunding sites like Kickstarter. Topics in this Part include the use of digital technology in the classroom, the development of active fan communities through social media, transmedia texts, digital dislike and male privilege in digital fan communities, and online fandom of canceled texts.

In Chapter 22, Melanie E.S. Kohnen examines Tumblr as a pedagogical space and describes her experiences using it in the classroom. She argues not only that Tumblr is useful *for* the classroom, but that Tumblr itself can be a pedagogical space where critical conversations about media are already taking place. Our students need merely join them. The next two chapters approach digital technology as a way to harness social and active audiences. In Chapter 23, Casey J. McCormick underscores the affective attachment fans have toward the works of Joss Whedon. She explores a specific “Whedony” fandom as both powerful to fans and commodifiable by the media industries. Mélanie Bourdaa next explores fan activism in Chapter 24, focusing on the fan reaction to the death of a main character in the television series *The 100*. Bourdaa analyzes the organization of fans into non-profit groups that fight for better representation in the media. Bourdaa’s chapter segues into Chapter 25, in which Louisa Stein also examines the potential of digital technology to facilitate communication between fans and media producers. For Stein, new technologies have offered both the means for media producers to hear and potentially address fans’ concerns, but also a space for fans to create their own content. She specifically examines official and fan-created “spinoffs” of television series, especially those that fans can proclaim as canon.

Chapters 26 and 27 follow, both exploring different aspects of toxic fandom within the digital environment. In Chapter 26, Bethan Jones unpacks digital dislike and fan antagonism within online communities, especially those surrounding popular culture texts like *Fifty Shades of Grey*, the 2016 *Ghostbusters* reboot, and Gamergate, the sustained attack on feminists on Twitter revolving around video games. She argues that each of these texts engages with antifan discourses of dislike and hatred, and has different ethical considerations. Katie Wilson, in Chapter 27, also discusses Gamergate as a toxic space, but also includes the Rabid Puppies—the Hugo Award contrarians who attempted to disrupt the awards by stacking the awards against more liberal and message-heavy works. Wilson links both these groups to the rise of men’s rights conservative organizations that seek to fight feminism and perceived slights to the state of male privilege. The last chapter of Part IV, Rebecca Williams’s Chapter 28, explores her (2015) concept of “post-object fandom”—a fandom that survives longer than the media text. Through the case study of *Hannibal*, an NBC television series based on the Hannibal Lecter series of books by Thomas Harris, Williams considers how fans reacted to the ending of the series and how they continued their fandom post-object through material and digital practices. At the end of the Part, we turn again to the idea that digital and material practices are not that separate after all.

Part V, the final section of the volume, “The Future of Fan Studies,” develops ideas that took germination in Part I, but instead of looking to the past, explores new paths for fan studies scholars. In an attempt to present new ways of approaching the subject, this section critiques some of the methodologies and focuses of fan studies over the first thirty years. Topics in this section include areas of fandom yet unexplored, changing scholarship on fandom, and new approaches to fandom and fan studies.

In Chapter 29, Mark Duffett, the author of *Understanding Fandom* (2013), a textbook of fan studies, unpacks what “fan studies” has meant over the years and how it has focused primarily on media instead of music fandom. He outlines some thoughts on fandom after writing the textbook and his reaction to the field as it grows more cohesive. Matt Hills’s Chapter 30 uses a fan studies methodology to explore areas of high-culture media consumption that are not necessarily considered when discussing fandom. Using an approach he calls “implicit fandom,” Hills explores fandom of the “great author” Jonathan Franzen and unpacks fan-like activities of Franzen readers, such as generating debates, attending talks and festivals, and collecting rare first editions. The discussion of literary fandom is continued in Roberta Pearson’s Chapter 31, which examines literary societies like the Sherlockians and Janeites—those fans of the works of Jane Austen—as neglected fandoms. She argues that such groups are largely ignored by fan studies scholars and we must embrace that with which we are not familiar in order to develop fan studies further. A similar argument is made in Alan McKee’s Chapter 32, focusing instead on porn consumers as fan audiences. McKee brings together two disparate areas of scholarship—porn studies and fan studies—to argue that both have something to offer the other. Porn studies offers a specificity lacking in fan studies, while fan studies offers an analysis of consumer agency lacking in porn studies. For McKee, porn consumers can enter into fan-like habits and it behooves us to study them as such.

The final two chapters of the volume turn from specific focuses in fan studies to questions of methodology and interpretation. In Chapter 33, Anne Jamison examines fanfiction, with its networks of sources, allusions, tags, and communities, as a challenge to the ideology of the autonomous work of art. Using Deleuze’s discussion of the assemblage, Jamison raises questions about source, originality, autonomy, and authorship—and focuses on a unique fan-like text, “Text from Cephalopods,” to present a reading on fanfiction itself. Finally, in Chapter 34, we return to the questions of methodology that opened the volume, as Tisha Turk unpacks the meaning of the oft-cited interdisciplinary value of fan studies. She discusses the implications and misuses of the term “interdisciplinary,” offering *multidisciplinary* as a more accurate description of what fan studies has been. Looking forward, however, she uses interdisciplinary studies as a guide to developing ideas about what an interdisciplinary fan studies might actually look like, and the value of such an approach.

Throughout this volume, the authors have striven to maintain a connection to the fan communities about which they have written. We must continue to emphasize the *fan* in fan studies. As I’ve written previously (2016):

Fan studies needs to remain engaged in the fan communities, which themselves are ever shifting and changing. To define fan studies is to (artificially) define the fan; a limitation of disciplining fan studies would therefore be imposing an (already hypothesized) identity of the fan onto the investigative subject. (233)

In order to maintain its freshness, its cultural relevancy, and its power, fan studies must never stray far from the fan.

References

- Bacon-Smith, Camille. 1992. *Enterprising Women: Television Fandom and the Creation of Popular Myth*. Philadelphia, PA: University of Pennsylvania Press.
- Bennett, Lucy. 2014. "Tracing Textual Poachers: Reflections on the Development of Fan Studies and Digital Fandom." *The Journal of Fandom Studies*, 2, no. 1: 5–20.
- , and Paul Booth, eds. 2016. *Seeing Fans: Representations of Fandom in Media and Popular Culture*. New York: Bloomsbury.
- Booth, Paul. 2015. *Playing Fans: Negotiating Fandom and Media in the Digital Age*. Iowa City, IA: University of Iowa Press.
- . 2016. *Crossing Fandoms: SuperWhoLock and the Contemporary Fan Audience*. Houndmills: Palgrave Pivot.
- , and Peter Kelly. 2013. "The Changing Faces of *Doctor Who* Fandom: New Fans, New Technologies, Old Practices?" *Participations*, 10, no. 1: 56–72. <http://www.participations.org/Volume%2010/Issue%201/5%20Booth%20&%20Kelly%2010.1.pdf>.
- Busse, Kristina. 2013. "Geek Hierarchies, Boundary Policing, and the Gendering of the Good Fan." *Participations*, 10, no. 1: 73–91. <http://www.participations.org/Volume%2010/Issue%201/6%20Busse%2010.1.pdf>.
- Chin, Bertha, and Lori Hitchcock Morimoto. 2013. "Towards a Theory of Transcultural Fandom." *Participations*, 10, no. 1: 92–108. <http://www.participations.org/Volume%2010/Issue%201/7%20Chin%20&%20Morimoto%2010.1.pdf>.
- Duffett, Mark. 2013. *Understanding Fandom*. New York: Bloomsbury.
- Fiske, John. 1992. "The Cultural Economy of Fandom." In *The Adoring Audience: Fan Culture and Popular Media*, edited by Lisa A. Lewis, 30–49. London: Routledge.
- Ford, Sam. 2014. "Fan Studies: Grappling with an 'Undisciplined' Discipline." *Journal of Fandom Studies*, 2, no. 1: 53–71.
- Gray, Jonathan, Cornel Sandvoss, and C. Lee Harrington, eds. 2007. *Fandom: Identities and Communities in a Mediated World*. New York: New York University Press.
- Harrington, C. Lee, and Denise Bielby. 1995. *Soap Fans: Pursuing Pleasure and Making Meaning in Everyday Life*. Philadelphia, PA: Temple University Press.
- Hellekson, Karen, and Kristina Busse, eds. 2006. *Fan Fiction and Fan Communities in the Age of the Internet*, edited by Karen Hellekson and Kristina Busse, 5–32. Jefferson, NC: McFarland and Co.
- Hills, Matt. 2002. *Fan Cultures*. London: Routledge.
- . 2016. Foreword, In *Digital Fandom 2.0*, edited by Paul Booth, xi–xx. New York: Peter Lang.
- Jenkins, Henry. 1992. *Textual Poachers: Television Fans and Participatory Culture*. New York: Routledge.
- . 2006. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- . 2007. "Afterword: The Future of Fandom." In *Fandom: Identities and Communities in a Mediated World*, edited by Jonathan Gray, Cornel Sandvoss, and C. Lee Harrington, 357–64. New York: New York University Press.
- . 2012. "Introduction: Should We Discipline the Reading of Comics?" In *Critical Approaches to Comics: Theories and Methods*, edited by Matthew J. Smith and Randy Duncan, 1–14. New York: Routledge.
- , Sam Ford, and Joshua Green. 2013. *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: New York University Press.
- Jensen, Joli. 1992. "Fandom as Pathology: The Consequences of Characterization." In *The Adoring Audience: Fan Culture and Popular Media*, edited by Lisa Lewis, 9–29. London: Routledge.
- Lewis, Lisa A., ed. 1992. *The Adoring Audience: Fan Culture and Popular Media*. London: Routledge.
- Penley, Constance. 1997. *NASA/Trek: Popular Science and Sex in America*. London: Verso.
- Stanfill, Mel. 2011. "Doing Fandom, (Mis)doing Whiteness: Heteronormativity, Racialization, and the Discursive Construction of Fandom." In "Race and Ethnicity in Fandom," edited by Robin Anne Reid and Sarah Gatson, special issue, *Transformative Works and Cultures*, 8. <http://dx.doi.org/10.3983/twc.2011.0256>.