

Fan Culture

1. We could argue that popular culture is used to **define oneself** against **others** which can be associated with fandom
2. The fan is constantly characterised as **potential fanatic** – seen as **excessive**,
3. Jenson suggests two types of fans – the **obsessed individual** (often male) and the **hysterical crowd** (often female)
4. We are **sane and respectable** – they are **obsessed or hysterical**. Fandom is then, **what other people do**

Jenkins: Textual Poachers

1. Fan reading is characterised by intensity of **intellectual** and **emotional involvement**
2. the fan **integrates media content back** into their everyday lives and are part of a community of fans
3. the fan reads and **re-read texts** and produce discourses based on their readings.

Public display

1. Fan culture is about the **public display** and **circulation of readings** and **meanings**
2. Fans **make meanings** by **communicating** with other fans

Fans as cultural producers

1. Fans are also active cultural producers
2. Jenkins noted 10 ways in which fans rewrite their favourite television shows
 - a. **Recontextualisation**
 - production of **short stories**, novels, vignettes which fill the **gaps** in the broadcast narratives
 - b. **Expanding the series timeline**
 - **production of short stories** etc. that provide **background history or future narratives** of characters
 - c. **Refocalisation**
 - fan writers move the focus of attention from main protagonists to **secondary figures**
 - d. **Moral realignment**
 - a **version of refocalisation** where the moral order of the broadcast narrative is inverted – the **villains become the good** guys, or the story told from their **point of view**
 - e. **Genre shifting**
 - characters from broadcast **science fiction narratives**, for example, are relocated in the realms of **romance or the western**
 - f. **Cross-overs**
 - characters from **one television programme**, are introduced into **another**

g. Character dislocation

- characters are relocated in **new narrative situations** with **new names** and **new identities**

h. Personalisation

- the insertion of **the writer** into a version of their favourite programme

i. Emotional intensification

- favourite characters **experience emotional crisis**

j. Eroticisation

- stories that explore the erotic side of a characters life. The best known is this kind of writing is **slash fiction** – which depicts **same sex relationships**

Music videos

2. As well as fiction writing, **fans make music videos** in which image from favourite programmes are **edited into new sequences** to a soundtrack from a popular song. Fans make fan art and write fanzines.
1. They engage in **filking**- the **writing and performing** at conferences of songs – filk songs – about **programmes, characters** or the fan culture itself

Mundania

1. There is opposition between **fandom and mundania**
2. Mundania is the world in which non-fans – **mundane readers** or **mundanes live**
3. Fans **live more richly**, feel **more intensely**, play more freely and think more deeply than **mundanes**
4. Fandom constitutes a space defined **by its refusal of mundane practices** and **values**, its celebration of deeply held emotions and passionately embraced pleasures

Football fans - differences

1. There has been much written about football fans which suggests that there are different types of fans
2. **Core fans** – attend both home and away matches and don't miss matches
3. **Regular supporters** – attend most home matches, less likely to attend away matches
4. **Occasional supporters** – attend some matches each season
5. **Distant supporters** – follow results, watch matches on TV etc. but don't attend matches
6. We could align **core fans** as **fanatics in opposition to the mundanes** .
7. **Supporter** – in the dictionary is one who backs something
8. Whereas a fan – is an **ardent admirer** or ardent devotee
9. There are large numbers of Manchester United and Liverpool supporters (and other teams in other countries) **throughout the world!**

10. It is difficult for them to attend matches but they may **avidly watch** matches and **buy merchandise** and **contribute** to online discussions etc.

Globalisation and fandom

1. So the notion of fandom can be used to highlight the **complexities of globalisation**
2. football fans or music fans that cross borders highlight some of these ideas
3. **Global media companies** that broadcast football matches to **vast audiences**
4. But, as the third wave globalisation notes, it is **more complex** than simply productions from the **west dominating** the rest
5. So we have things like **Gangnam Style from South Korea** that acquired a global audience.
6. So we can think about theories such as fandom in the context of the global.