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Julia Shaw | Virtual Futures Salon

Media Studies - Henry Jenkins

Fandom theory - A simple guide for
students teachers Roman Mars

/u0026 Kurt Kohlstedt with Seth
Godin (October 9, 2020)

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Part 1

Cultures, Subcultures, and
Countercultures: Crash Course
Sociology #11 Media and subculture

Fandoms - Everything at once

10 WEIRD Fashion Subcultures You

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~~Won't Believe Actually Exist How Does
Fandom Work? Henry Jenkins: The
influence of participatory culture on
education Media Convergence Henry
Jenkins: Spreadable content makes
the consumer king What the HELL is
El Arca de Noe? (Furry Noah's Ark)~~

4.8 Encoding, Decoding and the

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Subcultures Meaning Marxism
Theory (Media)

CURSED FURRY IMAGES The History
of Fandom Studies M-13. Youth
fandom and popular culture Are
Fandoms Good or Unhealthy
Obsessions?

Henry Jenkins on Participatory

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Culture (Big Thinkers Sage Series) The

Fandom : A Furry Documentary FULL
MOVIE

Introduction to audience theory in
Media Studies. Fandom Presentation
Video ~~Our changing media
environment~~ Media Fandom And
Audience Subcultures

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The Social Aspect of Media Fandom:
Developing Communities and
Subcultures Fans occupy an
interesting position in society. They
participate in many of the same types
of social and textual activities that
most media audiences engage in, but
they have traditionally existed more

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Media Fandom and Audience
Subcultures

Chapter 8: Media Fandom and
Audience Subcultures 1.

Recontextualization: short stories or
“ missing scenes ” that fill in gaps in

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the existing media text (TV program,...
2. Expanding the series timeline:
explores characters ' backgrounds or
rewrites unpopular endings to the
existing media... 3. ...

Chapter 8: Media Fandom and
Audience Subcultures – COMM ...

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subcultures 1. Fandom and Audience
Subcultures What is a fan and how do
they impact the media? 2. What is a
' fan ' ? Think, Pair, Share. 3. The
geeky, socially challenged, but
ultimately benign and lovable fan: 4.
This notion of the sweet but socially

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Media fandom and audience
subcultures - SlideShare

11/07/2019 So much potential for
conversation and reflection in this
week ' s topic especially as I have
intimate experience being an audience

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member at events like Fan Expo Toronto, Comic Con, and online groups as I engage in media fandom and subcultures. Fans and fandom are a more intense and smaller group of audiences. As...

Week 9: Chapter 8: Media fandom and

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audience subcultures ...

Media Fandom and Audience

Subcultures The concept of media

fandom Media fandom is exploring

how fan communities extend their

interactions with media texts by

logging on to discussions on the

internet, collecting artifacts associated

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Subcultures
with their media interests, and even
by participating in fan conventions
and other related social activities.

Audiences in the News: Media Fandom
and Audience Subcultures
Media Fandom and Audience
Subcultures John L. Sullivan talks

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about the many aspects of fandom in his piece, “ Media Fandom and Audience Subcultures. ” First off, Sullivan talks about the stereotypes associated with fandom and how people are seen as outcasts because of it. I believe there

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Media Fandom and Audience Subcultures

If media companies are record labels and creators are rock stars then the audience are fans — and that introduces an entirely new business opportunity. Media, like music, can only thrive when the...

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Breaking the Fourth Wall: The
Business of Media Subculture ...

These fannish communities, which
involve consuming or creating
transformative works such as
fanfiction, exist as a unique place for
female-driven narratives and as a

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Subculture. Beauty and the Beast fan videos on videocassette. Members of media fandom are not simply passive consumers of pop culture.

Transformative Media Fandom –
Subcultures and Sociology
Fandom and Participatory Culture.

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Fan culture, or fandom, is a term which describes communities built around a shared enjoyment of an aspect of popular culture, such as books, movies, TV shows, bands, sports or sports teams, etc. Fan cultures are examples of participatory cultures. Participatory cultures

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Subcultures Sage Pub
involve fans acting not only as consumers but also as producers and creators of some form of creative media.

Fandom and Participatory Culture –
Subcultures and Sociology
Here, fans are socialized within

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Subcultures of Dub
affective communities of fandom, and engage in subculturally distinctive fan practices such as writing their own fan fiction (‘ ‘ fanfic ’ ’) based on characters and situations from official films and TV shows, producing their own fan magazines (‘ ‘ fanzines ’ ’), writing their own

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Lyrics to popular songs or standards (' ' filking ' '), and engaging in costuming at fan conventions by making replicas of costumes worn onscreen by film or TV actors ...

Fan Culture - Sociology of Culture -
iResearchNet

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Chapter 8 Media Fandom and

Audience Subcultures. Add to My
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Chapter Page start 190 Page end 212

Is part of Book Title Media audiences:
effects, users, institutions, and power

Author(s) John Lawrence Sullivan

Date 2013 Publisher SAGE

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Subcultures Pub Sage Thousand
Oaks, Calif ISBN-10 1412970423

Chapter 8 Media Fandom and
Audience Subcultures | Griffith ...
Media Audiences explores the concept
of media audiences from four broad
perspectives: as "victims" of mass

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media, as market constructions & commodities, as users of media, and as producers & subcultures of mass media. The goal of the text is for students to be able to think critically about the role and status of media audiences in contemporary society, reflecting on their relative power in

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Media Audiences - John L. Sullivan -
Google Books
Media Audiences: Effects, Users,
Institutions, and Power 2nd Edition
explores the concept of media

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Subcultures Sage Pub
audiences from four broad perspectives: as "victims" of mass media, as market constructions and commodities, as users of media, and as producers and subcultures of mass media. The goal of the text is for students to be able to think critically about the role and status of media

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audiences in contemporary society,
reflecting on their relative power in
relation to institutional media
producers.

Media Audiences | SAGE Publications
Inc

11/07/2019 So much potential for

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Subcultures and Reflection in this week ' s topic especially as I have intimate experience being an audience member at events like Fan Expo Toronto, Comic Con, and online groups as I engage in media fandom and subcultures. Fans and fandom are a more intense and smaller group of

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Amber.Morningstar – Audience
Studies 2019

In sociology, anthropology and
Cultural Studies, a subculture is a
group of people with a culture
(whether distinct or hidden) which

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differentiates them from the larger culture to which they belong. If a particular subculture is characterized by a systematic opposition to the dominant culture, it may be described as a counterculture. As early as 1950, David Riesman distinguished between a ...

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Subculture | Modern US Culture Wiki
| Fandom

Effects, Users, Institutions, and Power

Media Audiences | SAGE Publications
Ltd

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Fandom and Popular Culture -

Page 36/73

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Contextualizing the bronies: Cult, quality, subculture and the contradictions of contemporary fandom. Ewan Kirkland ... cult media and interactions between fandoms and cultural producers. Far from unprecedented, the show's

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Subcultures
Unexpected male audience reflects adults' historic appreciation of media for children, the increased mainstreaming of ...

Despite the widespread use of the

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term "audience" in our popular culture, the meaning of "audience" is complex, and it has undergone significant historical shifts over time. Media Audiences explores the concept of media audiences from four broad perspectives, as "victims" of mass media, as market constructions and

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Subcultures as Sites of Media, and
as producers and subcultures of mass
media.

Whether we are watching TV, surfing
the Internet, listening to our iPods, or
reading a novel, we all engage with
media as an audience. Despite the

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widespread use of this term in our popular culture, the meaning of the "audience" is complex, and it has undergone significant historical shifts as new forms of mediated communication have developed from print, telegraphy, and radio to film, television, and the Internet. John L.

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Sullivan's second edition of *Media Audiences: Effects, Users, Institutions, and Power* explores the concept of media audiences from four broad perspectives: as "victims" of mass media, as market constructions & commodities, as users of media, and as producers & subcultures of mass

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media. The goal is for students to be able to think critically about the role and status of media audiences in contemporary society, reflecting on their relative power in relation to institutional media producers.

How do the media influence what we

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Subcultures
Understand about friendship, globalization and even our own selves? How much of our media experience is shaped by the profit motive of media conglomerates? How much freedom and power do we have as members of an increasingly fragmented media audience? This

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book teaches students how to ask critical questions of the media, and gives them the analytical tools to answer those questions. By gaining a rich understanding of how the media play a role in society, both in giving pleasures and creating power relationships, students to become

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critical thinkers. Understanding the Media: Teaches the theoretical foundations and key concepts students need to get started on their own media studies Brings concepts to life with examples and case studies on everything from Harry Potter and Big Brother to the Occupy movement

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Shows the 'how to' with guided exercises and improves essay writing with a guide to the research literature Helps students take learning further with guided free online readings This is an essential guide to the how and why of understanding the media, perfect for students in media studies,

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Sociology, cultural studies and

communication studies. Companion

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www.sagepub.co.uk/devereux3e for a
range of student and lecturer
resources.

This book explores popular music

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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

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Subculture
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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

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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

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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

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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

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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 Companion to Media Fandom and Fan Studies offers scholars and fans an accessible and engaging resource

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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

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Subculture and Genre: Pub
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

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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

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production and consumption, and identifies the emergent trends in this unique field of study.

The field of fan studies has seen exponential growth in recent years and this companion brings together an internationally and

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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:

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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

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topic. Subcultures Sage Pub

Exploring the ambiguous relationship between fandom and consumer culture, this book provides a critical overview of fans, fan cultures and fan

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experiences in relation to the broader
experience and transformation
economy. Fans and Fan Cultures
discusses key theoretical concepts
concerning celebrity, fandoms,
subculture, consumerism and
marketing through a range of
examples in film, travel and tourism,

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football and music. With an emphasis on social media, and how various online platforms are utilised by brands, artists and fans, the authors explore how this type of communication often contributes to trivialising authentic expressions of cultural and social values and

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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

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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

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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

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Subcultures Page Pub
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

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Fans of specific sports teams, television series, and video games, to name a few, often create subcultures in which to discuss and celebrate their loyalty and enthusiasm for a particular object or person. Due to

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Subculture
their strong emotional attachments, members of these fandoms are often quick to voluntarily invest their time, money, and energy into a related product or brand, thereby creating a group of faithful and passionate consumers that play a significant role in multiple domains of contemporary

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Subculture. The Handbook of Research on
culture. The Handbook of Research on
the Impact of Fandom in Society and
Consumerism is an essential reference
source that examines the cultural and
economic effects of the fandom
phenomenon through a
multidisciplinary lens and shapes an
understanding of the impact of

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fandom on brand building. Featuring coverage on a wide range of topics such as religiosity, cosplay, and event marketing, this publication is ideally designed for marketers, managers, advertisers, brand managers, consumer behavior analysts, product developers, psychologists,

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entertainment managers, event coordinators, political scientists, anthropologists, academicians, researchers, and students seeking current studies on the global impact of this particularly devoted community.

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