

CULS5227
Fandom and Participatory Culture
粉絲與參與式文化
(tentative)

Course Description

Fandom, or fan culture, is a term that accompanies lots of stigma in the past and is now a fancy entry into cyberspace subculture in the web 2.0(or even web 3.0) era. It describes communities built by like-minded people in any aspect of popular culture, such as sports, movies, television dramas or music, who actively produce creative content for their uses. As Henry Jenkins once suggested, most fan cultures show elements of participatory culture, as fan communities enjoy their own readings of popular culture and encourage artistic creations and expression. While scholars of popular culture criticise consumers of popular content as "disciplined readers" who are being manipulated by the culture industry and follow suit the mass culture, scholars who underpinned the participation of fans consider popular culture consumers as poachers who appropriate ideas from the media text and reinterpret them in creative ways. Therefore, by focusing on fan activities, this field of study provides gateways for further investigation of both individual and collective human agency in media and popular culture through community building, mass consumption, subculture in mediascape and participatory culture. Through this course, students will learn the relationship between fan cultures concerning identity, consumer culture, community building, affect studies etc., in contemporary mediascapes.

在一般的大眾認知裡，「追星族」，或曰「粉絲文化／飯圈文化」，在過去總是伴隨著不同的標籤甚至污名。但當網絡 2.0 甚至 3.0 的世界漸次出現，關於粉絲的研究卻為人們提供了研究網絡文化、次文化的路徑。其實，這詞彙本身只用以形容一些志趣相投的人所組成的社群。由此而言，我們可以發現世界存在著各式各樣的粉絲群體，包括文藝、體育競技、電影、電視、流行音樂等。研究者認為粉絲文化可被視為一種參與式文化，因為社群的能動性及行動力高，往往主動挪用流行文化符號來進行「再創作」，甚至對主流論述展開另類閱讀。這些主動行為，一反過往大眾文化批評理論批評大眾文化消費者往往被動地受到大眾文化產業的調控甚至控制的論調。故此，本課程試圖從粉絲的群體出發，探討人在網絡世代和不同媒體生產的語境裡，如何透過不同的「消費」方式展現自身能動性。修讀此課程，同學將學習到當代的本地及全球語境裡，粉絲族群與文化研究的四大關鍵領域：身份認同、消費文化、社群建構和情感研究的關係。

Learning Outcomes

- **Trace and Recognise** the history of fan culture from the 19th Century to its recent developments.
- **Clarify and situate** fan culture and its community's practices in trans/national bases and global trends towards social media, online communities, and web 2.0 or web 3.0 culture.
- **Employ** a range of theoretical tools and methodologies to critically examine the impact of fandom on socio-political, economic and cultural participation.

- **Reflects and critically comment on** fan practices and community-building issues under the manipulation and articulation of web 2.0 platform capitalism and its possibilities in the web 3.0 era.

Course Components & Learning activities

1. Lectures and tutorials
2. In-class discussions
3. Guest sharing and/or fieldtrips (if possible, details will be announce during class)

Course Content

Topic (1) Introduction to Fandom Studies

Week 1 Fandom and Subculture

Readings:

- Brian Longhurst & Danijela Bogdanovic (2014) “Effects, Audiences and Subcultures,” *Popular Music & Society*, Cambridge: Polity, pp. 211–222.
- John Fiske, “The Cultural Economy of Fandom,” in Lisa A. Lewis ed., *The Adoring Audience: Fan Culture and Popular Media*, New York: Routledge, 1992.

Week 2 Mass Production and Consumerism

Readings:

- Chua Beng Huat. “Pop Culture as Soft Power.” *Structure, Audience and Soft Power in East Asian Pop Culture*. Hong Kong University Press, HKU, 2012. 119–144.
- Eun-Young Jung, “Hallyu and the K-pop boom in Japan: patterns of consumption and reactionary responses,” in Choi, JungBong, and Roald Maliangkay ed., *K-Pop: the International Rise of the Korean Music Industry*. New York: Routledge, 2014. Pp. 116—133.
- Choi, Jung Bong. “Hallyu versus Hallyu-Hwa: Cultural Phenomenon versus Institutional Campaign.” *Hallyu 2.0: The Korean Wave in the Age of Social Media*, edited by Sangjoon Lee and Abé Mark Nornes, University of Michigan Press, 2015, pp. 31–52.

Case Studies: Anime fan-fiction market; “Produce 101” series

Week 3 Fandom and Participatory Culture

Readings:

- Henry Jenkins, Mizuko Ito, and Danah Boyd, “Defining Participatory Culture,” in *Participatory Culture in a Networked Era*, 2016, pp. 1–31.
- 陳怡禎、大尾侑子：〈不只是鍵盤追星—傑尼斯偶像網路時代下的台日粉絲活動比較與粉絲的自我價值建構〉，《文化研究季刊》，176期(2021/12/31)，頁73–91。

Case Study: Niconico; AO3 fan platform

Topic (2) Fandom and Identity

Week 4 Performing a “Fan”: Transcultural Flow and Identity (1)

Readings:

- Azuma, Hiroki. Otaku: “The Otaku's Pseudo-Japan” & “Hyperflatness and Multiple Personality,” *Japan’s Database Animals*. [English ed.]. Minneapolis, MN: University of Minnesota Press, 2009.
- Nicolle Lamerichs, “Embodied Characters: The Affective Process of Cosplay”

Productive Fandom: Intermediality and Affective Reception in Fan Cultures, Amsterdam University Press, 2018, pp. 199–230.

Case Study: Transcultural fandom of Japanese Anime

Week 5 Performing a “Fan”: Transcultural Flow and Identity (2)

Readings:

- Tamagawa, Hiroaki. “Comic Market as Space for Self-Expression in Otaku Culture.” *Fandom Unbound*. New Haven: Yale University Press, 2017. 107–132
- 許如婷：〈台灣 K-POP 女性「迷/粉絲」的跨國消費與文化想像〉，《傳播與社會學刊》，(30)，2014 年，頁 97 – 131。

Case Study: Japanese Every-day-life BL drama series (日常番) and Thailand Gay Celebrities

Week 6 Gendered Fandom and Queer Studies

Readings:

- Kam, Lucetta Y. L. (2020) “Fandom—Transcultural Desires and Lesbian Fandom.” In *Keywords in Queer Sinophone Studies*, edited by Howard Chiang and Alvin K. Wong, New York: Routledge. 132–152.
- Alvin K. Wong, “Towards a queer affective economy of boys’ love in contemporary Chinese media,” *Contium*, 34:4, pp. 500—513.

Case Studies: Transnational Queer fandom of Anthony Wong; Denies Ho; Ellen Loo & Mirror

Topic (3) Cultural Resistance and Participatory Fandom

Week 7 “Popular Reader”: Responds and Participations

Readings:

- Matthew Guschwan (2012) "Fandom, Brandom and the Limits of Participatory Culture," *Journal of Consumer Culture*, Volume 12, Issue 1, March 2012, Pages 19-40.
- Paul Booth, “Fan Spaces as Media Parody,” *Negotiating Fandom and Media in the Digital Age*, Iowa: University of Iowa Press, pp.101—122.

Week 8 Cultural Resistance and Fans’ activism

Readings:

- Matt Hills, “Fan Cultures Between Community and ‘Resistance’,” *Fan Cultures*. New York: Routledge, 2002.
- Susan Hopkins (2022) Free Britney, b**ch!: femininity, fandom and #FreeBritney activism, *Celebrity Studies*, 13:3, 475-478.
- Cho, Michelle. “BTS for BLM: K-Pop, Race, and Transcultural Fandom.” *Celebrity studies* 13.2 (2022): 270–279.

Case Studies: #Freebritney event

Topic (4) Fan Creations, Taste construction, and Communities

Week 9 Fan Video and Fan Labor Culture

Readings:

- John Banks and Mark Deuze, "Co-Creative Labor," *International Journal of Cultural Studies* 12(5), 2009.
- Diane Penrod, “Writing and Rhetoric for a Ludic Democracy: YouTube, Fandom, and Participatory Pleasure,” in Heather Urbanski ed., *Writing and the Digital Generation: Essays on New Media Rhetoric*, McFarland, 2010.

Week 10 Shipping Culture and the Construction of an Alternative Taste

Reading:

- Hofmann, Melissa A. "Johnlock Meta and Authorial Intent in Sherlock Fandom: Affirmational or Transformational?" *Transformative works and cultures* 28 (2018).
- 陳箏繡：〈台灣漫畫迷文化之美形品味之研究:以「美少女」與「美少年」人物圖像為焦點〉，《視覺藝術論壇》（2011年7月第6期），頁2-30。

Case Study: Shipping culture in AO3 and BiliBili (Black Pink, Mamamoo, Mirror, 尚戰&王一博)

Topic (5) Emotional Labor, Moral Economy, and the Gift Economy

Week 11 Share and Exchange: The Gift Economy

Readings:

- Tisha Turk (2014) "Fan Work: Labor, Worth, and Participation in Fandom's Gift Economy." In "Fandom and/as Labor," edited by Mel Stanfill and Megan Condis, special issue, *Transformative Works and Cultures*, no. 15.
- He, W., Lin, L., & Fung, A. (2022). Online Fiction Writers, Labor, and Cultural Economy. *Global Media and China*, 7(2), 169-182.

Case Study: BTS Fanchant handbook; Mirror's fan culture

Week 12 Emotion as Commodity

- 袁麗金(2020)。〈社會勞動視野下網路粉絲群體的形成與沒落:以 Running Man 粉絲群為例〉。《傳播、文化與政治》。12:63-101。
- 楊盈龍、馮應謙（2020）。〈社會表演理論視角下的粉絲文化研究——以偶像養成類節目《創造 101》王菊粉絲為案例〉，《新聞界》，第 11 期，頁 60-70。

Case study: the emotion economy of new media fandom: JFFT & Mc Soho and Kidney

Assessment Methods

1. Class participation (10%)

Class attendance, responding to questions from instructor and contributing to class discussions and giving constructive feedbacks to students' presentations during tutorials. Students are encouraged to share their ideas and experiences through class discussions, class/group activities in the context of the teaching plan.

2. Group Presentation (30%)

Students are required to conduct a group research project as well as giving a group presentation. The group project will be assessed through two main components:

- (1) An in-class oral presentation within 30 minutes
- (2) Presentation slideshows (not less than 20 pages)

3. Creative Project (20%)

Students are required to conduct a group fan creation (posters and fan products, shipping fiction, short video etc.) with a critical reflection following (group paper, 2000–2500 words). The reflection should employ and respond to key theories and concepts taught in class.

A pitching section will be held during class, and the group that successfully sells their idea and get the most votes from peers will be given extra marks.

4. Final paper (40%)

Students are required to write a critical socio-cultural review on fan culture in Asia context with a specific research focus that is aligned with this course:

- (1) A one-page outline with tentative paper topic (on or before lesson 10)
- (2) A final paper in Chinese **OR** English with a proper reference list included. The length of the submission:
Chinese: a minimum of 3500 and a maximum of 5000 with double-line spacing (excluding references and appendices)
English: a minimum of 8 pages and a maximum of 15 pages with double-line spacing (excluding references and appendices)

*The instructor reserves the right of not grading any late submission, or to mark down the late submission for one point grade. No paper will be accepted after grade submission.

Required Readings

- Janice Radway "The Readers and Their Romances," *Reading the Romance: Women, Patriarchy and Popular Literature*, Chapel Hill: University of North Carolina Press, 1984.
- John Fiske, "The Cultural Economy of Fandom," in Lisa A. Lewis ed., *The Adoring Audience: Fan Culture and Popular Media*, New York: Routledge, 1992.
- Matthew Guschwan (2012) "Fandom, Brandom and the Limits of Participatory Culture," *Journal of Consumer Culture*, Volume 12, Issue 1, March 2012, Pages 19-40.
- Paul Booth (2015) *Playing Fans: Negotiating Fandom and Media in the Digital Age*. University of Iowa Press.
- Henry Jenkins, "Fandom, Negotiation and Participatory Culture," in Paul Booth ed., *A Companion to Media Fandom and Fan Studies* (John Wiley & Sons, 2018).
- Matt Hills, "Fan Cultures Between Community and 'Resistance'," *Fan Cultures*. New York: Routledge, 2002.
- Diane Penrod, "Writing and Rhetoric for a Ludic Democracy: YouTube, Fandom, and Participatory Pleasure," in Heather Urbanski ed., *Writing and the Digital Generation: Essays on New Media Rhetoric*, McFarland, 2010.
- John Banks and Mark Deuze, "Co-Creative Labor," *International Journal of Cultural Studies* 12(5), 2009.
- Steven Duncombe, *Dream: Reimagining Progressive Politics in an Age of Fantasy*, New York: New Press, 2007.
- Paul Booth (2010) *Digital Fandom: New Media Studies*. New York: Peter Lang.
- Henry Jenkins (2013) *Textual Poachers: Television Fans and Participatory Culture*. New York: Routledge.
- Tisha Turk (2014) "Fan Work: Labor, Worth, and Participation in Fandom's Gift Economy." In "Fandom and/as Labor," edited by Mel Stanfill and Megan Condis, special issue, *Transformative Works and Cultures*, no. 15.
- Doobo Shim, "The Growth of Korean Cultural Industries and the Korean Wave," in Chua Beng Huat & Koichi Iwabuchi ed., *East Asian Pop Culture: Analysing the Korean Wave*, Hong Kong University Press, 2008, pp. 15–32.

- Choi, JungBong, and Roald Maliangkay. K-Pop: the International Rise of the Korean Music Industry. Ed. JungBong Choi and Roald Maliangkay. New York: Routledge, 2014

Recommended Readings

- Henry Jenkins, *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York University Press, 2006.
- Karen Hellekson and Kristina Busse, *Fan Fiction and Fan Communities in the Age of the Internet*, Jefferson, NC: McFarland, 2006.
- Jonathan Gray, Cornel Sandvoss, and C. Lee Harrington, *Fandom: Identities and Communities in A Mediated World*. New York: New York UP, 2007.
- Henry Jenkins, Sangita Shresthova, Liana Gamber-Thompson, Neta Kligler-Vilenchik and Arely Zimmerman, *By Any Media Necessary: The New Youth Activism*. New York: New York University Press, 2016.
- Susan J. Douglas, "Popular Culture and Populist Technology: The Amateur Operators, 1906-1912," *Inventing American Broadcasting, 1899-1922*. Baltimore: Johns Hopkins University, 1989.
- Sean Griffin, "'You've Never Had a Friend Like Me': Target Marketing Disney to a Gay Community," *Tinker Bells and Evil Queens: The Disney Company from Inside Out*. New York: New York University Press, 2000.
- Alexander, Jade, and Katarzyna Bronk. *(Extra)ordinary? the Concept of Authenticity in Celebrity and Fan Studies*. Ed. Jade Alexander and Katarzyna Bronk. Leiden:: Brill Rodopi, 2018. Print.
- Itō, Mizuko., Daisuke. Okabe, and Izumi Tsuji. *Fandom Unbound: Otaku Culture in a Connected World*. New Haven: Yale University Press, 2012.
- Marc Steinberg, *The Platform Economy: How Japan Transformed the Consumer Internet*, London: University of Minnesota Press, 2019.
- Srnicek, Nick, and Laurent De Sutter. *Platform Capitalism*. Cambridge, England: Polity, 2017.
- Gerrard, Ysabel. "Groupies, Fangirls and Shippers: The Endurance of a Gender Stereotype." *The American behavioral scientist* (Beverly Hills) 66.8 (2022): 1044–1059.

Honesty in Academic Work: A Guide to Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of *zero tolerance* on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Students must submit their assignments via the Webpage of the Chinese University Plagiarism Identification Engine (CUPIDE) <http://cupide.cse.cuhk.edu.hk/student>

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/ herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1	What is plagiarism [http://www.cuhk.edu.hk/policy/academichonesty/p01.htm]
Section 2	Proper use of source material [http://www.cuhk.edu.hk/policy/academichonesty/p02.htm]
Section 3	Citation styles [http://www.cuhk.edu.hk/policy/academichonesty/p03.htm]
Section 4	Plagiarism & copyright violation [http://www.cuhk.edu.hk/policy/academichonesty/p04.htm]

Section 5	CUHK regulations on honesty in academic work [http://www.cuhk.edu.hk/policy/academichonesty/p05.htm]
Section 6	CUHK disciplinary guidelines & procedures [http://www.cuhk.edu.hk/policy/academichonesty/p06.htm]
Section 7	Guide for teachers & departments [http://www.cuhk.edu.hk/policy/academichonesty/p07.htm]
Section 8	Recommended materials to be included in course outlines [http://www.cuhk.edu.hk/policy/academichonesty/p08.htm]
Section 9	Recommended declaration to be included in every assignment hand in [http://www.cuhk.edu.hk/policy/academichonesty/p09.htm]
Section 10	Electronic submission of term papers [http://www.cuhk.edu.hk/policy/academichonesty/p10.htm]