**Fan Studies Network – North America
Virtual Conference 2021
Oct 20–Oct 24**

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ACKNOWLEDGMENTS

This has been another strange year, to be sure. And we feel lucky that we've been able to put on a conference even during this trying time. Our thanks to all the participants and Roundtable organizers, who have shown immense enthusiasm for the conference. We made the decision to go virtual early, and while we're looking forward to seeing everyone in person at some point in the future, we're so pleased to bring such a range of international scholarship to the conference this year. We are also incredibly moved by the generous donations that came in for our Assistance Fund – we were able to fund everyone that applied and donate the rest of the money to Mutual Aid charities.

EVENTBRITE

FSNNA21 is using Eventbrite to host all roundtable panel discussions. **Please note that unlike the program, which lists all times in Central Daylight Time, Eventbrite puts all times in the user's local time.** You can access all panels through Eventbrite: https://www.eventbrite.com/e/fan-studies-network-north-america-conference-2021-tickets-168747122185

DISCORD

As a virtual conference, FSNNA21 is using Discord as our conference 'hub'. While live roundtables, workshops, and special events will take place on Zoom, Discord is where you will be able to continue the conversation spurred by a given event. Discord is also where you can find us if you have questions or concerns, where you can meet up with others to chat, and it's where we'll be hosting chats with our Poster presenters as well as participating book publishers. Conversations in Discord are persistent across timezones and are separated by topic, and they will still be available after the conference. You must be a registered attendee (both presenting/non-presenting) in order to access the conference Discord. **More information about Discord is available on our website, fsn-northamerica.org/**

MEETING ETIQUETTE

Audience members will enter each Zoom session with their microphones and videos off. Feel free to turn your video on if you feel comfortable. Please leave microphones off while the presenters are giving their presentations. At the conclusion of the presentations, the moderator will open up conversation and monitor the chat for additional questions. Feel free to use the Zoom chat during the discussion to pose questions. After the session is concluded, we will save the zoom chat and post it on the discord thread associated with each session to facilitate further conversation (note that private messages are saved in recordings). Please note that meetings will be recorded and available for a limited time after the conference.

PUBLISHERS

We're very pleased to offer special conference discounts through Intellect Publishing, Polity Press, Louisiana State University, and the University of Iowa Press. All the publishers have information on our website and a dedicated Discord channel to set up editor interviews.

FSN North America reaffirms our dedication to advancing and promoting conversations about race and fandom within the field of fan studies. We recommit to uplifting marginalized voices and continuing to decenter the whiteness of fan studies at both our annual conference and through our online presence. We pledge to help make fan studies a welcoming and progressive space for all, and that includes a consistent effort to address critiques, make necessary changes, and do better.

SCHEDULE AT A GLANCE

Wednesday, October 20, 2021

Central Time	Panel	Hosts and Speakers (Moderator)
9:00-9:30	Conference welcome	**Paul Booth, Lori Morimoto, Louisa Stein, Lesley Willard, and Jacinta Yanders**
10:00-11:30	#FanLIS: Exploring the Intersection of Fan Studies and Library and Information Science	**Kimberly Hirsh,** Ludi Price, Kimberly Kennedy, J Nicole Miller, Erica Hellman, Emily MN Kugler (Lori Morimoto)
12:00-13:30	Accidental Audiences: Adult Fans of Children's Media	**Matt Griffin,** Rebecca Rowe, Kyle Meikle, Madeleine Hunter (Paul Booth)
14:00-15:00	**Keynote. "Haptic Fandom, Spatial Transmedia & Corporate Co-Option: Mapping the Possibilities and Exclusions of Theme Park Participatory Cultures"**	**Rebecca Williams** (Paul Booth)

Thursday, October 21, 2021

Central Time	Panel	Hosts and Speakers (Moderator)
07:00-08:30	Queer(ing) Female Characters	**Alice M. Kelly,** Esther Brownsmith, Evangeline Aguas, Emily Coccina, Dean Leetel, Mary Heath, Sarah Sinwell (Paul Booth)
9:00-10:30	The Money Question	**Stacey Lantagne,** Julie Escurignan, Daria Romanova (Lesley Willard)
11:00-12:30	Participatory Culture Wars: Complicity, Conflict and Controversy in Participatory Cultures	**Simone Driessen,** Bethan Jones, Benjamin Litherland, James Rendall, Line Nybro Petersen, Richard McCulloch (Lori Morimoto)
13:30-15:00	Fans and Fairy Tales	**Liz Laurie, Shiraz Biggie,** Angela Pinholster (Lesley Willard)
15:30-17:00	Post-Authorial - Fans, Archives, and the Sensations of the Claim	**Linda Howell,** JSA Lowe, Catherine Brist, Merideth Garcia, Shanna Felix (Lesley Willard)

Friday, October 22, 2021

Central Time	Panel	Hosts and Speakers (Moderator)
08:00-09:30	Fans, Fandoms, and Fannish Contexts of The Untamed and Danmei Adaptations	**Maria Alberto, Yue (Cathy) Wang,** Lillian Lu, Andrea Acosta, Celia Lam, Zhen Troy Chen, Xiaofei Yang, Divya Garg, Tina Tianvi Liu (Lori Morimoto)
11:30-13:00	Media and Cultural Industries as Mediators	**Pilar Lacasa,** Qiuyan Guo, Aianne Amado, Julian de la Fuente Prieto (Lori Morimoto)
13:30-15:00	The Year Without a Comic-Con	**Benjamin Woo,** Suzanne Scott, Erin Hanna, Kalervo A. Sinervo, Emma Francis, Melanie Kohnen, Anne Gilbert (Jacinta Yanders)
18:00-19:30	**Vid Show**	**Lori Morimoto and Louisa Stein**

Saturday, October 23, 2021

Central Time	Panel	Hosts and Speakers (Moderator)
05:30-07:00	Platformisation, Social Media Affordances and Fandoms in Asia	**Bertha Chin,** Hattie Liew, Ye Li (Sophia), Yin Yiyi, Zhuoxiao Xie, Asna Kadambot Mohamed Rasheed, Lakshmi Menon (Lori Morimoto)
07:30-09:00	Emerging Modes of Fan Video	**Louisa Stein, Lori Morimoto,** Areum Jeong, Jessica Hautsch, Charlotte Stevens, Sharon Perring, Lauren Watson (Louisa Stein and Lori Morimoto)
11:00-12:30	Digital Methods and Digital Fan Practices	**Suzanne R Black, Effie Sapuridis,** Alex Xanthoudakis, Allegra Rosenberg, Adriana Amaral, Lies Lanckman, Christina Schuster (Jacinta Yanders)
13:30-15:00	Fans, Players, and/or Users? Bridging Fan and Digital Media Studies	**Lesley Willard, Nick Bestor,** Shira Chess, Latina Vidolova, Kishonna Gray, Amanda Cote (Jacinta Yanders)
16:00-17:30	Mental Health, the Pandemic, and Fandom: Roundtable Discussion, Reflection, and Idea Generation	**Krysten Stein, CarrieLynn Reinhard,** Divya Garg, Sreenidhi Krishnan, Nirupama Jayaraman (Jacinta Yanders)

Sunday, October 24, 2021

Central Time	Panels	Hosts and Speakers (Moderator)
07:00-08:30	Where is the Music in Fan Studies?	**Suzanne Wint, Shanika Ranasinghe,** Samiran Culbert, Georgia Carroll (Louisa Stein)
09:00-10:30	**Plenary: Fan Studies Ethics in Practice**	**Stitch (Zina Hutton), Rukmini Pande, Maria Alberto, Benjamin Woo, Renee Ann Drouin, Casey Fiesler (Lesley Willard)**
11:00-12:30	Why Lamp? A Roundtable Discussing Symbology, Memes and Fan Practice in the Context of the Final Episodes of *Supernatural*	**Naomi Jacobs, Christina Wurst,** Bishop (Hannah) Lay, Bec Warren, Zizzy Murphy, Chrisha Anderson (Louisa Stein)
13:00-14:30	Fan Methodologies	**Rebecca Williams, Paul Booth,** Matt Hills, Cait Coker, EJ Nielsen, Katherine Larsen, Kadian Pow, Josh Stenger (Lori Morimoto)

POSTERS (on Discord)

1. Abby Kirby, "Defining Microfandoms: Explorations of the Fan/Producer Duality"
2. Charlotte Durham, "Becoming 'Part of your World': Parasocial Relationships and Transmedia Storytelling"
3. Kimberly Kennedy and Shira Buchsbaum, "Fanbinding and Renegade Bindery: An Introduction"
4. Erin York, "Queer Representation in Pokémon Fan-Made Games: Breaks with Heteronormativity and Binary Gender Identity"
5. Olivia Johnston Riley, "Podfic: Cultural Access through Digital Community"
6. Allegra Rosenberg, "'read carrd byf': Norms of Disclosure in Fandom Youth Spaces"
7. Miranda Ruth Larsen, "'Just Speak Yourself': Toxic Positivity, Twitter, and the BTS ARMY Behemoth"
8. Billy Tringali, "Cons and COVID – A Survey of Anime Convention Attendees"
9. Ye Li, "Pow Generation with Love – Traffic Factory Girl and Mum Fan's Maternal Love"
10. Daiana Sigiliano, Vinicius Guida, and Gabriela Borges, "Telenovelas and Soccer: Big Brother Brasil 20 Fan Mobilization on Twitter"
11. Qiuyan Guo, "Chinese Celebrity Fans' Information Behaviors and Interpretations of Their Fandom"
12. Welmoed Wagenaar, "Challenges in Studying the Everyday Lives of Media Fans"
13. Taylor Faires, "The Contested Body of Mary Sue"
14. Emily Rauber Rodriguez, "Latinx Fans and Fusing Identities through Hybrid Cosplay"
15. Paul Ocone, "The Politics of Space and Sexuality in Anime Fan Spaces"
16. Dylan Kistler, "Anti-fans in the Midst: Economic and Culture Fallout of BoardGameGeek's Ratings Wars"

SPECIAL EVENTS

WEDNESDAY, October 20, 2021 16:00-17:00
Keynote. "Haptic Fandom, Spatial Transmedia & Corporate Co-Option:
Mapping the Possibilities and Exclusions of Theme Park Participatory Cultures"
Rebecca Williams (Paul Booth)

FRIDAY, October 22, 2021 18:00-19:30
Vid Show
(Lori Morimoto and Louisa Stein)

SUNDAY, October 24, 2020 09:00-10:30
Fan Studies Ethics in Practice
Stitch (Zina Hutton), Rukmini Pande, Maria Alberto, Benjamin Woo, Renee Ann Drouin, Casey Fiesler (Lori Morimoto)

ROUNDTABLE ABSTRACTS
Individual abstracts for speakers can be found on our Discord server

#FanLIS: Exploring the Intersection of Fan Studies and Library and Information Science
This roundtable investigates the intersection of fan studies with library and information science (LIS), exploring this growing area of research and how it might move forward. Both fan studies and LIS are inherently interdisciplinary, touching complex areas of our everyday and professional lives. Yet only rarely in the past have the two disciplines actually spoken to one another. However, since Abigail De Kosnik's seminal text 'Rogue Archives', was published nearly 5 years ago, interest in this area has steadily grown, with extant research addressing such diverse topics as fan information practices (such as classification and preservation), fan information literacies and how fannish activities inform them, and the copyright implications of fanac. The goal of this salon is to identify current and future questions that fan studies and LIS can answer together, to explore possible settings and methods for investigating these questions, to continue the nascent dialogue between our disciplines, and to discover what we can learn from one another. Panelists might propose topics including but not limited to how FanLIS intersects with equity and inclusion, specific FanLIS practices such as tagging fanfiction or fanart, FanLIS in the classroom, or how FanLIS practices relate to information practices more broadly.

Accidental Audiences: Adult Fans of Children's Media
In April 2021, the critically acclaimed Cartoon Network series Infinity Train, which featured adult characters and heavy themes, was cancelled due to producers' fears that it lacked a "child entry point" (Maher, 2021). This led to a fan debate about what it means to be a "kid's show" in today's media environment and culminated in the #FinishInfinityTrain campaign. The Infinity Train discourse is just one manifestation of perennial questions about popular media: what makes a media text "for" a particular audience? What does it mean to be an adult fan of a text that is intended for children? How do media outlets frame and construct the identities of such "accidental audiences" (Burdfield, 2015)? This roundtable invites responses to these questions using any text or group in which such generational differences play a role; in addition, participants may discuss the related topics of nostalgia, reboots, and the pathologizing of fandom. This discussion hopes to offer insight into the nuances of modern identity politics within both audiences and texts.

Keynote. "Haptic Fandom, Spatial Transmedia & Corporate Co-Option: Mapping the Possibilities and Exclusions of Theme Park Participatory Cultures"
Theme park visitors have historically been perceived as naïve, controlled and duped into excessive consumption, especially within media and cultural studies work. However, the concept of theme park fandom is now widely accepted (see Koren-Kuik 2014; Baker 2016, 2018; Kiriakou 2017; Waters 2016; Waysdorf and Reijnders 2018; Godwin 2017, 2020; Mittermeier 2021). Indeed, Henry Jenkins notes that 'theme parks are now designed as much as evocative spaces onto which fans may project their own fantasies as rides which take them through a directed path' (in Lukas 2013, p. 246). Building on these ideas, and focusing on the Disney Parks, this paper argues that theme park fandom offers one space

where the often-fraught relationships between media industries and the participatory fan cultures that surround them are negotiated.

First, it considers the notion of 'spatial transmedia' which accounts for these 'moments of narrative extension and world-building that take place within specified rooted locations. [...], it is only by physically being there that one can experience the extended narrative or world' (Williams 2020:12). It also explores the concept of 'haptic fandom', to consider 'the physical and the material to theme [...] [and the] centrality of the physical and experiential in understanding fan engagement with(in) the contemporary transmedia spaces of the theme park' (Williams 2020:13). However, such forms of fannish transmedia engagement are only available to those who can afford to pay, effectively prohibiting many fans from engaging. Fans with lower socio-economic status are discounted from such experiences, demonstrating the tensions between the 'inherently private and personal nature' of fandom and the unavoidable 'logic of capitalist exchange' (Sandvoss 2005, 116) that co-opts and commercializes fan practices to sell their favourite products and experiences back to them.

Second, the paper examines another form of exclusion via discussions concerning the culturally inappropriate elements of some of Disney's rides. These include Jungle Cruise (Wood 2020) or the Splash Mountain attraction which had been critiqued 'as a racially sanitized commercial venture ready for popular consumption' (Sperb 2005, 935). Although both rides are now being redesigned by Disney, more reactionary fans have criticized the Company for ruining 'classic' attractions and perpetuating a politically liberal agenda. The paper thus questions who gets to experience spatial transmedia and haptic fandom here, since many fans may never have been able to feel truly immersed due to the racist, colonial imagery and architecture of the parks (Pettersen Lantz 2020; Leon-Boys and Chávez 2021; Mittermeier 2021), or the intrusion of divisive partisan politics via Donald Trump's inclusion in the Magic Kingdom's Hall of Presidents.

Who are we talking about when we imagine the 'ideal' guest who is being immersed in the attractions and storyworlds of these spaces? What are the implications when divergent and competing practices and fannish expectations come into conflict and complicate the types of spatial transmedia that fans experience? As the paper will thus argue, 'theme parks are not apolitical sites' and 'discussions over the practices and behaviors that are enacted within them cannot be divorced from broader socio-political viewpoints and structures' (Williams 2020, 140). Far from being overtly celebratory and utopian, the case of theme park fandom demonstrates how participatory cultures can be key sites for evaluation, criticism and even disavowal of beloved media texts, objects, or places.

Queer(ing) Female Characters

This roundtable is designed to elicit discussions of queer female characters (whether queer in canon or fanon) and the fandoms that they inspire. At a time of increased, mainstream visibility for queer women on screen (McNicholas-Smith, 2020), fandom spaces dedicated to queer, queered or queerable female characters are often marginalized in fan and media scholarship focused on the largest or most vocal ships. Where femslash, f/f and queer female fandom has traditionally been neglected and undertheorized within fan studies (Ng and Russo, 2017), this roundtable will bring together interdisciplinary scholars of queer female fan communities and the transnational narratives, media properties, characters, and relationships around which they are activated and organized. Researchers (at all levels) of canonically queer female characters, or f/f and femslash ships are strongly encouraged to participate. This roundtable also welcomes contributions in the vein of Abigail De Kosnik's understanding of queer(ed) female characters as any

who are imagined as 'more empowered, more self-determining, more dominant' in fan works than they appear in the source text (2016, 151).

The Money Question
Traditionally, fandom was considered a noncommercial endeavor, a gift economy with minimal financial aspect outside of occasional charity auctions. The internet, however, has steadily expanded the capability of fans to monetize their creations. From cosplay on Etsy to art and fic on Patreon and Ko-Fi, fandom is more commercial than ever. What does that mean for its future? This Roundtable seeks to discuss the impact of increasing commercialization on fandom, including the way the outside world perceives it and the way fans understand it. Topics could include the Organization for Transformative Work's focus on noncommercial works and policing of fundraising on the Archive of Our Own; the rise of fanart and fanfic created in exchange for commissions and how that affects the writer/reader relationship; Wattpad's for-profit fiction-posting mission; the effect of Patreon, Kickstarter, and Ko-Fi on fan activities; and the growing ease of self-publishing. Will fandom inevitably continue to seek even greater monetization? How will that affect its relationship with its source material? How will that affect relationships between and among fan creators and fan consumers? And how could all this shift cultural understanding of how fandom is defined?

Participatory Culture Wars: Complicity, Conflict and Controversy in Participatory Cultures
If the first generation of fan studies scholars sought to celebrate the creativity, collegiality, and community of participatory cultures, it has become increasingly clear they are just as likely to be sites of controversy, conflict and even complicity. Implicitly and explicitly, and interconnected in unpredictable ways, fan practices can be seen across a variety of key global issues, from QAnon's role in the storming of the US Capitol building to the expansion of the global reactionary and populist right, from the continuing fallout and consequences of #MeToo, Black Lives Matter, #OscarsSoWhite, and other networked political movements to the environmental impact of contemporary consumer culture. These practices and moments have been expressed in popular discourses about cancel culture, ethical consumption, and 'culture wars' that speak to a broader set of implications which pose significant questions for media, fan, and cultural studies. This salon explores these various practices and moments, asking how fans have had to rethink and reassess their relationships to fan objects, consider their role in reproducing global systems of inequality, and reflect on the meaning of (appropriate) participation in an era that is marked by both moral ambivalence and political earnestness. It invites contributions that address the challenges and complexities of becoming involved in, remaining part of, and leaving participatory cultures (voluntarily or involuntarily,) while examining the ethical concerns of these cultures. We intend this salon to address these issues in a global context, taking an interdisciplinary approach to offer greater insight into why and how producers and creators are cancelled; why ethical consumption is an important aspect of fandom; how fans address issues of morality in their fannish engagements; how fan studies can help us understand political divisions; and the effects of QAnon, amongst others.

Fans and Fairy Tales
This roundtable invites participation from scholars interested in contemporary fairy tale fandom. While many people associate fairy tales with their Disney adaptations and fairy tale fandom with Disney fandom, we would like to discuss

fan reactions to fairy tales as interpreted in book illustrations, art, theatre, television shows, and other mediums both beyond and including Disney reimaginings. This roundtable invites discussion on how fans of these retellings take part in the repetition and circulation of fairy tales and how that affects notions of fairy tale authenticity. Of particular interest is how fans react to or create visual interpretations of fairy tales (fan reactions to costumes, for example).

Post-Authorial - Fans, Archives, and the Sensations of the Claim
Who owns the story? Who owns the text? In contemporary fan studies issues of authorship, ownership, and the rights to claim bother the edges of fan production. The lines between fan-work as interpretation, fan-work as creation, and fan-work as commercial property blur to a point of blending. One of the ways to approach this blend is to understand how Roland Barthes's popular essay, "The Death of the Author," has influenced self-perceptions of fan artists; however, such theories of interpretation have often been misused as they are misunderstood to be textual relativism rather than a ethics of reading and citation. The author's death approach has expired. Instead, we are viewing the birth of the claimant and entering into Foucauldian territory around the function of the author where the legal provides some boundaries to push back against. While fan producers often see their work as a reading work first, as a work of creative interpretation, the historiographical journey of fan production has reached a turning point where "authorized" sources not only acknowledge fan spaces and fan works but actively catalyze and capitalize on fan production. This collision of commodified content with traditionally illicit content creation complicates the lines of ownership, yes, but also tests the boundaries of claiming. By tracking the citation markers of fandom through the evolution of disclaimers, tags, and annotations, we might be able to understand this move toward post-authorship. Through the evolution of the claim, the current contemporary place of fan-production has provided a predictive marker for how to examine claims of authorship, which involves a post-authorial gaze, a gaze that sees the interchange between annotations and composition as integral to a text's creation. The post-authorial gaze, in this case, is the next step in the continuing collapse between the content creator, the content consumer, and the content consumer/producer. The author is not dead. The author is not alive. The author is shared.

Fans, Fandoms, and Fannish Contexts of The Untamed and Danmei Adaptations
Chen Qing Ling (English translation: The Untamed), a Chinese drama adapted from a popular boy's love (BL) web novel, exploded in popularity after its release by Tencent Video in the summer of 2019, when it also quickly garnered a massive transnational and transcultural fan base. Due to both its tremendous continuing popularity and its extensive visibility in the People's Republic of China and beyond, The Untamed offers many considerations of interest from a fan studies perspective. To begin with, The Untamed offers interesting engagements with the genres of wuxia (martial arts world), xianxia (cultivation fantasy), and danmei (Chinese BL). Likewise, although The Untamed is hardly the first live-action adaptation of a danmei webnovel, contexts such as the web novel's authorship, its fan-created English translations, and the show's massive transcultural visibility each add new complexities to this fact. At the same time, though, the breadth and depth of this background is not always evident to new Anglophone fans, many of whom have approached The Untamed as a singular phenomenon. Beyond adaptation, accessibility to fans is another angle of interest with The Untamed. The main complete English-language translation of the source text, web-novel Modao Zushi, is a freely-accessible fan translation that reaches a wide range of audiences: some Mandarin-speaking readers have

criticized it for its unwieldiness, while for many English-speaking readers it is their first experience of danmei at all. Then, for both the web novel and the show, many Sinophone fans (both from the PRC and of Chinese descent overseas) contribute tremendous amounts of fan labor – translation, meta-commentary, etc. – to make this text and its setting more accessible to Anglophone peers, and in doing so, often suffer the consequences of unwanted attention, pressure, and peer judgment. Elsewhere again, sustained activity from PRC super-fans against show lead Xiao Zhan after the publication of a Real Person Slash (RPS) fic featuring him also led to a state crackdown against the American fanfiction site Archive of Our Own (Ao3) in February 2020, so that the site is no longer accessible in mainland China. Fans of The Untamed often have firsthand with one or more of these examples of adaptation and accessibility, though usually in wildly divergent ways even from one another. Here, then, we hope to support and boost the visibility of scholarly discussions that situate the show, its source, and its fandoms within these important contexts. In this roundtable, whose contributors will be drawn primarily from our forthcoming edited collection on The Untamed, participants will discuss several aspects of the show, its fandom(s), and significant fan-related context(s). Chapters in the collection cover four broad areas—1) Genre, Adaptation, & Authorship; 2) Production, Promotion, & Distribution; 3) Circulation, Reception, & Fandom; and 4) Sociocultural & Political Perspective—and if the roundtable is approved, we will be inviting contributors in each of these areas to participate.

Media and Cultural Industries as Mediators

Mass media and cultural industries are present in fan communities, orienting their discourses mainly generated in digital environments. Fans interact with the products created around their heroes and even interact directly with their designers participating in digital communication contexts. There are conceptual and methodological discussions about how to understand the relationships between fans' communities and cultural industries (Couldry, 2020; Fiske, 2011; Jenkins et al., 2013). From this starting point, the discussion of this roundtable will entail different, continuously overlapping points: 1. To what extent are fan practices mediated by cultural industries aimed at fostering monetization processes? To explore this issue may be relevant practices arising from certain video games or other cultural products. Possible examples relate to Fortnite or particular TV series currently streaming, for example, on Netflix (Zarczynski, 2021 (April, 21)). 2. Are oriented and mediated by some cultural industries the power relations between members of these fan communities, their roles, and their leadership? The presence of these industries in digital platforms, controlled by specific algorithms that determine the contents accessed in the network, can be good examples for the discussion (Lacasa, 2020). 3. What methods or combination of methodological approaches contribute to analyzing and explaining fan practices and communities in universes mediated by digital communication instruments? The combination of big data analysis with other tools that facilitate understanding the conversations' content or the images' analysis would provide examples for the discussion (Sticca & Prakash, access 2021)

The Year Without a Comic-Con

After several weeks of nervous, will-they-won't-they speculation, Comic-Con International announced on April 17 that 2020 would be the first year since 1970 that there was no San Diego Comic-Con. It wasn't the first fan convention to be cancelled due to the COVID-19 pandemic, and it wouldn't be the last. The suspension of in-person fan events – already known vectors of disease transmission, as the "con crud" trope suggests – was a necessary public-health measure and

hardly the most disruptive of the pandemic's effects in our lives, though it did have significant economic repercussions for fans, event organizers, artists and artisans, retailers, and media companies. This vacuum was quickly filled by a host of virtual fan events, ranging from small-scale programs of Instagram live content to elaborate, multimedia and - platform productions. Many of them, including CCI's own Comic-Con@Home, were free to attend and reached a different audience than their IRL counterparts. A growing literature at the intersection of media industries studies and fan studies sees con events as sites of articulation between producers and audiences. This roundtable explores some of the ways that the exigencies of the pandemic disrupted, realigned, or rearticulated those relationships: Which fan practices associated with conventions made the leap to digital spaces like YouTube, Tumblr, and Twitch? Which practices – and which fans – were left out of the digital transition? How does the re-mediation of conventions change power relations between industry and fans? How do changed contexts of reception alter the experience of fan conventions in ways that may extend beyond exceptional pandemic years?

Platformisation, Social Media Affordances and Fandoms in Asia

In 2020, Kpop fans were lauded for trolling far right groups in the US and raising the global profile and reach of bands like BTS. Kpop fans were celebrated for their well-coordinated social media campaigns that were not only executed with planned precision, but revealed a deep understanding of the social media platforms and how they function through a mastery of "manufacturing trending hashtags and keywords" (Abidin, 2021) – practices which scholar Crystal Abidin identified as "refracted publics strategies" (ibid.). Fan studies have always acknowledged the relationship between media technology and fan practices, but fans' play with, and utilisation of the platform structures and the "algorithmic culture" (Yin, 2020) can offer new ways of understanding fan practices, play and notions of intimacy. Many scholars, particularly those whose works are emerging out of China, Southeast Asia and greater Asia have noted fans' turn to accumulating algorithmic capital in an effort to increase the visibility of their favourite celebrities or idols on social media. This roundtable invites participants whose work and interests intersect platformisation and social media affordances with that of fan practices, with particular emphasis on fandoms in Asia.

Emerging Modes of Fan Video

This roundtable will examine emerging modes of fan video. We hope to bring together scholars and potentially also fan video makers who study a range of fan video practices from different contexts. Fan video is a diverse form with varying aesthetic norms and thematic foci, dependent on cultural context, national context, interface context, fandom contexts. What aesthetic practices have emerged for fan video on Tik Tok, or Instagram? Within YouTube, multiple fan video practices, norms and communities exist. Vibrant fan video communities and traditions exist on the Chinese site Bilibili and Weibo, as well as on social media tools such as Little Red Book. We welcome submissions for participants studying specific fan video practices, aesthetics, and communities, as well as those engaged in comparative transcultural work in these areas.

Digital Methods and Digital Fan Practices

This roundtable will explore the growing connections between fan studies and the digital humanities. By taking into account the digital nature of many fan interactions and creations, it will theorise approaches that make use of digital

technologies, and approaches that take into account the digital attributes of fan works and fan activities. The growing relevance of digital humanities methods and practices to fan studies has been discussed from a variety of disciplinary perspectives in the last decade. Several fan studies scholars (Evans & Stasi 2014; Stanfill, Li, Stenger, Armstrong and Sterman 2017; De Kosnik 2016; Lothian 2018; Black 2020) have incorporated digital methods to demonstrate their value to the study of digital fan practices. However, the connections between fan studies and the digital humanities are just beginning to be explored. This roundtable aims to discuss the variety of digital methods (including but not limited to fan stats, fan data as big data, quantitative approaches, qualitative approaches, natural language processing) that can be used to understand fan activities (including but not limited to fanfiction, fan works, fan discussions and interactions). Of particular interest are proposals that actively engage with the challenges and possibilities that digital methods and approaches bring to fan studies, as well as case studies that put these methods into action.

Fans, Players, and/or Users? Bridging Fan and Digital Media Studies
Mental Health, the Pandemic, and Fandom: Roundtable Discussion, Reflection, and Idea Generation
The COVID-19 pandemic has had an immense global impact. When it comes to fandom, it essentially stopped all opportunities for physical experiences and expressions, requiring fans, fan communities, and the organizations that serve them to alter traditional modes of engagement. Large-scale conventions had to revise their offerings to create digital experiences. Celebrities took to social media accounts on Twitter, Instagram, YouTube, Twitch, Cameo and more to both maintain and build their relationships with fans. All these changes were attempts to maintain fandom experiences as they had been with the hope that the pandemic, and thus the changes, would be relatively short-lived. At the same time, people's fandoms may provide the escapism needed to cope with the unknowns and pandemic induced stress. Consumption and production of goods associated with fandoms could provide the relief and balm to manage the uncertainties, isolation, and feelings of emptiness during this time. Fandom has also been a means by which people connect. Diverse and vast digital communities form as the Internet affords geographically dispersed fans to find one another. Fans may rely on these communities and virtual relationships as substitutions for their physical communities and relationships. We are interested in facilitating a discussion surrounding fandom, the COVID-19 pandemic, and mental health. We invite individuals who would like to present their theoretical and empirical approaches to this topic, as well as their own experiences as fans. We hope this discussion will generate personal experiences and conversation to dig deeper into understanding the relationship between fandom and mental health, especially if fandom can function as a coping mechanism. In the end, we hope this roundtable will suggest possible research ideas on this specific topic or on fandom in general.

Where is the Music in Fan Studies?
Music fandoms are among the earliest historical fandoms - yet they have, to date, received far less attention from Fan Studies when compared with other fandoms, e.g. film and TV. In his 2014 introduction to Popular Music Fandom, Mark Duffett characterized the study of popular music fandoms as "relatively stunted and sporadic" in nature, noting that Popular Music Studies tended to focus on production and distribution, while media fandom researchers "neither had the training nor the interest to examine music audiences" (6). This roundtable addresses the persistently sporadic nature of scholarship on music fans in general. It poses the provocative question of where the music is in Fan Studies,

as a means of discussing how methodologies from the various subdisciplines of Music Studies might aid in the search for ways in which to talk about the music fan. Ethnomusicology offers a long history of studying and writing about how people organize around music. Musicology considers discourse about music, from reception theory to embodiment. Music Theory addresses the cognition and pleasure of music perception. Fan consumption is intimately linked with the issues of identity, production, and distribution that Popular Music studies. What are the implications of a broader conception of music fandom for both Fan Studies and Music Studies? What does it mean to call oneself (or to be called by others) a music fan, versus a music connoisseur or collector? How have disciplinary histories shaped subsequent studies of fandom, and how might studies of fandom shape disciplinary futures? We welcome participants who study music fandom across time, place, and genre/style.

Why Lamp? A Roundtable Discussing Symbology, Memes and Fan Practice in the Context of the Final Episodes of
   Supernatural

On November 5th, 2020, as vote counting for the US Presidential elections continued in its third day and key states hung in the balance, genre TV fans checking social media for results found their feeds suddenly overtaken by a different topic. The television show Supernatural, coming to its long-anticipated conclusion after 15 years, was airing its ante-penultimate episode. In it, following many years of fan discussion and speculation, one half of the prominent 'Destiel' pairing declared his love for the other in the process of self-sacrifice and (presumed) death. Current news events, shock, jokes, and speculation for the consequences combined in a digital maelstrom which evolved rapidly leading up to the show's finale, and continued to change and expand in the weeks following. In this roundtable, we will not focus on the content of these episodes, but instead use this context as a lens to consider fan practice. This includes rapid evolution of memes and jokes such as 'why lamp?' which rely on multiple layers of shared context to understand, and are facilitated by fast-paced digital sharing platforms. We will also consider the complex relationship between fan theorising and conspiracy theories; how fan theorizing is sometimes misperceived as conspiracy theories, can be intentionally mischaracterized as such, does sometimes actually lean into it, and other times playfully borrows from its rhetoric.

Fan Methodologies

Despite the increasing visibility of fan studies as a discipline, there remains scant work that turns its focus specifically to methodological issues. As fan studies develops, it is important to reflect the vast array of perspectives that make up the field. This roundtable explores one important methodological concern of fan studies: the concept of the aca-fan. Six academics at different stages of their career will participate: Matt Hills, Cait Coker, EJ Nielson, Katherine Larsen, Kadian Pow, and Josh Stenger.

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