



HOMEMADE HOLLYWOOD



★★★★
FANS
BEHIND
THE
CAMERA

CLIVE YOUNG

Homemade Hollywood Fans Behind The Camera

J. P. Telotte, Gerald Duchovnay



Homemade Hollywood Fans Behind The Camera:

Homemade Hollywood Clive Young, This is a comprehensive book about fan films covering the secret history of the burgeoning movement creating the cinema of tomorrow *Fake Geek Girls* Suzanne Scott, 2019-04-16 Reveals the systematic marginalization of women within pop culture fan communities When *Ghostbusters* returned to the screen in 2016 some male fans of the original film boycotted the all female adaptation of the cult classic turning to Twitter to express their disapproval and making it clear that they considered the film's real fans to be white straight men While extreme these responses are far from unusual with similar uproars around the female protagonists of the new *Star Wars* films to full fledged geek culture wars and harassment campaigns as exemplified by the GamerGate controversy that began in 2014 Over the past decade fan and geek culture has moved from the margins to the mainstream as fans have become tastemakers and promotional partners with fan art transformed into official merchandise and fan fiction launching new franchises But this shift has left some people behind Suzanne Scott points to the ways in which the men's rights movement and antifeminist pushback against social justice warriors connect to new mainstream fandom where female casting in geek nostalgia reboots is vilified and historically feminized forms of fan engagement like cosplay and fan fiction are treated as less worthy than male dominant expressions of fandom like collection possession and cataloguing While this gender bias harkens back to the origins of fandom itself *Fake Geek Girls* contends that the current view of women in fandom as either inauthentic masqueraders or unwelcome interlopers has been tacitly endorsed by Hollywood franchises and the viewer demographics they selectively champion It offers a view into the inner workings of how digital fan culture converges with old media and its biases in new and novel ways **Homemade Hollywood** Clive Young, 2008-10-15 This book explores fan films an underground movement of amateur filmmakers creating illegal movies starring world famous characters from *Batman* to *Captain Kirk* to *Harry Potter* It traces fan films from the twenties when con men made fake *Little Rascals* movies to the YouTube videos of today

Hollywood's Copyright Wars Peter Decherney, 2013-09-01 Beginning with Thomas Edison's aggressive copyright disputes and concluding with recent lawsuits against YouTube *Hollywood's Copyright Wars* follows the struggle of the film television and digital media industries to influence and adapt to copyright law Though much of Hollywood's engagement with the law occurs offstage in the larger theater of copyright many of Hollywood's most valued treasures from *Modern Times* 1936 to *Star Wars* 1977 cannot be fully understood without appreciating their legal controversies Peter Decherney shows that the history of intellectual property in Hollywood has not always mirrored the evolution of the law and recounts these extralegal solutions and their impact on American media and culture **Transmedia Harry Potter** Christopher E. Bell, 2019-08-21 Transmediation the telling of a single story across multiple media is a relatively new phenomenon While there have been adaptations books to films for example for more than a century modern technology and media consumption have expanded the scope of trans mediating practices Nowhere are these more evident than within the *Harry Potter* universe where a

coherent world and narrative are iterated across books films video games fan fiction art music and more Curated by a leading Harry Potter scholar this collection of new essays explores the range of Potter texts across a variety of media **The Sacred in Fantastic Fandom** Carole M. Cusack, John W. Morehead, Venetia Laura Delano Robertson, 2019-04-16 To the casual observer similarities between fan communities and religious believers are difficult to find Religion is traditional institutional and serious whereas fandom is contemporary individualistic and fun Can the robes of nuns and priests be compared to cosplay outfits of Jedi Knights and anime characters Can travelling to fan conventions be understood as pilgrimages to the shrines of saints These new essays investigate fan activities connected to books film and online games such as Harry Potter themed weddings using *The Hobbit* as a sacred text and taking on heroic roles in *World of Warcraft* Young Muslim women cosplayers are brought into conversation with Chaos magicians who use pop culture tropes and characters A range of canonical texts such as *Supernatural* *Buffy the Vampire Slayer* and *Sherlock* are examined in terms of the pleasure and enchantment of repeated viewing Popular culture is revealed to be a fertile source of religious and spiritual creativity in the contemporary world *Regional Horror Films, 1958-1990* Brian Albright, 2012-11-07 During the second half of the 20th century landmark works of the horror film genre were as much the product of enterprising regional filmmakers as of the major studios From backwoods Utah to the Louisiana bayous to the outer boroughs of New York independent regional films like *Night of the Living Dead* *Last House on the Left* *I Spit on Your Grave* *The Texas Chain Saw Massacre* and *The Evil Dead* stood at the vanguard of horror cinema This overview of regionally produced horror and science fiction films includes interviews with 13 directors and producers who operated far from mainstream Hollywood along with a state by state listing of regionally produced genre films made between 1958 and 1990 Highlighting some of the most influential horror films of the past 50 years this work celebrates not only regional filmmaking but also a cultural regionalism that is in danger of vanishing *Vidding* Francesca Coppa, 2022-02-23 Vidding is a well established remix practice where fans edit an existing film music video TV show or other performance and set it to music of their choosing Vids emerged forty years ago as a complicated technological feat involving capturing footage from TV with a VCR and syncing with music and their makers and consumers were almost exclusively women many of them queer women The technological challenges of doing this kind of work in the 1970s and 1980s when vidding began gave rise to a rich culture of collective work as well as conventions of creators who gathered to share new work and new techniques While the rise of personal digital technology eventually democratized the tools vidders use the collective aspect of the culture grew even stronger with the advent of YouTube Vimeo and other channels for sharing work Vidding A History emphasizes vidding as a critical feminist form of fan practice Working outward from interviews VHS liner notes convention programs and mailing list archives Coppa offers a rich history of vidding communities as they evolved from the 1970s through to the present Built with the classroom in mind the open access electronic version of this book includes over one hundred vids and an appendix that includes additional close readings of vids

Understanding Fandom Mark Duffett, 2013-08-29 Fans used to be seen as an overly obsessed fraction of the audience. In the last few decades shifts in media technology and production have instead made fandom a central mode of consumption. A range of ideas has emerged to explore different facets of this growing phenomenon. With a foreword by Matt Hills, *Understanding Fandom* introduces the whole field of fan research by looking at the history of debate, key paradigms and methodological issues. The book discusses insights from scholars working with fans of different texts, genres and media forms, including television and popular music. Mark Duffett shows that fan research is an emergent interdisciplinary field with its own key thinkers, a tradition that is distinct from both textual analysis and reception studies. Drawing on a range of debates from media studies, cultural studies and psychology, Duffett argues that fandom is a particular kind of engagement with the power relations of media culture.

Science Fiction Film, Television, and Adaptation J. P. Telotte, Gerald Duchovnay, 2011-08-02 The book examines the difficulty of adapting from one screen medium to another by looking at both successful and unsuccessful efforts in the area of science fiction. Those difficult efforts at moving from film to TV and from TV to film reveal much about the technologies involved and this highly technological genre as well.

Remembering British Television Kristyn Gorton, Joanne Garde-Hansen, 2019-03-21 This original book asks how in an age of convergence when television no longer means a box in the corner of the living room that we sit and watch together, do we remember television of the past? How do we gather and archive our memories? Kristyn Gordon and Joanne Garde Hansen explore these questions through first person interviews with TV producers, curators and archivists and case studies of popular television series and fan communities such as *Cold Feet* and *Doctor Who*. Their discussion takes in museum exhibitions, popular television nostalgia programming and vintage TV websites.

The Routledge Handbook of Digital Consumption Rosa Llamas, Russell Belk, 2022-09-26 Since the publication of the ground breaking first edition, there has been an exponential growth in research and literature about the digital world and its enormous potential benefits and threats. Fully revised and updated, this new edition brings together an expertly curated and authoritative overview of the impact and emerging horizons of digital consumption. Divided into sections, it addresses key topics including digital entertainment, self-representation, communication, Big Data, digital spirituality, online surveillance and algorithmic advertising. It explores developments such as consumer data collection techniques, peer-to-peer payment systems, augmented reality and AI-enhanced consumer well-being, as well as digital transgression, secrecy, crypto-currencies, NFTs and cultural concerns such as the spread of conspiracy theories and fake news. From digital influencers, digital nomads and digital neo-tribalism to robots and cyborgs, it explores existences that blur boundaries between humans and machines, reality and the metaverse, and the emerging technoculture, a state of all-encompassing digital being. This unique volume is an essential resource for scholars, practitioners and policy makers and will continue to provide a new generation of readers with a deep understanding of the universe of digital consumption.

Cultura audiovisual, periodismo y política: nuevos discursos y narrativas en la sociedad digital. Guillermo

Paredes-Otero, Isaac López Redondo, 2022-07-06 El ser humano siempre ha sentido la necesidad de contar historias Ya fuera en la pared de una cueva a través de pinturas rupestres o con unas gafas de Realidad Virtual a través de un videojuego el proceso de narración siempre ha sido el mismo un emisor que narra un mensaje y un receptor que lo descodifica y lo recibe Lo único que ha cambiado es el canal por el que se difunde el mensaje Ni siquiera lo ha hecho la intencionalidad del emisor la cual es fundamental y no siempre queda evidente para el receptor o tiene unos intereses ocultos que no quedan claros a simple vista

The Boundaries of Intellectual Property Symposium, 2009 *Special Effects in der Wahrnehmung des Publikums* Michael Wedel, 2016-07-12 Die film und medienwissenschaftliche Diskussion zum Thema Special Effects wird bisher von Fragen nach der Produktionsweise und technischen Realisierbarkeit dominiert Im Rahmen einer derart technik und produktionszentrierten Herangehensweise an das Phänomen bleibt das Verständnis der kulturellen Bedeutung von Special Effects in Film Fernsehen und digitalen Unterhaltungsmedien auf die Ebene der industriellen Möglichkeitenbedingungen ästhetischer Erfahrung reduziert Selten wird in diesem Zusammenhang danach gefragt welche Effekte die Verwendung von Special Effects im individuellen Wahrnehmungsakt herstellen und was sie in den Augen des Publikums tatsächlich so speziell erscheinen lässt Der Sammelband korrigiert die Vernachlässigung dieser Fragen indem er theoretische Grundlagentexte zu einer Wirkungsästhetik der Special Effects versammelt und mit konkreten Fallstudien zur kulturellen Wahrnehmung und empirischen Publikumsrezeption in verschiedenen Mediengattungen vom Kinofilm bis hin zu Internet Videos und Computerspielen verbindet

Popular Science, 1933-03 Popular Science gives our readers the information and tools to improve their technology and their world The core belief that Popular Science and our readers share The future is going to be better and science and technology are the driving forces that will help make it better

The British National Bibliography Arthur James Wells, 2009 Microcelebrity Around the Globe Crystal Abidin, Megan Lindsay Brown, 2018-11-19 This anthology uses in depth interdisciplinary case studies from across the globe to examine the practice and concept of microcelebrity Taking account of highly contextualized cultural settings and social histories the chapters present scholarly interpretations of microcelebrity as it has proliferated and diverged in global social media networks

Creative Control Michael L. Siciliano, 2021-03-02 Workers in cultural industries often say that the best part of their job is the opportunity for creativity At the same time profit minded managers at both traditional firms and digital platforms exhort workers to be creative Even as cultural fields hold out the prospect of meaningful employment they are marked by heightened economic precarity What does it mean to be creative under contemporary capitalism And how does the ideology of creativity explain workers commitment to precarious jobs Michael L Siciliano draws on nearly two years of ethnographic research as a participant observer in a Los Angeles music studio and a multichannel YouTube network to explore the contradictions of creative work He details how such workplaces feature engaging dynamic processes that enlist workers in organizational projects and secure their affective investment in ideas of creativity and innovation Siciliano argues that

performing creative labor entails a profound ambivalence workers experience excitement and aesthetic engagement alongside precarity and alienation Through close comparative analysis he presents a theory of creative labor that accounts for the roles of embodiment power alienation and technology in the contemporary workplace Combining vivid ethnographic detail and keen sociological insight Creative Control explains why cool jobs help us understand how workers can participate in their own exploitation

Punk Productions Stacy Thompson, 2012-02-01 Stacy Thompson's Punk Productions offers a concise history of punk music and combines concepts from Marxism to psychoanalysis to identify the shared desires that punk expresses through its material productions and social relations Thompson explores all of the major punk scenes in detail from the early days in New York and England through California Hardcore and the Riot Grrrls and thoroughly examines punk record collecting the history of the Dischord and Lookout record labels and zines produced to chronicle the various scenes over the years While most analyses of punk address it in terms of style Thompson grounds its aesthetics and particularly its most combative elements in a materialist theory of punk economics situated within the broader fields of the music industry the commodity form and contemporary capitalism While punk's ultimate goal of abolishing capitalism has not been met the punk enterprise that stands opposed to the music industry is still flourishing Punks continue to create aesthetics that cannot be readily commodified or rendered profitable by major record labels and punks remain committed to transforming consumers into producers in opposition to the global economy's increasingly rapid shift toward oligopoly and monopoly

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