

Lord of the Rings, Star Wars, and participatory fandom:
between the internet and media entertainment culture

Critical Studies in Media Communication

21, 261-281

DOI: [10.1080/0739318042000212729](https://doi.org/10.1080/0739318042000212729)

Citation Report

#	ARTICLE	IF	CITATIONS
1	Identity, Electronic Ethos, and Blogs. <i>American Behavioral Scientist</i> , 2005, 49, 575-599.	3.8	40
2	Hearing Ordinary Voices: Cultural Studies, Vernacular Creativity and Digital Storytelling. <i>Continuum</i> , 2006, 20, 201-214.	0.9	427
3	Textual Poaching and Beyond: Fan Communities and Fandoms in the Age of the Internet. <i>Review of Communication</i> , 2007, 7, 103-116.	1.5	12
4	<i>>Ranma 1/2</i></i> Fan Fiction Writers: New Narrative Themes or the Same Old Story?. <i>Mechademia</i> , 2007, 2, 34-47.	0.1	1
5	Reading the Romance of Fan Cultural Production: Music Videos of a Television Lesbian Couple. <i>Popular Communication</i> , 2008, 6, 103-121.	1.8	16
6	Bibliography (in English) for 2006. <i>Tolkien Studies</i> , 2008, 5, 299-308.	0.0	0
8	Othering across time and place in the suikoden video game series. <i>Geo Journal</i> , 2009, 74, 265-274.	3.1	4
9	Intermediality in Film and Internet: Donnie Darko and Issues of Narrative Substantiality. <i>JNT-Journal of Narrative Theory</i> , 2008, 38, 398-415.	0.1	4
10	Brand Wellington: When city imaging is GLAM™ed: A personal view. <i>Place Branding and Public Diplomacy</i> , 2009, 5, 260-275.	1.7	8
11	NEGOTIATING TEXT INTEGRITY. <i>Information, Communication and Society</i> , 2010, 13, 722-746.	4.0	3
12	Good<i>Neighbours</i>? Fan/producer relationships and the broadcasting field. <i>Continuum</i> , 2010, 24, 279-289.	0.9	6
13	ARE WE ALL PRODUSERS NOW?. <i>Cultural Studies</i> , 2011, 25, 502-516.	1.7	245
14	â€œThis Is the Night TV Diedâ€• Television Post-Object Fandom and the Demise of<i>The West Wing</i>. <i>Popular Communication</i> , 2011, 9, 266-279.	1.8	19
15	From Austinâ€™s Basement to Hollywoodâ€™s Back Door: The Rise of Ainâ€™t It Cool News and Convergence Culture. <i>Journal of Film and Video</i> , 2012, 64, 3-20.	0.1	3
16	A â€œPost-Gayâ€•Era? Media Gaystreaming, Homonormativity, and the Politics of LGBT Integration. <i>Communication, Culture and Critique</i> , 2013, 6, 258-283.	0.7	176
17	Makmende Amerudi: Kenya's Collective Reimagining as a Meme of Aspiration. <i>Critical Studies in Media Communication</i> , 2014, 31, 283-298.	1.2	21
18	Youth, Social Media and Transnational Cultural Distribution: The Case of Online K-pop Circulation. , 2014, , 114-129.		6
19	The impact of peer-produced criticism on cultural evaluation: A multilevel analysis of discourse employment in online and offline film reviews. <i>New Media and Society</i> , 2014, 16, 921-940.	5.0	75

#	ARTICLE	IF	CITATIONS
20	â€œDolphins Are Just Gay Sharksâ€•. Television and New Media, 2014, 15, 627-647.	2.6	20
22	â€˜I love you, please notice meâ€™: the hierarchical rhetoric of Twitter fandom. Celebrity Studies, 2015, 6, 85-99.	0.8	20
23	Critical analysis of user commodities as free labour in social networking sites: A case study of Cyworld. Continuum, 2015, 29, 938-950.	0.9	6
24	Amateur, Autonomous, and Collaborative: Myths of Aspiring Female Cultural Producers in Web 2.0. Critical Studies in Media Communication, 2015, 32, 48-64.	1.2	53
25	Stop griping, start complaining: how public discontent can trigger a change in broadcast entertainment content. Media, Culture and Society, 2015, 37, 1226-1243.	3.1	2
26	Social Media and Participatory Authorship in Giant Screen Films. Curator, 2018, 61, 285-300.	0.6	1
27	Jewish commentaries on<i>Star Wars</i>: theology, history, and debate. Journal of Modern Jewish Studies, 2020, 19, 164-180.	0.2	0
28	Miss Money Penny and the Friend-zone: The Indispensable and Sexually Unavailable â€˜Bond Girlâ€™. , 2020, , 201-214.		0
29	La cultura participativa de Star Wars como experiencia transmedia. Questiones Publicitarias, 2021, 4, 21-29.	0.2	1
30	An exploratory factor analysis of the Nerdy Personality Attributes Scale in a sample of self-identified nerds/geeks. Social Science Journal, 0, , 1-9.	1.5	2
32	Sports Fans and Fan Culture: A Critical Reflection on Fandom as Communicative Leisure in a Commodified World. International Journal of the Sociology of Leisure, 2022, 5, 283-295.	2.3	4
33	Sport fans and Sci-Fi fanatics: The social stigma of popular media fandom.. Psychology of Popular Media Culture, 2017, 6, 193-207.	2.4	6
35	Fans und Globalisierung., 2010, , 415-436.		2
36	D-War, the encounter between film industry and fan community. Film Studies, 2010, null, 477-502.	0.0	0
37	Formas especÃ­ficas de produÃ§Ã£o cultural dos fÃ£s brasileiros da sÃ©rie britÃ¢nica Doctor Who. Ciberlegenda, 2013, , 110.	0.0	3
38	Brand Wellington: When City Imaging Is GLAMâ€™ed. Geospatial Technology and the Role of Location in Science, 2014, , 229-247.	0.5	0
39	Repensar la identificaciÃ³n con personajes mediÃ¡ticos de ficciÃ³n. Poliantea, 2013, 9, 109-128.	0.1	1
40	Enjeux identitaires et communautaires des noms de fandoms. Revue FranÃ§aise Des Sciences De Lâ€™information Et De La Communication, 2015, , .	0.1	1

#	ARTICLE	IF	CITATIONS
42	Interrelation et participationÂ: , 2018, , 301-314.		0
44	Corporate fandom: Re-creating media fans as a public. The Journal of Fandom Studies, 2020, 8, 321-331.	0.1	1
45	La socializaciÃ³n de la lectura y la escritura: fandom, redes y visibilidad editorial. Texto Livre, 0, 16, .	0.4	0
46	â€œWhen it comes to the true crime community, Taylor is a legendâ€™: Social and symbolic capital among murderabilia fans. International Journal of Cultural Studies, 2024, 27, 251-267.	1.4	0
47	From the Web to the Mathematics Classroom: Investigating Internet Phenomena as Educational Resources in Mathematics. Springer International Handbooks of Education, 2023, , 1-32.	0.1	0