

Organization

Fandom | Cultures | Research is a biannual, bilingual journal (English/German), published in Diamond OA by the UB Marburg and the open access repository media/rep/. Contributions are licensed under CC-BY SA. We aim at creating an innovative platform to further develop the understanding of cultural practices from the perspective of fan studies and reception research as well as to critically discuss their theoretical frameworks and foundations. The journal consists of original research articles; their scientific quality is assured by means of a double-blind peer review process. Other formats (e.g., data papers, reviews, conference reports) undergo editorial review.

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in cooperation with Kai Matuszkiewicz (Philipps-Universität Marburg) and the Fan and Participation Studies workgroup of the German Society for Media Studies (GfM).

Procedure

Scholarly articles should have a length of 5,000–8,000 words. All other formats (e.g., data papers, reviews, conference reports), which may be correspondingly shorter in length, are proofread by the editorial team and returned to the authors for further processing after completion of the editorial review. Scholarly papers are anonymised and reviewed by at least two external reviewers (double-blind peer review). The reviews briefly cover content, methodology, quality, innovativeness, and relevance of the manuscripts. They are usually 1–2 pages in length.

A manuscript gets accepted if both reviewers are in favour of publication. The endorsement can be without restriction (*accept*), or with minor or major revisions. If the reviewers approve the publication with minor revisions, the editorial team decides whether the desired conditions have been met; if the reviewers approve the publication with major revisions, a new review is required.

Short biography

We require a short biography, which will appear below your published article and should be structured as follows (100 words max.):

First name - last name, academic degree, institutional affiliation/position, studies or qualifications, stages of your career path, current publications if applicable, main research areas: A, B and C. Contact address and ORCID, if available.

Style

For any spelling questions please refer to the Merriam-Webster Dictionary. The journal is aimed at a broad academic public from various disciplines. For this reason, we ask for a clear and easily understandable choice of language.

Text format and submission

Please only submit documents in .docx (not .doc), .rtf or .odt file format. Submissions must be uploaded to the Open Journal System (OJS) after registration if possible. Submitting a paper as an email attachments to fcr-journal@uni-marburg.de is also possible. This email address is for submissions only and proposals will be blinded before they are passed on to the editors (for general inquiries please contact the editorial board via editors-fcr-journal@uni-marburg.de). Please refrain

from using your own text formatting (e.g., page numbers, hyphenation, bold print, colour markings) and please use single-line spacing in your text.

Abstract

Please add an abstract (300 words max.) at the beginning of the text.

Keywords

Please provide us with 3-8 keywords for the content of your article in order to make it easier to find it in the media/rep/repository.

References in text and bibliography

The journal uses in-text citations according to the scheme (surname-author year, page number – if applicable). Footnotes should exclusively be used for notes and as sparingly as possible. The complete bibliographic note must be given in the literature list. Repeated names should be abbreviated to 'idem.' When indicating publishers, please use short term forms, e.g., 'transcript' not 'Transcript Verlag' and 'UP' instead of 'University Press.' If authors' names do not start with a capital letter (e.g., in the case of pseudonyms), this lower-case spelling should also be reflected in the bibliography.

Bibliography guide:

1. Monographs
Last name, first name: *title: subtitle*. place: publisher, year.
 - a) For edited volumes add (ed./eds.) after name
 - b) Multiple authors should be separated using a slash
2. Essays in anthologies
Last name, first name: "title of the essay." In: last name, first name (ed.): *title of the anthology: subtitle*. place: publisher, year, pages.
3. Journal articles
Last name, first name: "title of the article." In: *journal name* volume (issue number), year, pages.
4. Newspapers
Last name, first name: "title of the article." In: *name of the newspaper*, date, page number.
5. Online sources
Last name, first name: "title" (year of initial publication). URL (date of last retrieval).

Examples for bibliography:

Williams, Rebecca: *Post-Object Fandom: Television, Identity and Self-Narrative*. London: Bloomsbury, 2015.

Haug, Christine/Jannidis, Fotis (eds.): *Der deutschsprachige Heftroman*. Wiesbaden: Harrassowitz, 2023.

Del Vigo, Gerardo Ariel: *Love of my Waifu: Devenires de la socialización sexoafectiva online otaku*. Master's thesis. Buenos Aires: Universidad de Buenos Aires, 2022.

Busse, Kristina/Hellekson, Karen: "Introduction: Work in Progress." In: idem. (eds.): *Fan Fiction and Fan Communities in the Age of the Internet: New Essays*. Jefferson: McFarland, 2006, 5-32.

McCracken, Ellen: "Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature: Centrifugal and Centripetal Vectors on Kindles and iPads." In: *Narrative* 21 (1), 2013, 105-124.

Mittell, Jason: "Sites of Participation: Wiki Fandom and the Case of Lostpedia." In: *Transformative Works & Cultures* 3, 2009. <https://doi.org/10.3983/twc.2009.0118>

Müller, Tom: "Film ohne Schauspieler." In: *Frankfurter Allgemeine Zeitung*, Oct. 15, 2014, 12.

Jenkins, Henry: "Transmedia Storytelling 101." *Pop Junctions* (Mar. 21, 2007). http://henryjenkins.org/2007/03/transmedia_storytelling_101.html (Sep. 16, 2025).

Quotation marks

Quotation marks should be used for short direct quotes, essays, and articles from books and journals as well as chapter headings, exhibitions, projects, graduate programmes, etc. Furthermore, you can use single inverted commas for emphasis or narrative distance. Please don't use italics or bold text for these purposes as these forms of emphasis should generally be used sparingly. If you want to include longer quotes, please format them as block quotations.

Changes of quotations

If you change quotations (e.g., omissions, rearrangements, etc.), please always mark them with square brackets. If you add your own translations, mark them with your initials in square brackets.

Example: In *The K-Effect* (2024), Christopher GoGwilt „investigates the history of [...] modern print media“ (1).

Page references

In-text references to page numbers are to be marked in round brackets with the page number, if applicable. Always indicate 'f.' and 'ff.' (following pages) with a full stop. When paraphrasing, please add 'cf.'. If you name several page numbers, please use commas followed by a space to join them and end with a final 'and' between the last two numbers.

Examples:

- “International communication developed as a field of study when a clear line of demarcation existed between the national and the international” (Chalaby 2023, 14).
- ... as shown by different sources (cf. Busse/Hellekson 2006, 5f.; Jenkins 2006, 25f., 75, and 100ff.).

Filmographic/mediagraphic information

a) Titles of books, journals, films, (TV) series, computer/video games, and radio/audio plays as well as the titles of fan fictions, fan videos, fan art and the like ought to be written in italics and when mentioned for the first time, the year of first publication or the broadcasting period is to be added. When referring to individual episodes of a TV series, please indicate the season and episode in brackets (as with book chapters, article titles, and the names of conferences and meetings, episode titles should be placed in quotation marks, not be written in italics). Please only use original titles – unless this would significantly impair comprehension.

b) If a title is given in brackets, please put the year of publication in square brackets. Primary works do not require information on publishers, distributors, directors, place of publication, etc.

Examples:

- *The Matrix* (1999), *Dexter* (2006-2013) or *Wednesday* (2022-)
- Mary Shelley's *Frankenstein, or the Modern Prometheus* (1818)
- ... Jon Snow comes back (cf. S5E10).
- ... as shown by different movies (e.g., *L'Année dernière à Marienbad* [1961])...
- ... that expand the scope of the approach (e.g., Bergermann 2015; Moser 2010).

Foreign-language terms

Established foreign-language terms should generally be written in italics. They should also be written according to the language of their origin.

Examples: *Schauerliteratur*, *dōjinshi*

Abbreviations

Abbreviations can only be used when extra information is given in brackets.

Examples: for example (e.g.)

Proper names

Please ensure correct spelling of proper names (e.g., company names, institutions). Please do not use italics or quotation marks – only if referencing the title of a book, play, film, TV series, or game.

Examples: YouTube, P!nk, *Se7en* (1995)

Year numbers and dates

Please insert year numbers in continuous text without a hyphen. Dates are given in the format Month (shortened to the first three letters) Day, Year.

Examples: 1950s, Jun. 30, 2024

Numbers and currencies

Please write out numbers up to twelve in the main text (this does not apply to chapter/section headings or text in brackets). For percentages, the decimal place must be separated by a dot. Please organize numbers with more than three digits with commas. Please do not use currency symbols but the common short form.

Example: He directed eleven movies (2 of them in the US), this corresponds to 18.2%—at least his second movie grossed USD 6,000,000.

Illustrations

The use of illustrations is possible, but please consult the editorial team beforehand and let them know if you have secured the necessary rights. Images must be submitted as separate files and should not be integrated into the text flow. Provide them with a meaningful caption and use appropriate markers in the text (Fig. 1 or Table 2).

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