

MS 7013 Approaches to 'Audiences' and 'Users'

View Online



1.

Mytton, G., Diem, P., Dam, P.H. van: Media audience research: a guide for professionals. SAGE Publications, Incorporated, Thousand Oaks, California (2016).

2.

Lacey, N.: Media institutions and audiences: key concepts in media studies. Palgrave, Basingstoke (2002).

3.

McKee, A.: Textual analysis: a beginner's guide. Sage Publications, London (2003).

4.

Sconce, J.: Haunted media: electronic presence from telegraphy to television. Duke University Press, Durham, NC (2000).

5.

Radway, J.A.: Reading the romance: women, patriarchy, and popular literature. University of North Carolina Press, Chapel Hill (1991).

6.

Kavka, M.: Reality television, affect and intimacy: reality matters. Palgrave Macmillan, Basingstoke (2008).

7.

Duffy, B.E.: *Remake, remodel: women's magazines in the digital age*. University of Illinois Press, Urbana, Illinois (2013).

8.

Alasuutari, P.: *Rethinking the media audience: the new agenda*. Sage, London (1999).

9.

Ross, K., Nightingale, V.: *Media and audiences: new perspectives*. Open University Press, Maidenhead, Berkshire, England (2003).

10.

Long, P., Wall, T.: *Media studies: texts, production, context*. Pearson, Harlow (2012).

11.

Eagleton, T.: *Ideology*. Longman, London (1994).

12.

Gorton, K.: *Media audiences: television, meaning and emotion*. Edinburgh University Press, Edinburgh (2009).

13.

Cantril, H., Gaudet, H., Herzog, H., Welles, O.: *The invasion from Mars: a study in the psychology of panic : with the complete script of the famous Orson Welles broadcast*. Princeton University Press, Princeton, N.J. (1982).

14.

Williams, K.: *Effects What Effects* chapter 7. In: *Understanding Media Theory*. Arnold

(2003).

15.

McLeod, D., Wise, D., Perryman, M.: Thinking about the media: A review of theory and research on media perceptions, media effects perception and their consequences. Review of Communication REsearch. Volume 5, (2017).

16.

Abercrombie, N., Longhurst, B.: Changing audiences, changing paradigms of research Chapter one. In: Audiences: a sociological theory of performance and imagination. Sage, London (1998).

17.

Webster, James G.: Audience, The. Journal of Broadcasting & Electronic Media. 42, (1998).

18.

Abercrombie, N., Longhurst, B.: Audiences: a sociological theory of performance and imagination. Sage, London (1998).

19.

Schrøder, K.C.: Convergence of Antagonistic Traditions? The Case of Audience Research. European journal of communication. 2, 7-31 (1987).

20.

Barker, M., Petley, J.: Introduction: from bad research to good. In: Ill effects: the media violence debate. Routledge, London (2001).

21.

Livingstone, S.M.: Making sense of television: the psychology of audience interpretation. Routledge, London (1998).

22.

Gauntlett, D.: Ten things wrong with the "effects model.". In: Approaches to audiences: a reader. Arnold, London (1998).

23.

Redman, P., Open University: Attachment: sociology and social worlds. Manchester University Press in association with the Open University, Manchester (2008).

24.

Nightingale, V.: Studying the television audience: the shock of the real. Routledge, London (1996).

25.

Tulloch, J.: The implied audience in soap opera production: Everyday Rhetorical Strategies among television professionals. In: Rethinking the media audience: the new agenda. pp. 151-178. Sage, London (1999).

26.

Gerbner et al, G.: Growing up with television: The Cultivation Perspective. In: Media effects: advances in theory and research. Routledge, New York (2009).

27.

Blackman, L., Walkerdine, V.: Mass hysteria: critical psychology and media studies. Macmillan, Basingstoke (2000).

28.

Barker, M., Petley, J.: Ill effects: the media violence debate. Routledge, London (2001).

29.

Michael O'Shaughnessy: Promoting 'emotion': Feelings, film studies and teaching or understanding films; understanding ourselves. *Metro Media and Education*. 97, 44–48 (1994).

30.

Mayer, V.: The Places Where Audience Studies and Production Studies Meet. *Television & New Media*. 17, 706–718 (2016). <https://doi.org/10.1177/1527476416652482>.

31.

Gray, J.: Reviving audience studies. *Critical Studies in Media Communication*. 34, 79–83 (2017). <https://doi.org/10.1080/15295036.2016.1266680>.

32.

Hermes, J., van den Berg, A., Mol, M.: Sleeping with the enemy: Audience studies and critical literacy. *International Journal of Cultural Studies*. 16, 457–473 (2013). <https://doi.org/10.1177/1367877912474547>.

33.

Behrenshausen, B.G.: The active audience, again: Player-centric game studies and the problem of binarism. *New Media & Society*. 15, 872–889 (2013). <https://doi.org/10.1177/1461444812462843>.

34.

Athique, A.: The dynamics and potentials of big data for audience research. *Media, Culture & Society*. 40, 59–74 (2018). <https://doi.org/10.1177/0163443717693681>.

35.

Das, R.: Audiences: a decade of transformations – reflections from the CEDAR network on emerging directions in audience analysis. *Media, Culture & Society*. 39, 1257–1267 (2017). <https://doi.org/10.1177/0163443717717632>.

36.

Ross, K., Playdon, P.: *Black marks: minority ethnic audiences and media*. Ashgate, Aldershot (2001).

37.

Social comparison, social media, and self-esteem. *Psychology of Popular Media Culture*. (2014).

38.

Sconce, J.: The Voice from the Void. *International Journal of Cultural Studies*. 1, 211–232 (1998). <https://doi.org/10.1177/13678779980010020401>.

39.

Kavka, M.: *Reality television, affect and intimacy: reality matters*. Palgrave Macmillan, Basingstoke (2008).

40.

Jackson, R.L., *Sage reference on-line: Encyclopedia of identity*. SAGE, London (2010).

41.

Rosengren, k. E.: Uses and Gratifications: A Paradigm Outlined. In: *The uses of mass communications: current perspectives on gratifications research*. pp. 269–286. Sage Publications, Beverly Hills, Calif (1974).

42.

Shanahan, J., Morgan, M.: *Television and its viewers: cultivation research and theory*. Cambridge University Press, Cambridge, UK (1999).

43.

Michael O'Shaughnessy: Promoting 'emotion': Feelings, film studies and teaching or understanding films; understanding ourselves. *Metro Media and Education*. 97, 44–48 (1994).

44.

Elliott, P.: Uses and gratifications research: A critique and a sociological alternative. In: The uses of mass communications: current perspectives on gratifications research. pp. 249–268. Sage Publications, Beverly Hills, Calif (1974).

45.

Seiter, ellen: Making distinctions in TV audience research: Case study of a troubling interview. *Cultural Studies*. 4, (1990).

46.

Palmgreen, p, Wenner, L.A., Rosengren, K.E.: Uses and gratifications research: the past ten years. In: *Media gratifications research: current perspectives*. pp. xx–xxx. Sage, Beverly Hills (1985).

47.

Ruggiero, T.E.: Uses and Gratifications Theory in the 21st Century. *Mass Communication and Society*. 3, 3–37 (2000). https://doi.org/10.1207/S15327825MCS0301_02.

48.

Redman, P., Open University: *Attachment: sociology and social worlds*. Manchester University Press in association with the Open University, Manchester (2008).

49.

Whitehouse-Hart, J.: *Psychosocial explorations of film and television viewing: ordinary audience*. Palgrave Macmillan, Basingstoke (2014).

50.

Bainbridge, C., Ward, I., Yates, C.: *Television and psychoanalysis: psycho-cultural perspectives*. Karnac, London (2014).

51.

Seiter, Ellen: Making distinctions in TV audience research: Case study of a troubling interview. *Cultural Studies*. 4, (1990).

52.

Rosengren, K.: Chapter 2 - Combinations, comparisons and confrontations: towards a comprehensive theory of audience research. In: *The audience and its landscape*. pp. 23-51. Westview Press, Boulder, Colo (1996).

53.

Seiter, E.: *Remote control: television, audiences and cultural power*. Routledge, London (1989).

54.

Brooker, W., Jermyn, D.: *The audience studies reader*. Routledge, London (2003).

55.

Modleski, T.: *Loving with a vengeance: mass-produced fantasies for women*. Methuen, New York (1984).

56.

Hall, S.: Encoding/ decoding. In: *Culture, media, language: working papers in cultural studies, 1972-79*. pp. 117-128. Hutchinson in association with the Centre for Contemporary Cultural Studies, University of Birmingham, London (1980).

57.

Ang, I.: On the politics of empirical audience research. In: *Media and cultural studies: keyworks*. Blackwell, Malden, MA (2006).

58.

Hall, S.: Reflections upon the Encoding/Decoding Model: An Interview with Stuart Hall. In: Viewing, reading, listening: audiences and cultural reception. pp. 253–274. Westview Press, Boulder, Colo (1994).

59.

Ang, I., Couling, D.: Watching Dallas: soap opera and the melodramatic imagination. Routledge, New York (1996).

60.

Radway, J.A.: Reading the romance: women, patriarchy and popular literature. University of North Carolina Press, Chapel Hill, N.C. (1991).

61.

Ginsburg, F.D., Abu-Lughod, L., Larkin, B.: Media worlds: anthropology on new terrain. University of California Press, Berkeley (2002).

62.

Hobson, D.: Crossroads: the drama of a soap opera. Methuen, London (1982).

63.

Gillespie, M.: Television, ethnicity and cultural change. Routledge, London (1995).

64.

Liebes, T., Katz, E.: The export of meaning: cross-cultural readings of Dallas. Polity Press, Cambridge (1993).

65.

Helen Wood: The mediated conversational floor: an interactive approach to audience reception analysis. *Media, Culture & Society*,. 29, 75–103.
<https://doi.org/10.1177/0163443706072000>.

66.

Martin J. Barker: The Lord of the Rings and 'Identification': A Critical Encounter. *European Journal of Communication*,. 20, 353–378.

67.

Tincknell, E., Raghuram, P.: Big Brother: Reconfiguring the 'active' audience of cultural studies? *European Journal of Cultural Studies*. 5, 199–215 (2002).
<https://doi.org/10.1177/1364942002005002159>.

68.

Victor Costello: Cultural Outlaws: An Examination of Audience Activity and Online Television Fandom. *Television & New Media*,. 8, 124–143.
<https://doi.org/10.1177/1527476406299112>.

69.

Elizabeth Jane Evans: Character, audience agency and transmedia drama. *Media, Culture & Society*,. 30, 197–213. <https://doi.org/10.1177/0163443707086861>.

70.

Skeggs, B., Wood, H.: The labour of transformation and circuits of value 'around' reality television. *Continuum*. 22, 559–572 (2008). <https://doi.org/10.1080/10304310801983664>.

71.

Brand New You | Kanopy,
<https://le.kanopy.com/video/brand-new-you-makeover-television-and-american-dream>.

72.

Skeggs, B., Thumim, N., Wood, H.: 'Oh goodness, I am watching reality TV'. *European Journal of Cultural Studies*. 11, 5–24 (2008). <https://doi.org/10.1177/1367549407084961>.

73.

Jin, D.: *New Korean Wave: Transnational Cultural Power in the Age of Social Media*. University of Illinois Press, Baltimore (2016).

74.

Livingstone, S., Das, R.: The End of Audiences? Theoretical echoes of reception amidst the uncertainties of use. In: *A companion to new media dynamics*. pp. 104–122. John Wiley & Sons, Chichester (2013).

75.

Cavalcante, A., Press, A., Sender, K.: Feminist reception studies in a post-audience age: returning to audiences and everyday life. *Feminist Media Studies*. 17, 1–13 (2017). <https://doi.org/10.1080/14680777.2017.1261822>.

76.

Kavka, M.: *Reality television, affect and intimacy: reality matters*. Palgrave Macmillan, Basingstoke (2008).

77.

Wasko, J.: *Reality TV: Performance, Authenticity, and Television Audiences*. In: *A companion to television*. p. A-Hill. Blackwell, Malden, Mass (2005).

78.

Paddy Scannell: Big Brother as a Television Event. *Television & New Media*, . 3, 271–282. <https://doi.org/10.1177/152747640200300303>.

79.

Piper, H.: Understanding Reality Television * Reality TV - Audiences and Popular Factual Television * Reality TV - Realism and Revelation. *Screen*. 47, 133–138 (2006). <https://doi.org/10.1093/screen/hjl012>.

80.

Dovey, J.: *Freakshow: first person media and factual television*. Pluto Press, London (2000).

81.

Skeggs, B., Wood, H.: *Reality television and class*. BFI, London (2011).

82.

Skeggs, B., Wood, H.: *Reacting to reality television: performance, audience and value*. Routledge, New York (2012).

83.

Couldry, N.: 'The Extended Audience: Scanning the Horizon'. In: *Media audiences*. Open University Press, Maidenhead (2005).

84.

Gillespie, M.: *Television, ethnicity and cultural change*. Routledge, London (1995).

85.

Wood, H.: What Reading the Romance Did for Us. *European Journal of Cultural Studies*. 7, 147-154 (2004). <https://doi.org/10.1177/1367549404042487>.

86.

Ong, J.C.: Watching the Nation, Singing the Nation: London-Based Filipino Migrants' Identity Constructions in News and Karaoke Practices. *Communication, Culture & Critique*. 2, 160-181 (2009). <https://doi.org/10.1111/j.1753-9137.2009.01033.x>.

87.

Skeggs, B., Thumim, N., Wood, H.: 'Oh goodness, I am watching reality TV'. *European Journal of Cultural Studies*. 11, 5–24 (2008). <https://doi.org/10.1177/1367549407084961>.

88.

Skeggs, B., Wood, H.: Turning it on is a class act: immediated object relations with television. *Media, Culture & Society*. 33, 941–951 (2011). <https://doi.org/10.1177/0163443711412298>.

89.

Skeggs, B., Wood, H.: *Reacting to Reality Television: Performance, Audience and Value*. Taylor & Francis Group, Florence (2014).

90.

Skeggs, B., Wood, H.: *Reality television and class*. BFI, London (2011).

91.

Sender, K., Sullivan, M.: Epidemics of will, failures of self-esteem: Responding to fat bodies in and. *Continuum*. 22, 573–584 (2008). <https://doi.org/10.1080/10304310802190046>.

92.

Sender, K.: Reconsidering Reflexivity: Audience Research and Reality Television. *The Communication Review*. 18, 37–52 (2015). <https://doi.org/10.1080/10714421.2015.996414>.

93.

Readdy, T., Ebbeck, V.: Weighing in on NBC's *The Biggest Loser*. *Research Quarterly for Exercise and Sport*. 83, 579–586 (2012). <https://doi.org/10.1080/02701367.2012.10599255>.

94.

Sender, K.: *The makeover: reality television and reflexive audiences*. New York University Press, New York (2012).

95.

Sender, K.: Queens for a Day: *and the Neoliberal Project*. *Critical Studies in Media Communication*. 23, 131–151 (2006).
<https://doi.org/10.1080/07393180600714505>.

96.

Redman, P., Maples, W., Open University: *Good essay writing: a social sciences guide*. SAGE, Los Angeles (2017).

97.

Bonnett, A.: *How to argue: a student's guide*. Pearson Education, Harlow (2001).

98.

Pears, R., Shields, G.J.: *Cite them right: the essential referencing guide*. Bloomsbury Academic, New York (2022).

99.

Lowes, R., Peters, H., Turner, M.C.: *The international student's guide: studying in English at university*. SAGE, Thousand Oaks, Calif (2004).

100.

Ferrucci, P., Painter, C.: Print Versus Digital. *Journal of Communication Inquiry*. 41, 124–139 (2017). <https://doi.org/10.1177/0196859917690533>.

101.

Madianou, M., Miller, D.: Polymedia: Towards a new theory of digital media in interpersonal communication. *International Journal of Cultural Studies*. 16, 169–187 (2013).
<https://doi.org/10.1177/1367877912452486>.

102.

Madianou, M.: Smartphones as Polymedia. *Journal of Computer-Mediated Communication*. 19, 667–680 (2014). <https://doi.org/10.1111/jcc4.12069>.

103.

Ytre-Arne, B.: 'I want to hold it in my hands': readers' experiences of the phenomenological differences between women's magazines online and in print. *Media, Culture & Society*. 33, 467–477 (2011). <https://doi.org/10.1177/0163443711398766>.

104.

Das, R., Sonia, L.: The End of Audiences? Theoretical echoes of reception amidst the uncertainties of use. In: *A companion to new media dynamics*. John Wiley & Sons, Chichester (2013).

105.

Hartley, J., Burgess, J., Bruns, A.: *A companion to new media dynamics*. John Wiley & Sons, Chichester (2013).

106.

Mirca Madianou: Polymedia: Towards a new theory of digital media in interpersonal communication. *International Journal of Cultural Studies*,. 16, 169–187.

107.

Mediatization and the 'molding force' of the media,
<http://www.degruyter.com/view/j/commun.2012.37.1.issue-1/commun-2012-0001/commun-2012-0001.xml>. <https://doi.org/10.1515/commun-2012-0001>.

108.

Hepp, A.: *Cultures of mediatization*. Polity, Cambridge (2012).

109.

Ian Hutchby: Technologies, Texts and Affordances. *Sociology*. 35, 441–456 (2001).

110.

Miller, D.: *Tales from Facebook*. Polity, Cambridge (2011).

111.

Jenkins, H.: *Convergence culture: where old and new media collide*. New York University Press, New York, N.Y. (2008).

112.

Dallas, S.: On the Audience Commodity and its work. In: *Approaches to media: a reader*. Arnold, London (1995).

113.

Toynbee, J.: The Media's View of the Audience. In: *Media Production*. pp. 91–133. Open University Press, Maidenhead (2006).

114.

Long, P., Wall, T.: *Media studies: texts, production, context*. Pearson, Harlow (2012).

115.

Lee McGuigan: Consumers: The Commodity Product of Interactive Commercial Television, or, Is Dallas Smythe's Thesis More Germane Than Ever? *The Journal of Communication Inquiry*. 36, (2012). <https://doi.org/10.1177/0196859912459756>.

116.

Ang, Ien: *Desperately Seeking the Audience*. Routledge (1991).

117.

Webster, J.G., Phalen, P.F., Lichty, L.W.: Ratings analysis: the theory and practice of audience research. L. Erlbaum Associates, Mahwah, N.J. (2006).

118.

Gitlin, T.: Inside prime time. University of California Press, Berkeley, Calif (2000).

119.

Greene, Kira: TV's test pilots. Broadcasting & Cable. 130, (2000).

120.

Hayes, Dade dhayes@nbmedia.com: Inside TV's Secret Lab. (cover story). Broadcasting & Cable. 145, 4-6 (2015).

121.

P, M.: Made to Order and Standardized Audiences: forms of reality in audience measurements. In: Audience making: how the media create the audience. pp. 57-74. Sage, Thousand Oaks, Calif (1994).

122.

Serials Solutions Article Linker -,
http://gl9sn3dh2u.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rft_id=info:sid/summon.serialssolutions.com&rft_val_fmt=info:ofi/fmt:kev:mtx:book&rft.genre=book&rft.title=Audience+Economics&rft.au=PHILIP+M.+NAPOLI&rft.date=2003-09-25&rft.pub=Columbia+University+Press&rft_id=info:doi/10.7312%2Fnapo12652&rft.externalDocID=napo12652¶mdict=en-US.

123.

Twitter to drive TV Ratings beyond an 'assumption' of engagement,
<http://www.bandt.com.au/media/twitter-to-drive-tv-ratings-beyond-an-assumption-o>.

124.

Neilsen Launches 'Neilsen Twitter TV Ratings',
<http://web.b.ebscohost.com/ehost/detail/detail?vid=1&sid=263c30ed-675a-4554-859f-e35ae5e4887b%40sessionmgr120&hid=110&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#db=bwh&AN=bizwire.c51050908>.

125.

Radway, J.A.: Reading the romance: women, patriarchy, and popular literature. University of North Carolina Press, Chapel Hill (1991).

126.

Livingstone, sonia: Relationships between media and audiences: Prospects for future audience reception studies. In: Media, ritual, and identity. Routledge, London (1998).

127.

Morley, D.: Unanswered Questions in Audience Research. *The Communication Review*. 9, 101-121 (2006). <https://doi.org/10.1080/10714420600663286>.

128.

Barker, M.: I Have Seen the Future and It Is Not Here Yet ...; or, On Being Ambitious for Audience Research. *The Communication Review*. 9, 123-141 (2006).
<https://doi.org/10.1080/10714420600663310>.

129.

Seiter, E.: Remote control: television, audiences and cultural power. Routledge, London (1989).

130.

Birgitta Höjjer: Ontological Assumptions and Generalizations in Qualitative (Audience) Research. *European Journal of Communication*,. 23, 275-294.

131.

Arild Fetveit: Anti-essentialism and reception studies: In defense of the text. *International Journal of Cultural Studies*,. 4, 173–199. <https://doi.org/10.1177/136787790100400203>.

132.

David Buckingham: `Creative' visual methods in media research: possibilities, problems and proposals. *Media, Culture & Society*,. 31, 633–652. <https://doi.org/10.1177/0163443709335280>.

133.

Cavalcante, A., Press, A., Sender, K.: Feminist reception studies in a post-audience age: returning to audiences and everyday life. *Feminist Media Studies*. 17, 1–13 (2017). <https://doi.org/10.1080/14680777.2017.1261822>.

134.

Tse, T.: Reconceptualising prosumption beyond the cultural turn : passive fashion consumption in Korea and China. *journal of Consumer Culture*. o (o) 1, (2018). <https://doi.org/10.1177/1469540518804300>.

135.

Bird, S.E.: ARE WE ALL PRODUSERS NOW? *Cultural Studies*. 25, 502–516 (2011). <https://doi.org/10.1080/09502386.2011.600532>.

136.

Sonia Livingstone: The Challenge of Changing Audiences: Or, What is the Audience Researcher to Do in the Age of the Internet? *European Journal of Communication*,. 19, 75–86.

137.

Nancy Thumin: Self-Representation and Digital Culture. *European Journal of Communication*,. 28, 729–730 (2013). <https://doi.org/10.1177/0267323113505802c>.

138.

Thumim, N.: Self-representation and digital culture. Palgrave Macmillan, Basingstoke (2012).

139.

Henry Jenkins: The Cultural Logic of Media Convergence. *International Journal of Cultural Studies*,. 7, 33–43. <https://doi.org/10.1177/1367877904040603>.

140.

Morley, D.: Unanswered Questions in Audience Research. *The Communication Review*. 9, 101–121 (2006). <https://doi.org/10.1080/10714420600663286>.

141.

Jermyn, D., Holmes, S.: The Audience is Dead; Long Live the Audience!: Interactivity, 'Telephilia' and the Contemporary Television Audience. *Critical Studies in Television: The International Journal of Television Studies*. 1, 49–57 (2006). <https://doi.org/10.7227/CST.1.1.8>.

142.

Hartley, J., Burgess, J., Bruns, A. eds: The End of Audiences? In: *A Companion to New Media Dynamics*. Wiley-Blackwell, Chichester, [England] (2013).

143.

Press, A.L.: Audience Research in the Post-Audience Age: An Introduction to Barker and Morley. *The Communication Review*. 9, 93–100 (2006). <https://doi.org/10.1080/10714420600663278>.

144.

Ranjana Das: Converging perspectives in audience studies and digital literacies: Youthful interpretations of an online genre. *European Journal of Communication*,. 26, 343–360.

145.

The communication review (Yverdon, Switzerland). 9, 123–141 (2006).

146.

José van Dijck: Users like you? Theorizing agency in user-generated content. *Media, Culture & Society*, . 31, 41–58. <https://doi.org/10.1177/0163443708098245>.

147.

Hartley, J., Burgess, J., Bruns, A.: *A companion to new media dynamics*. John Wiley & Sons, Chichester (2013).

148.

Lapsley, R.: *Psychoanalytic Criticism*. In: *The Routledge companion to critical theory*. Routledge, London (2006).

149.

O'Shaughnessy, M.: Promoting 'emotion': Feelings, film studies and teaching or understanding films; understanding ourselves. *Metro Media and Education*. 97, (1994).

150.

Mansfield, N.: *Lacan : The Subject is Language*. In: *Subjectivity: Theories of the self from Freud to Haraway*. Allen & Unwin, Sydney (2000).

151.

Whitehouse-Hart, J., SpringerLink (Online service): *Psychosocial Explorations of Film and Television Viewing: Ordinary Audience*. Palgrave Macmillan UK, London (2014).

152.

Kavka, M.: *Reality television, affect and intimacy: reality matters*. Palgrave Macmillan, Basingstoke (2008).

153.

Manley, J., Crociani-Windland, L.: *Social dreaming, associative thinking and intensities of affect*. Palgrave Macmillan, Cham, Switzerland (2018).

154.

Rose, G.: *Visual methodologies: an introduction to researching with visual materials*. SAGE, London (2012).

155.

Meissner, W W: Notes on identification. I. Origins in Freud. *The Psychoanalytic quarterly*. 39, 563–89.

156.

Sandler, J., Sigmund Freud Center for Study and Research in Psychoanalysis
(Universit

ah ha'Ivrit bi-Yerushalayim): *Projection, identification, projective identification*. Karnac Books, London (1988).

157.

Pink, S.: *Doing visual ethnography: images, media and representation in research*. SAGE, London (2007).

158.

Claydon, E., Whitehouse-Hart, J.: Overcoming' the 'Battlefield of the Mind': A Psycho-linguistic Examination of the Discourse of Digital-Televangelists Self-Help Texts'. *Language and Psychoanalysis*. 7 (2) 2-28, (2018).
<https://doi.org/http://dx.doi.org/10.7565/landp.v7i21587>.

159.

Campbell, H.A., La Pastina, A.C.: *How the iPhone became divine: new media, religion and*

the intertextual circulation of meaning. *New Media & Society*. 12, 1191–1207 (2010).
<https://doi.org/10.1177/1461444810362204>.

160.

Campbell, H.: *Digital religion: understanding religious practice in new media worlds*. Routledge, London (2013).

161.

Campbell, H., Garner, S.: *Networked theology: negotiating faith in digital culture*. Baker Academic, Grand Rapids, Michigan (2016).

162.

Campbell, H., Grieve, G.P. eds: *Playing with religion in digital games*. Indiana University Press, Bloomington, Indiana (2014).

163.

Tsuria, R., Yadin-Segal, A., Vitullo, A., Campbell, H.A.: Approaches to digital methods in studies of digital religion. *The Communication Review*. 20, 73–97 (2017).
<https://doi.org/10.1080/10714421.2017.1304137>.

164.

Xu, S., Campbell, H.A.: Surveying digital religion in China: Characteristics of religion on the Internet in Mainland China. *The Communication Review*. 21, 253–276 (2018).
<https://doi.org/10.1080/10714421.2018.1535729>.

165.

Morgan, D.: Religion and media: A critical review of recent developments. *Critical Research on Religion*. 1, 347–356 (2013). <https://doi.org/10.1177/2050303213506476>.

166.

Lundby, K.: PATTERNS OF BELONGING IN ONLINE/OFFLINE INTERFACES OF RELIGION.

Information, Communication & Society. 14, 1219–1235 (2011).
<https://doi.org/10.1080/1369118X.2011.594077>.

167.

Rippen, A.: Internet: Implications and Future Possibilities'. In: Muslims And The New Information And Communication Technologies Notes From An Emerging And Infinite Field. Springer (2014).

168.

Hoover, S.M., Clark, L.S.: Practicing religion in the age of the media: explorations in media, religion, and culture. Columbia University Press, New York (2002).

169.

Bologaro, K.A.M.: Pauline Hope Cheong, Peter Fischer-Nielsen, Stefan Gelfgren & Charles Ess (Eds.): Digital Religion, Social Media and Culture: Perspectives, Practices and Futures. New York: Peter Lang Publishing, Inc. 2012. *MedieKultur: Journal of media and communication research*. 29, (2013). <https://doi.org/10.7146/mediekultur.v29i55.9716>.

170.

Cheong, P.H.: Digital religion, social media, and culture: perspectives, practices, and futures. Peter Lang, New York (2012).

171.

Lofton, K.: Religion and the American Celebrity. *Social Compass*. 58, 346–352 (2011).
<https://doi.org/10.1177/0037768611412143>.

172.

Nikolas Coupland: *The Handbook of Language and Globalization* (Blackwell Handbooks in Linguistics). Wiley-Blackwell (10)AD.

173.

Stephen Parker: Winnicott's object relations theory and the work of the Holy Spirit. *Journal*

of Psychology and Theology.

174.

Harris, J., Watson, E.: *The Oprah phenomenon*. University Press of Kentucky, Lexington (2007).

175.

Glad, B., Beradt, C.: *The Third Reich of Dreams*. *The American Political Science Review*. 63, (1969). <https://doi.org/10.2307/1954716>.

176.

Glad, B., Beradt, C.: *The Third Reich of Dreams*. *The American Political Science Review*. 63, (1969). <https://doi.org/10.2307/1954716>.

177.

Whitehouse-Hart, J., SpringerLink (Online service): *Psychosocial Explorations of Film and Television Viewing: Ordinary Audience*. Palgrave Macmillan UK, London (2014).

178.

O'Shaughnessy, M.: *Promoting 'emotion': Feelings, film studies and teaching or understanding films; understanding ourselves*. *Metro Media and Education*. 97, (1994).

179.

Hills, M.: *Michael Jackson Fans on Trial? "Documenting" Emotivism and Fandom in*. *Social Semiotics*. 17, 459–477 (2007). <https://doi.org/10.1080/10350330701637056>.

180.

Melissa A. ClickSuzanne Scott: *The Routledge Companion to Media Fandom* (Routledge Media and Cultural Studies Companions). Routledge; 1 edition (9)AD.

181.

Gorton, K.: Media audiences: television, meaning and emotion. Edinburgh University Press, Edinburgh (2009).