

INDEX

A

Abdulkaki, Mac, 124–126, 128
Aesthetic, 165–168, 171, 172, 174,
175, 177, 180, 181
Affective economies, 70, 72
Affective fan criticism, 71
Affordances, 240–242, 245, 246, 249,
251, 253
Ahmed, Sara, 72
Algorithms, 210, 230
Amateurs, 7, 11, 17, 44, 69, 84, 129,
163, 164, 193–197, 199, 203,
210, 238, 239
Archive, 47, 52, 59
Art, 163–170, 172–181
Art criticism, 163, 165, 167, 174–176
Artnet, 164, 165, 170–177, 179–182
Artsy, 164, 165, 169–174, 176, 177,
179–182
Art world, 163–166, 168–179, 181
Attention economy, 180
Audience research, 209, 211–213,
217, 229
Auslander, Philip, 48, 58

Authority, 1–3, 5, 7, 8, 11, 12,
18–20, 22, 23, 25, 28–30, 32,
36, 38, 39, 92, 94–101, 105–109
Autonomy, 32, 95
Awards show, 91–101, 103, 104,
108–110

B

Barnes, Brooks, 120, 122
Becker, Howard S., 166, 176
Bielby, Denise, 141–146, 153
Blogs, 239, 242–245, 247, 248
Body, 48–50, 57, 62
Branded content, 165, 178–180
British television, 143, 153–155

C

Carroll, Noël, 92–94, 96, 99, 101,
102, 104, 108, 109
Celebrity, 94, 95, 104–107, 109
Ceremony, 91, 93, 96, 99–101, 108
Cheney-Lippold, J., 114, 121, 132
Child labor, 186, 203

Children's reviews, 202
 Churnalism, 177
 Collins, Jim, 95, 99, 108
 Commercialization, 214
 Connectivity, 2
 Consumption, 188, 189, 195, 197, 201, 203
 Criticism, 1–12, 67–80, 84, 85
 Critics, 114, 117, 119, 121–127, 130–132
 Critique, 5–7
 Cultural communication, 96
 Cultural consumption, 214–216, 223, 227, 228
 Cultural criticism, 17, 20, 21, 25, 91–96, 98, 99, 101, 103, 104, 108–110, 209, 210, 229, 237, 239, 240
 Cultural evaluation, 93, 98, 99, 104–109
 Cultural globalization, 214
 Cultural intermediaries, 20, 201, 214
 Cultural intermediation, 141
 Cultural journalism, 165, 175, 177, 209–211, 213, 214, 219, 224, 226–229, 236–239
 Cultural omnivores, 214, 216
 Cultural participation, 242, 252
 Cultural policy, 215, 216
 Cultural reviews, 209, 211, 214–217, 226–229
 Cultural valorization, 238
 Cultural value, 235, 236
 Culture, 1–5, 7–10, 12
 Czecho-Slovak Film Database (ČSFD), 5, 11, 68, 72–75, 77, 80–84

D

Daily Express, 138, 147, 150, 152, 154
Daily Mail, 138, 144, 149, 150
Daily Telegraph, 138, 144, 149, 151

Dayan, Daniel, 91, 92, 94, 97, 98, 100, 104
 Denmark, 51, 210, 216, 220, 224, 225, 230
 Digital inequalities, 241
 Digital media, 68, 69, 84
 Discourse, 18–20, 23, 26, 29, 33, 35–37

E

English, James, 91, 92, 94–97, 100, 101, 103, 109
 Exhibition reviews, 167, 168, 172, 176
 Expertise, 2, 3, 5, 7, 8

F

Fandom, 67, 69, 70, 75, 79
 Fans, 67–71, 73, 75, 76, 78–80, 82–85
 Film, 114, 117, 119–131
 Film criticism, 67–72, 75, 80, 85
 Frey, Mattias, 69, 84

G

Gatekeepers, 210, 214, 225, 230
 Geek cultures, 67, 70, 75, 84
 Gillespie, Tarleton, 118
 Golden Globe Awards show, 92, 93, 98–101, 107–109
Guardian, 138, 144, 146, 147, 149, 153, 154

H

Hard news, 211–213
 Heinich, Nathalie, 166, 167, 176
 High art, 214
 Homophobia, 76, 77
 Hybrid media system, 2

I

Influencers, 116, 119, 120, 129
 Instagram, 186–189, 191–193, 198
 Intellectual, 18, 19, 21–23, 25–38
 Intellectual Dark Web (IDW), 2, 5, 9,
 18, 20, 26, 28–30, 33, 34, 37–39
 Intercommunication, 114, 115, 123
 Intermediaries, 171, 175, 176, 181

J

Jaakkola, Maarit, 138, 140–142, 145,
 146, 148, 151, 153
 Jahns, Jeremy, 127–130
 Jenkins, Henry, 69, 70
 Journalism, 27, 30–32

K

Knowledge, 138–140, 146, 148, 155,
 156

L

Latent class analysis (LCA), 246–248,
 250, 255
 Liquid journalism (criticism), 140
 Lotz, Amanda, 139, 141–143,
 145–148, 150, 151
 Lowenthal, Leo, 95, 104

M

Marketplace of ideas, 20, 37
 Marshall, P. David, 46
 McDonald, Paul, 92, 94, 96–98, 100
 Media audiences, 6
 Media events, 91, 92, 94, 96–100,
 104, 108–110
 Media logics, 2, 4, 9, 10
 Media regulation, 215
 Media repertoires, 237, 242
 Mediatization, 121, 123

Media use, 220, 223, 230
 Meta-position, 22, 23, 25
 Meta-review websites, 239
 Misinformation, 224
 Moss, Elizabeth, 99, 104, 106, 107,
 109
 Moulin, Raymonde, 166, 167

N

the Netherlands, 237, 242
 Newsification, 177
 Newspapers, 137, 138, 142–146, 148,
 154, 156
 Nordic media model, 215

O

Omnivores, 248, 249, 251–255
 Online communities, 67, 70, 72, 73,
 84
 Online criticism, 156

P

Participatory culture, 9, 187
 Patreon, 17, 29, 33, 34
 Performance, 44–49, 58
 Persona, 36, 38, 45–52, 55, 57–59,
 61–63, 114, 115, 119–132
 Persona-driven cultural criticism, 45,
 63
 Personal narrative performance, 50
 Platform, 164, 165, 169–182
 Platformization, 31, 38, 164
 Platform society, 2, 30
 Platform vernacular, 188, 198, 204
 Popular culture, 213, 214, 216, 217
 Postcritique, 70
 Power, 138, 140, 151
 Presentational, 117, 127
 Pro-am, 194–196, 199, 204

Professionals, 185, 188, 190,
193–196, 198–200, 202–204
Prosumption, 254
Public intellectual, 17–23, 25–39
Public sphere, 17, 19–21, 26, 27, 37,
38

R

Radio, 47, 49, 51–55, 57, 58, 60, 61
Repertoire, 47, 55, 59
Reviewer persona, 115, 127–132
Reviewing, 5–7, 12, 114, 116, 119,
121, 126, 129, 131
Review platforms, 194, 239
Reviews, 5, 6, 12, 68, 73, 75–83,
137–139, 141–143, 145–155,
210, 213–215, 223, 225–228
Rotten Tomatoes, 115, 119–124,
126, 127, 130–132

S

Selection-as-evaluation, 91, 94, 97–99,
102, 103, 108–110
Service journalism, 145
Social media, 17, 19, 26, 32, 33, 36
Soft news, 212, 229
Spatiality, 49, 50, 57
Stuckmann, Chris, 127–130
Subjectivity, 10
Sum, the, 138, 147, 149, 150, 152
Survey research, 242

T

Tastemakers, 151, 214
Television critic, 137–140, 142,
144–146, 150

Television criticism, 138–141, 144,
146, 148, 153, 155, 156
Theatricality, 48
Thinkspot, 34
Time's Up, 93, 99–101, 103, 105,
107, 109, 110
Times, The, 138, 144, 153, 154
Trolling, 70–72, 76, 77, 80
Trust, 217, 220, 224, 230
Twitter, 17, 18, 33, 34

U

Unboxing, 189
User-generated content (UGC), 193,
236–241, 252

V

verbal, 5, 48, 49, 58, 67, 68, 70, 72,
74–85
Vernacular, 2, 6, 12
Visual art, 163–165, 169, 172, 174,
176–178, 180, 181
Vlogs, 239
Voice, 44, 49–51

W

Weber, Max, 8
Welfare model, 215
Williams, Raymond, 4
Wine criticism, 62, 63

Y

YouTube, 17, 18, 25, 28, 29, 33, 34,
36, 37, 114, 115, 122, 126–131,
186, 188–192, 197, 200, 201