

5-1-2014

Producer Fans: How Twilight Fans are Using Facebook to Blur the Lines Between Media Producers and Consumers

Nichole Roslyn Kazimirovicz
University of Nevada, Las Vegas

Follow this and additional works at: <https://digitalscholarship.unlv.edu/thesesdissertations>



Part of the [Mass Communication Commons](#)

Repository Citation

Kazimirovicz, Nichole Roslyn, "Producer Fans: How Twilight Fans are Using Facebook to Blur the Lines Between Media Producers and Consumers" (2014). *UNLV Theses, Dissertations, Professional Papers, and Capstones*. 2104.
<http://dx.doi.org/10.34917/5836123>

This Thesis is protected by copyright and/or related rights. It has been brought to you by Digital Scholarship@UNLV with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in UNLV Theses, Dissertations, Professional Papers, and Capstones by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact digitalscholarship@unlv.edu.

PRODUCER FANS: HOW TWILIGHT FANS ARE USING FACEBOOK TO BLUR
THE LINES BETWEEN MEDIA PRODUCERS AND CONSUMERS

By

Nichole R. Kazimirovich

Bachelor of Liberal Arts in English

University of Nevada, Las Vegas

2010

A thesis submitted in partial fulfillment of the requirement for the

Master of Arts -- Journalism and Media Studies

Hank Greenspun School of Journalism and Media Studies

Greenspun College of Urban Affairs

The Graduate College

University of Nevada, Las Vegas

May 2014

Copyrighted by Nichole R. Kazimirovich, 2014

All Rights Reserved



THE GRADUATE COLLEGE

We recommend the thesis prepared under our supervision by

Nichole R. Kazimirovich

entitled

Producer Fans: How Twilight Fans are Using Facebook to Blur the Lines Between Media Producers and Consumers

is approved in partial fulfillment of the requirements for the degree of

Master of Arts - Journalism and Media Studies

Hank Greenspun School of Journalism and Media Studies

Lawrence Mullen, Ph.D., Committee Chair

Gregory Borchard, Ph.D., Committee Member

Julian Kilker, Ph.D., Committee Member

Katherine Hertlein, Ph.D., Graduate College Representative

Kathryn Hausbeck Korgan, Ph.D., Interim Dean of the Graduate College

May 2014

ABSTRACT

Producer-Fans: How Twilight Fans Are Using Facebook to Blur the Lines Between Media Producers and Consumers

By
Nichole Kazimirovicz
Dr. Lawrence Mullen, Committee Chair
Associate Professor of Journalism and Media Studies
University of Nevada, Las Vegas

The purpose of this study is to understand how a new medium is used by *Twilight* literature fans and how users are gratified through their use of the new medium. A qualitative content analysis (with quantitative elements) of fan-based profiles will analyze the uses and gratifications of *Twilight*-fans on Facebook. The fans of the *Twilight Saga* by Stephenie Meyer are used as an example of how fans are blurring the line between media content producers and media content consumers. Fans are categorized in one of two ways (consumer-fans and producer-fans) and a two by two matrix is developed to categorize these two fan types. The uses and gratifications of the fans are analyzed to develop these two categories. Public Facebook profiles of *Twilight* fans will be chosen at random for this research project and separated into the two defined categories.

Consumer-fans are defined in this study as fans who use social networking sites to form communities in which they are able to find others of like-mind and express their thoughts and feelings toward their enjoyment of the subject matter. The producer-fan is defined as a fan of an original form of media who in turn generates media content based off of that original work.

Facebook was originally launched as a website to allow college students to interact and connect on a virtual platform. *Twilight* fans use Facebook to create communities, share information and experiences, and to engage in their own *Twilight*-based fan writing. Analysis of the profiles will illustrate the differences and/or similarities between producer-fan and consumer-fan uses and gratifications. While the act of fans producing their own media content based off of the original work of art is not unique within the history of fandom (Star Trek fans, Xena fans, etc.), the fact that fans are now using Facebook as a platform for fan-fiction writing and role-playing is. Despite the fact that Facebook has a uses policy that prevents the creation of false identities, *Twilight* fans are using this platform in order to create *Twilight* character profiles and are using said profiles to create their own media content.

This research performs a qualitative and quantitative content analysis with a purposive sample of *Twilight* fan profiles on Facebook. The new terminology of producer-fan and consumer-fan is defined in this research because fans are using Facebook in divergent ways that must be addressed in order to further the current scholarship of fandom.

KEYWORDS: *Twilight Saga*, Stephanie Meyer, Role-playing, Fan Fiction, Fandom, Henry Jenkins, Paul Booth, Vampire, Werewolf, Social Networking Sites, MySpace, Twitter, Facebook, Producer-fan, Consumer-fan, Uses and Gratifications, Star Trek fandom, Xena fandom.

ACKNOWLEDGEMENTS

I would like to acknowledge Dr. Anthony Ferri for all of the encouragement and inspiration he gave me before his passing. I know that if he were still with us today, he would be proud of this accomplishment. Dr. Ferri was the first person who told me that I had stumbled across a great idea for a thesis topic. The encouragement he gave me to pursue my topic was the push I needed to get started.

I would like to thank Dr. Lawrence Mullen, my advisor and chair, for his guidance, support, and patience as I pursued this topic. If it was not for his detailed feedback, this thesis would not have been possible. Whether in person or via email, Dr. Mullen gave me the confidence and direction I needed to accomplish this writing. He also was very good about giving me a tap on the shoulder when I seemed to forget my timeline or lost sight of my goals.

DEDICATION

To my grandfather,
thank you for always believing in me.

Te iubesc.

To my grandmother,
thank you for the love and support you give me in everything I do.

I love you so much.

To my mother,
you're the best mother and I love you.

To my step-father,
thank you for recognizing the way I've grown and matured. Love you.

To my little brother,
thank you for keeping me young. Love you, even when you drive me crazy.

TABLE OF CONTENTS

ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	v
DEDICATION.....	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES	ix
CHAPTER 1: INTRODUCTION.....	1
Experiencing <i>Twilight</i>: Background Information	3
<i>Twilight</i>MOMS Defined	5
Consumer-Fans and Producer-Fans	6
CHAPTER 2: THEORETICAL AND EMPIRICAL REVIEWS.....	8
Taxonomy	8
Content Analysis	11
Fandom Terminology Defined	13
The Fan and the Cannon	13
Fan-Fiction and Role-playing	14
Social Media and Facebook	14
Uses and Gratifications	16
U&G of the Internet.....	21
U&G of Social Media (Facebook, Myspace, and Twitter).....	22
Uses and Gratifications of Consumer-Fans	23
Uses and Gratifications of Producer-Fans	25
Literature Review	27
CHAPTER 3: PILOT-STUDY	42
<i>Twilight</i> Fandom Pilot-Study: Discovering Producer-Fans and Consumer-Fans on Social Networking Sites.....	42
Pilot-Study Research Questions.....	42
Pilot-Study Research Results	43
Pilot-Study Discussion.....	46
CHAPTER 4: METHODOLOGY	49
Methods	49
Subject Sample.....	49
Code Book	50
Procedure	51

Research Questions and Coding Instrument	53
CHAPTER 5: RESULTS	66
Frequency Analysis.....	66
Crosstabulation Analysis	77
CHAPTER 6: DISCUSSION AND IMPLICATIONS.....	88
Discussion	88
Limitations of the Study	96
Future Research	100
<i>Appendix A</i>	103
<i>Appendix B</i>	105
<i>Appendix C</i>	106
References	115
VITA	125

LIST OF FIGURES

<i>Figure 1- Hierarchical Taxonomy of Fans</i>	11
<i>Figure 2- Table of U&G Studies (Foregger, 2008, p.11)</i>	21
<i>Figure 3- Producer-Fan and Consumer-Fan Uses and Gratifications (Pre-Study)</i>	27
<i>Figure 4- Pilot-Study Research Coding Instrument</i>	48
<i>Figure 5- Example of a Twilight Producer-Fan Profile</i>	55
<i>Figure 6- Example of a Twilight Consumer-Fan and Producer-Fan Engaging in Contact Via Facebook Application</i>	57
<i>Figure 7- Example of a Twilight Producer-Fan Role-Playing Group</i>	61
<i>Figure 8- Frequency of Number of Facebook Elements Used by Consumer- and Producer-Fans</i>	67
<i>Figure 9- Frequency of Producer-Fans Breaking Character</i>	67
<i>Figure 10- Frequency of Producer-Fans Role-Playing in Groups</i>	68
<i>Figure 11- Frequency of Producer-Fans Interacting with Consumer-Fans</i>	69
<i>Figure 12- Frequency of Consumer-Fans Interacting with Producer-Fans</i>	70
<i>Figure 13- Frequency of Consumer-Fans as Fans of Producer-Fans</i>	70
<i>Figure 14- Frequency of How Many Producer-Fan Profiles and Pages Consumer-Fans Like and Subscribe to</i>	71
<i>Figure 15- Frequency of Consumer-Fan Level of Fan Seriousness for Producer-Fan Content</i>	72
<i>Figure 16- Frequency of Consumer-Fans and the Number of Comments They Post on Their Own Profiles</i>	73
<i>Figure 17- Frequency of Consumer-Fans Posting Comments on Original Content Pages</i>	74
<i>Figure 18- Frequency of Producer-Fan Interaction with Consumer-Fans</i>	75
<i>Figure 19- Frequency of Producer-Fan Profile Similarity to Original Character</i>	76
<i>Figure 20- Frequency of Producer-Fan Profiles With Real Life Content</i>	77
<i>Figure 21- Crosstabulation of Types of Fans (Consumer-Fans and Producer-Fans) to Number of Facebook Elements Used</i>	78
<i>Figure 22- Crosstabulation of Similarity of Producer-Fan Profiles to the Original Character and Number of Fans</i>	80
<i>Figure 23- Crosstabulation of Role-Playing in Groups and Number of Fans</i>	81
<i>Figure 24- Crosstabulation of Whether Producer-Fans Role-Play in Groups and Whether Producer-Fans Break Character</i>	82
<i>Figure 25- Crosstabulation of Consumer-Fans and Producer-Fans by Number of Original Content Subscriptions</i>	84
<i>Figure 26- Crosstabulation of Consumer-Fans and Producer-Fans and the Level of Seriousness for Original Content</i>	85
<i>Figure 27- Crosstabulation of Whether Producer-Fans Have Character Profiles Similar to the Original Character by Whether Producer-Fans Role-Play in Groups</i>	87
<i>Figure 28- Uses and Gratifications of Producer- and Consumer-Fans Chart (Post-Study)</i>	95
<i>Figure 29- Example of Facebook Ban on Role-Playing Characters</i>	97
<i>Figure 30- A Twilight Producer-Fan Group Calling it Quits as Fandom Dies Down</i>	99

<i>Figure 31- Example of Twilight Role-Playing on Tumblr</i>	101
--------------------------------------------------------------------	------------

CHAPTER 1: INTRODUCTION

This thesis defines categories of *Twilight* fans using the uses and gratifications theory to discover how fans are consuming and producing *Twilight*-based content with new social media. The purpose of this study is to understand how a new medium (Facebook) is used by *Twilight* literature fans and how users are gratified through their use of the new medium. Fans are categorized in one of two forms (consumer-fans and producer-fans) and a two by two matrix is developed to categorize these two fan types. In relation to media, the age of a targeted audience determines the content. It has however become a blurred line in literature and film, in which case content that was intended for a younger audience is attracting the attention of an older audience (and vice versa). It is a thin line between the content consumption of an adult and that of an adolescent in many senses. Crossover fiction is defined as a work of fiction that has been intended for one audience but has spread to unintended audiences. One such example of this phenomenon is the *Twilight Saga* by Stephenie Meyer. The *Twilight Saga* is a prime example of crossover fiction and how it is able to spread beyond its targeted audience.

This study is significant because the *Twilight* phenomenon is increasing in size as the movies continue to be adapted from the novels. The first movie in the saga, *Twilight the Movie*, has a Facebook.com page that lists 21,768,835 fans as of March 2014. Likewise, the *Twilight Saga* official movie page for the series on Facebook.com lists 45,477,534 fans. Based on *Twilight* phenomenon studies, it may seem that teenage girls tend to lose interest in the subject, however the mothers are only growing in numbers and dedication. The topic of crossover fiction and its use of multiple mediums is timely and will continue to develop and it is therefore important to study. The *Twilight*

phenomenon occurs due to the uses of different mediums in order to obtain rewards, or gratifications. Different rewards correlate to different types of uses of the Facebook platform by different types of fans. *Twilight* continues to spread to adults because of the use of film and Internet to gain exposure. Internet sites such as twilightmoms.org give other women a place to feel comfortable about their enjoyment of the Young Adult novel. Likewise, social networking sites and their multi-media platforms provide fans with a rich platform that they can use to express their status as a fan.¹

This study looked at the fans of the bestselling series the *Twilight Saga* primarily because it can be categorized as an example of crossover fiction and has a great fan-base². The *Twilight Saga*, written by Stephanie Meyer in 2005, was intended for the young adult audience and a majority of the characters described in the books are in fact teenagers. *Twilight* is the first installment of a saga about an ordinary teenage girl who falls in love with a seemingly ordinary teenage boy. While the love between human, Bella Swan, and vampire, Edward Cullen, begins to form, they face dangers in each of the four novels that could threaten their love for one another, including the dangers that come with being a human who is dating a vampire. This work of fiction may be described as a modern day Romeo and Juliet story because of the plot. *Twilight* can be compared to the phenomena described by Mary Williamson in her book on vampire fiction and its allure. The fans of *Twilight* find themselves sympathetic with the

¹ Convergence, the use of multiple types of media to illustrate a story, plays a part in this study. The role that convergence plays will be discussed throughout the thesis.

² The sample of *Twilight* fans are public profiles. While privacy issues have arrived since and Facebook privacy policy has changed several times, this study was conducted before the Edward Snowden case. In 2013, former employee of the CIA and NSA, Edward Snowden leaked classified materials about the existence of global surveillance programs. This case illuminated many issues of privacy and mass surveillance. As a result privacy settings were likely adjusted across the world.

vampires. In Mary Williamson's book, she states, "The American female fans, then, refer explicitly to an alternative vampire myth, one with the gothic roots of pathos and sympathy" (Williamson, 2005, p. 58). As was stated, the novels were intended for a young adult audience, however the novels (and later the films) saw a great readership and viewership with an adult audience. Vampire allure and fan studies show that the older generation empathizes with the main character and sympathizes with the romantic interest. For many adult and adolescent women, *Twilight* is a way to escape from reality.

Experiencing *Twilight*: Background Information

Stephenie Meyer was a stay-at-home wife and mother of three boys. She wrote in her bio that she woke up one day from a dream and began to write the *Twilight Saga* (Official Stephenie Meyer website). While she did her motherly duties during the day, Meyer wrote her novel at night and three months later had the finished product of *Twilight*. The first novel in the saga topped at #5 on the *New York Times* bestsellers list in 2005. *Twilight* is the first installment of a saga about an ordinary human girl who moves to a small town called Forks in Washington. The small town of Forks, Washington has a population of about 3,100 and an average rainfall of 122 inches a year (Lockwood p. 109). Bella Swan falls in love with a vampire boy. While the love between Bella and Edward Cullen begins to form, they face dangers that could threaten their love for one another. The *Twilight* motion picture was released on November 21, 2008. The second installment of the vampire series was released August 21, 2006. It was #1 on the *New York Times* bestseller's list for 31 weeks. *New Moon* continues with the unrealistic love between Bella and Edward, however when Bella's life is endangered by Edward's vampire tendencies, he leaves her in an attempt to keep her safe. Bella's

obsession with Edward turns into vast depression once he leaves and she turns to her friend Jacob for company.

In *New Moon*, Bella becomes aware that Jacob is a werewolf whose pack's duty is to kill vampires. The werewolf pack, composed of Native American boys living on the La Push Reservation, has a treaty with the Cullen vampires enabling them to live in the city without retribution from the wolves. After Edward receives word of a vision that Bella is dead, he tries to kill himself by petitioning an ancient group of vampires (the Volturi) to end his life. Bella runs through the streets of Italy to save Edward from the Volturi vampires and from himself. The *New Moon* motion picture was released November 20, 2009.

Eclipse, the third installment in the *Twilight Saga*, was released August 7, 2007. This book features the return of Edward and his family, but also the competition between the vampire and the werewolf. However, when vampires threaten Bella's life, the Cullen family and the werewolf pack band together to keep her protected. The *Eclipse* motion picture was released in June of 2010. The last book installment of the *Twilight Saga*, *Breaking Dawn* was released August 2, 2008. It sold 1.3 million copies on the first day. It also had the greatest first print sales in the history of publications (Official Stephenie Meyer Website). This book features Bella and Edward's marriage, her pregnancy with Edward's child, and her death as a human and rebirth as a vampire. This book also has the Volturi vampires bringing in an attack on the Cullens in an attempt to destroy Bella's child. The *Breaking Dawn: Part 1* motion picture was released on November 18, 2011 and sold more than 139 million dollars in two days. *Breaking Dawn: Part 2* was released on November 16, 2012.

***Twilight*MOMS Defined**

The term “*Twilight*MOMS” was originally developed by Lisa Hansen, a woman in her 30’s who became a fan of the *Twilight Saga* but was unable to find other women her age to talk to. Hansen expressed the feeling of being embarrassed by her obsession with the series. She described feeling as if there was something wrong with her because the only people she could talk to about her excitement were teenage girls. Hansen responded in an interview that she posted a message on a Myspace *Twilight* fan group stating that she was looking for other women in their 30’s who were fans of the saga (Hansen, 2012). Once she found that she was not the only adult woman interested in the *Twilight Saga*, Hansen created a website of her own, dedicated to adult women who were also fans. Hansen states, “For *Twilight*MOMS.com I’d realized that there were hundreds if not thousands of us who had been just dying to come out of hiding. I wanted this site to be a positive, stress relieving, uplifting fan site full of best friends and fun (2012).” For the purpose of this study, the term “*Twilight*MOMS” will be used to describe all adult women (Over the age of 18) who are fans of the *Twilight Saga*, regardless of whether they do or do not have children of their own. The reason for this is because the women on the website and at *Twilight* conventions identify themselves as such.

The *Twilight* phenomenon is similar to what was witnessed with J.K. Rowling’s *Harry Potter* series, also an example of crossover fiction. Again, researchers noticed a trend in the fact that the *Harry Potter* series was intended for children and yet its readership (and later its viewership when the movies came out) was largely populated with adult fans. *Harry Potter*, perhaps more so than *Twilight*, because of its subject matter, reached a tremendous and varied audience. It became an icon in the history of

crossover fiction and new media uses by fans. Like the *Harry Potter* phenomenon, *Twilight* has the potential of becoming the next iconic phenomenon in the history of fandom. That is why it is vital to research how fans are engaging in new media uses.

Consumer-Fans and Producer-Fans

It is by the observations of this researcher that fans of the *Twilight Saga* use new media, in particular social networking sites, and can be dichotomized in the following two ways: as “consumer-fans”, members of a community in the form of online book groups and discussion groups, fans of other fan-generated content, and as “producer-fans,” active participants in content production in the form of role-playing and fan-fiction writing. In the first category, *Twilight Saga* fans use social networking sites to form communities in which they are able to find others of like-mind and express their thoughts and feelings toward their enjoyment of the subject matter. The second entails how *Twilight Saga* fans use social networking sites to develop character profiles and engage in role-playing in order to rewrite and reproduce *Twilight*-based content. Producer-fans, as will be defined by this thesis, also develop a sub-fan status, in which case *Twilight Saga* fans in turn become fans of the producer-fan produced content. It is important to discuss this phenomenon because it demonstrates the blurring of lines between the consumer and the producer. The purpose of this thesis is to determine how new social media are being used to engage in these activities. The consumer-fan refers to the more traditional sense of the fan. The producer-fan plays a more active role in media use and gratification. The consumer-fan and producer-fan will be discussed in more detail later in the thesis. The producer-fan is defined as a fan of an original form of media who in turn generates media content based off of that original work. As was previously stated, the producer-fan,

through generating his own content, in turn develops his own fans. It is also assumed in this thesis that all fan subjects are adults due to the policies of Facebook.com. In conducting this study, the understanding is that there is no way of validating the actual age of subjects.

CHAPTER 2: THEORETICAL AND EMPIRICAL REVIEWS

Taxonomy

For the development of categories of *Twilight* fans, this study utilizes a taxonomy for the construction of the categories (see Figure 1, p. 11). The taxonomy depicted in Figure 1 is meant to demonstrate where producer-fans and consumer-fans fit in the hierarchy of fandom. As defined by Flett (2011), a “Taxonomy is a pragmatic approach to providing an interpretation of things through attributive classification. Classification is, in its most general sense, the systematic description of something for some purpose” (Flett, p. 227). What is being classified in this thesis is the dichotomy between fans that produce content and those that consume content. As demonstrated in Figure 1, this study looks at two forms of fans defined as the producer-fan and the consumer-fan. While these two forms of fans are related under the general category of the fan, they are considered separate entities. Figure 1 also demonstrates that there is a correlation between the producer-fan and corporate media content producers. That correlation is illustrated by a dotted line due to the fact that although sharing attributes of media production, a producer-fan does not generally have the power of influencing the original media content that the media producer has.

There is also a third category of fans by this construction that would include fans that both consume and produce media content. This is presented in Figure 1 as the producer/consumer-fan and is outlined in dashed lines to show its presence, but to demonstrate that it is not of relevance for this study. It is possible for a consumer-fan to have a secondary role-playing profile, which would be considered under the producer-fan

category and vice versa. Due to the fact that there is rarely any kind of indication on a consumer-fan profile that they have a producer-fan profile or vice versa, this study chose to exclude this third classification from the research.

Due to this dichotomy of fandom, a hierarchical order was chosen to illustrate where the categories of fans fall in the schema. In Figure 1 (p. 11), the hierarchy leads from the general media consumer down to the two categories of fans this researcher is categorizing and the classification of each type of fan by the type of action they perform. With this type of hierarchical taxonomy, “you could look at it as multiple lists arranged vertically [...] with the more generic things at the top of the tree, and the more specific things at the bottom of the tree. [...] Typically, each class will live in one tree branch; that is, each class will have only one parent” (Flett, 2011, p. 230). This research utilizes a “Whole-Part relationship” or taxonomy tree. Unlike the “Generic Relationship” or Genus/Species form of taxonomy, the Whole-Part relationship taxonomy progresses from a general category to a more specific category.

Bruno and Richmond (2003) describe, “As opposed to genus/species hierarchies, where the flow of information is both vertical and lateral, in whole-part classifications the flow of information is only vertical” (Bruno, 2003, p. 46). In a genus/species hierarchy, the subject at the bottom of the hierarchy has inherited all of the attributes of those categories before it and of the categories alongside it. While some overlap may be found in this research, the two-by-two uses and gratifications matrix in Figure 2 (see p. 21), which will be discussed in great detail further into the thesis, demonstrates that the categories listed are not inclusive. The whole-part hierarchy does not share the same inclusiveness as the genus/species hierarchy.

An example of this is that of the hierarchy of a house. The general subject of this taxonomy would be the house. Then we can divide the house into four main areas: the kitchen, the bedroom, the living room, and the bathroom. Inside of the kitchen you have a refrigerator, a stove, an oven and a sink. Inside of the bedroom you have a bed, a nightstand, and an armoire. Inside of the living room you have a couch, a coffee table, and a television. Inside of the bathroom you have a sink and a toilet. While all four areas are parts of the house they are not however inclusive of each other. The bed would not belong to the kitchen nor would the toilet belong in the living room.

The taxonomy of consumer-fans and producer-fans were allocated based off of observations made while researching the subject matter. As Flett (2011) describes the following:

This is the classic way that taxonomies get applied to content: through human judgment. This judgment happens three times: once when the human must judge what any class in the taxonomy structure means; once again as they judge what the content is about; and once more when they must adjudge which classes in the model best describe the content. (Flett, 2011, p. 231)

While researching the subject of fandom, the researcher discovered that while some authors touched upon the way fans are producing media content, borrowing and poaching from the ideas of media producers, there was not a clear or distinct categorization of these fans and their counterparts. That is why for this thesis, it is necessary to create this taxonomy of categories and incorporate these categories into the hierarchy of fandom.

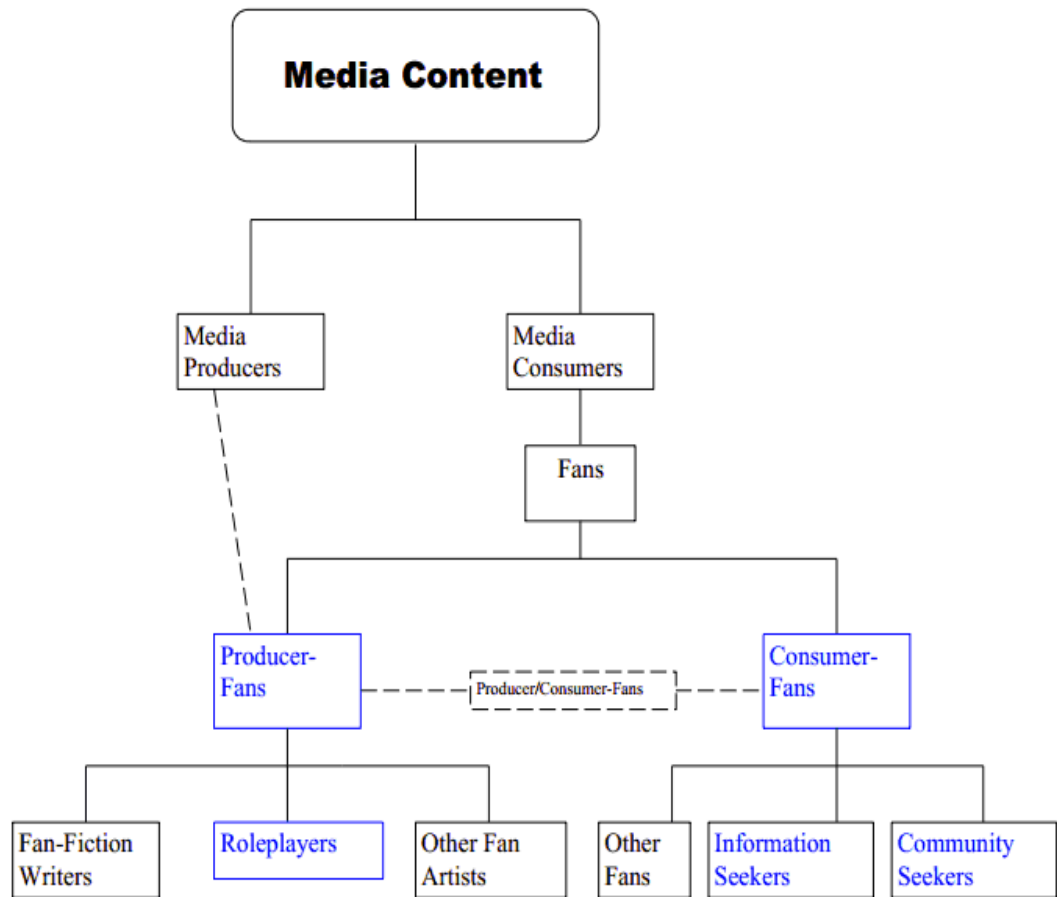


Figure 1- Hierarchical Taxonomy of Fans

Content Analysis

This research utilizes a content analysis to study the use of social media by *Twilight* fans.

This form of analysis was chosen because

A content analysis is a summarizing, quantitative analysis of messages that relies on the scientific method (including attention to objectivity-intersubjectivity, a priori design, reliability, validity, generalizability, replicability, and hypothesis testing) and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented. (Neuendorf, 2002, p. 10)

This research looks at text, pictures, video, web links, and applications. This research analyses a fan's profile as a whole. Neuendorf states, "Content analysis may be conducted on written text, transcribed speech, verbal interactions, visual images, characterizations, nonverbal behaviors, sound events, or any other message type." (Neuendorf, 2002, p. 24). This makes a content analysis ideal to identify the uses and gratifications of social media.

The study is inherently quantitative; however, the researcher looked at categories that were subjective in nature. Earl Babbie (2007) refers to this as latent content. Manifest content is described as what you see, while latent content is how you feel (p. 356). Babbie states the following:

If you plan to evaluate your content analysis data quantitatively, your coding operation must be amenable to data processing. This means, first, that the end product of your coding must be numerical. If you're counting the frequency of certain words, phrases, or other manifest content, the coding is necessarily numerical. But even if your coding latent content on the basis of overall judgments, it will be necessary to represent your coding decision numerically: 1- very liberal, 2- moderately liberal, 3- moderately conservative, and so on. (2007, p. 357).

As Babbie suggests, this researcher performed a quantitative content analysis, however, looked at some latent content, which requires a qualitative component to the analysis.

Babbie also states, "content analysis has the advantage of all unobtrusive measures, namely, that the content analyst seldom has any effect on the subject being studied. Because the novels have already been written, the paintings already painted, and

the speeches already presented, content analyses can have no effect on them” (2007, p. 361). It is for this very reason that this researcher chose to utilize a content analysis to study *Twilight* fandom in terms of uses and gratifications.

Fandom Terminology Defined

The Fan and the Cannon

In general, a fan is described as a person who greatly enjoys another person’s work. Paul Booth (2009) states, “In traditional parlance, a fan is a person who invests time and energy into thinking about, or interacting with, a media text: in other words, one who is enraptured by a particular extant media object” (Booth, 2009, p.12). In some cases, the fan is considered a person who acts outside of the normal range of emotion for a person with interest in a subject. The term derives from the word ‘fanatic.’ The stereotype of the fan is that they are out of control and are excessively and incomprehensibly addicted or obsessed with the given subject matter. In this study, it is important to keep the definition of the fan in mind because this study shows how *Twilight* fans immerse themselves in the fiction and identify themselves solely as the characters they adapt. The fan’s “use” of new social media is measured in this study to determine the “gratification” they receive from immersing in said media content.

The research of Henry Jenkins will be thoroughly examined in the Literature Review of this study because of his descriptions of the fan and examples of fandom. Fan fiction studies researcher, Angela Thomas (2006) states, “Another of Jenkins’s claims was that the fans should be considered active designers and transformers of content. Whereby they draw upon the canon, or literature texts that are available, and then manipulate them and integrate them with their own resources, knowledge, backgrounds

and identities to construct something new” (Thomas, 2006, p. 227). The term canon defines the accepted original work, which can be applied to characters, setting, plot, or any other dramatizations of a work. For this study the term “canon” and “original work” will be held synonymous.

Fan-Fiction and Role-playing

Twilight fans adapt a character in order to develop an active role in textual participation. Through the use of fan fiction and role-playing, fans are able to edit the subject matter and rewrite it, thus creating a sense of a participatory audience. Fan fiction is the creation of a new written work based off of the ideas of another’s work. Similarly, role-playing is the act of producing written work by way of adapting a character and exchanging text with another role-player. Role-playing differs from fan fiction in that it is generally a performance in which two or more writers collaborate, taking turns back and forth to exchange text. The fan fiction is normally the work of one, sometimes two writers, in the form of an actual narrative. For the purpose of this study, the focus is to be placed on role-playing and not fan fiction, however fan fiction is used in comparison based on the research performed in other fandom studies.

Social Media and Facebook

It is important to define what is meant by “new media” and “social networking” sites. In recent years, convergence has played a great role in ensuring the necessity for new media. The previously accepted old forms of media, such as novels and terrestrial television, are blurring the lines with new media. Books and movies are being read and seen on computers and mobile devices instead of the traditional forms of media. Likewise, more and more media is moving to the internet. New mediums include but are

not limited to blogs, forums, games, YouTube video, websites, and most importantly, social networking sites. While fans can be seen utilizing all of the different forms of media, this thesis focuses on their use of social networking sites, specifically Facebook. Fans are utilizing these social networking sites to replace the traditional book club. The different functions of social networking sites allow fans to communicate virtually anonymously and without risk of embarrassment. Also, social networking sites are being used as a new media platform for role-playing. One reason why these social networking sites are being utilized for role-playing is because they enable the user to surpass the limitations of mere text. On social networking sites, hypertext, video, audio, photography, and other tools are employed to create identity and a realm of expression. Likewise, this researcher has discovered a blurring of the dichotomy of fans. There are also non-role-playing fans that read and “like” the fan-based fiction and even engage in contact with the character. It is important to explore this relationship between fan-producers and fan-consumers because it highlights another reason why social networking sites are used to produce fan-based content.

This researcher defines these two types of fans as the “consumer-fan” and the “producer-fan.” The producer-fan leaps over the line of what is meant to be a consumer of media. The producer-fan uses the cannon medium as a basis for which he creates his own media content. The producer-fan uses convergence to illustrate his-own media. producer-fans use the multi-media platform available to them through social media sites such as Facebook and Twitter. A producer-fan uses textual writing as well as photography, video, links, and other media to illustrate their ideas. The way a film producer casts a role in a movie, the Producer-Fan uses photography of models, actors,

etc., in order to demonstrate the way they see the character. Producer-Fans post YouTube video and song lyrics in order to convey tone to their writing.

The consumer-fan remains a fan of the original media content, but may also become a fan of a producer-fan. Consumer-fans hunt content of the original canon or of the producer-fan content in order to devour as much content as possible. While consumer-fans normally are quietly consuming the media content, they may occasionally (or in some cases more frequently) engage in commenting on the canon or producer-fan content in order to demonstrate fandom.

Uses and Gratifications

This thesis will be conducted from a uses and gratification (U&G) Theory standpoint. The U&G theory gives understanding to a type of audience member that had not been previously regarded. Author David Morley (1992) states, “The realization within mass-media research that one cannot approach the problem of the ‘effects’ of the media on the audience as if contents impinged directly on to passive minds, that people in fact assimilate, select from and reject communications from the media, led to the development of the ‘uses and gratifications’ model” (Morley, 1992, p. 51). In U&G theory, the active audience is proclaimed to choose or use media based on the kind of gratification or benefit they can receive from the media use. This theoretical standpoint was chosen for the bases of this thesis because it attempts to elaborate on unexpected uses of new social media and determine the gratifications of said uses.

Scholars find difficulty pinpointing the exact start of U&G theory in research, however, “Some mass communication scholars cited “moral panic” and the Payne Fund Studies as the progenitor of U&G theory” (Ruggiero, 2000, p. 2). In the late 1920s, the

U.S. Motion Picture Research council conducted a study to determine the effect of movie watching on America's youths. However, due to the fact that this research studied the effects of propaganda, it is not considered to be an exploration of the uses and gratifications of media. U&G theory is also a derivative of the 1940s study of radio broadcasting. Cantril (1940) examined what happened on October 30th, 1938 when Orson Wells performed a radio broadcast of H.G. Wells' *War of the Worlds*. When Orson Wells performed the Science Fiction scene for the entertainment of followers, many people believed that the broadcast was real and panic ensued. This research performed by Cantril (1940) sought to demonstrate the phenomenon of panic behavior.

However, "Wimmer and Dominick (1994) proposed that U&G began in the 1940s when researchers became interested in why audiences engaged in various forms of media behavior, such as listening to the radio or reading the newspaper" (Ruggiero, 2000, p. 2). Herta Herzog is most commonly credited with being the original founder of U&G Theory. Herzog originally focused on how people used media and the sort of satisfaction they took from the media use. Herzog was credited with originating the U&G theory in 1940 with a study looking at the motivations of radio listeners, namely housewives, and the type of gratification they received from listening to radio soap operas. Through her research, Herta Herzog identified three types of gratifications that consumers derive from media use: emotional release, "wishful thinking," and receiving advice (Baran & Davis, 2009, p. 232).

In the late 1940s to mid 1950s, uses and gratifications research examined the consequences people felt from missing out on media, "For example, Berelson (1949) examined what people felt they missed when a strike kept them from receiving a

newspaper” (Perry, 2002, p. 73) and in 1954 E.E. Maccoby researched the consequences of television watching for children. Ruggiero (2000) describes that, “Still [other scholars] credit the U&G perspective with Schramm’s (1949) immediate reward and delayed reward model of media gratifications (Dozier & Rice, 1984)” (Ruggiero, 2000, p. 4). In 1954, Wilbur Schramm looked at how an audience member selected media and why, describing that the individual weighed the expectation of a reward and waged how much effort it would take to obtain that reward. Schramm described two functions of media use and noted that audiences used media as a form of entertainment or as a form of education.

Due to limitations of this theory and apparent criticism and perceived flaws, mainly the difficulty with interpreting data of a subjective nature, this form of research was not used, until it went through another revival. In the 1970s, researchers determined that “people’s active use of media might be an important mediating factor making effects more or less likely” (Baran & Davis, 2009, p. 237). The second revival of the U&G theory, “[...] may partially have been in response to a strong tide of criticism from other mass communication scholars. Critics such as Elliott (1974), Swanson (1977), and Lometti, Reeves, and Bybee (1977) stressed that U&G continued to be challenged by four serious conceptual problems: (a) a vague conceptual framework, (b) a lack of precision in major concepts, (c) a confused explanatory apparatus, and (d) a failure to consider audiences’ perceptions of media content” (Ruggiero p. 6). In 1973, Elihu Katz, Jay Blumler, and Michael Gurevitch defined several basic elements for the U&G model. They determined that the audience is active, able to choose their media content, with the expectation of a goal or a desirable outcome. Media consumption is determined by a

number of different factors and is competing with other forms of gratification. Katz, Blumler, and Gurevitch (1973) also determined media consumption and the gratifications people receive from those consumptions can be affected by social circumstances. They established that social circumstances can create negative emotions in the participant's life, which then leads the participant to media consumption in an attempt to ease the tension. The media can also act as a bridge between social circumstances, allowing the participant to understand a social phenomenon through the consumption. Likewise, when a participant's life is lacking of certain social gratifications, the media can act as a substitute, providing the participant with the missing gratification. Media consumption can provide the participant with social values and can reinforce the norms, as well as provide the participant with familiarity of a subject matter that may be required for continued membership or involvement in a social situation.

Thomas Ruggiero (2000) identified the following three categories for researchers to examine the behavior of active audience participants: interactivity (refers to the audience's ability to control the communication process and it gives the audience the ability to change roles in media consumption), demassification (means that the media content and devices available are much more wide ranging, giving the audience the ability to determine media use and consumption with little limitation) and asynchronicity (means that the time at which media messages are viewed, sent, saved, and retrieved depends on the audience). While the history of the U&G theory is more extensive than has been described in these pages, it will suffice to say that it will be expanded in later writing of this thesis. Also, see Figure 2 (p. 21) for a table of U&G studies composed by Sarah Foregger (2008, p. 11). For the purpose of this thesis, the U&G theory was chosen

because it focuses the attention of the research on the participants engaging in media consumption. The U&G theory will enable this study to investigate how fans are actively participating in media consumption and how they are actively using the media for their own gratifications. The uses and gratification theory was also chosen because it “provides useful insight into adoption of new media” (Baran & Davis, 2009, p. 242) and this thesis is exploring how *Twilight* fans are adopting social media (Facebook specifically) to actively participate in media consumption.

Table 1
Factors Found in Selected Previous Uses and Gratifications Research

Authors	Year	Terminology	Channel	Uses and Gratifications Factors Found
Greenberg	1974	Gratifications	TV (by British children)	Learning, habit, arousal, companionship, relaxation, forget, pass time
McLeod & Becker	1974	Gratifications	TV (by voters)	Surveillance, vote guidance, anticipated communication, excitement, reinforcement
Rubin & Rubin	1982	Motivations	TV (by older persons)	Information, inexpensiveness, entertainment, convenience, companionship, relaxation
Rubin & Perse	1987	Motives	TV – news	Exciting entertainment, pass time, information
Bantz	1982	Factor	TV	Surveillance, companionship, voyeurism, view by default, social resource, entertainment
Perse	1986	Motives	TV – program	Surveillance, companionship, exemplar, entertainment, voyeurism, social resource
Rubin & Bantz	1987	Motives	TV – soap opera	Exciting entertainment, habit/pass time, information, relax-escape, voyeurism
Sherry, Lucas, Greenberg, Lachlan	2006	Uses and Gratifications Dimensions	VCR	Library storage, music or videos, exercise tapes, movie rental, child viewing, time shifting, socializing, critical viewing
Dimmick, Sikand & Patterson	1994	Gratifications	Video Games	Competition, challenge, social interaction, diversion, fantasy, arousal
Leung & Wei	2000	Gratification Items	Telephone	Sociability, instrumentality (“social coordination”), reassurance
			Cell Phone	Fashion/status, affection/sociability, relaxation, mobility, immediate access, instrumentality, reassurance

Figure 2- Table of U&G Studies (Foregger, 2008, p. 11)

U&G of the Internet

With the wide variety of uses for the internet, there are certain to be a wide variety of gratifications that people obtain from said uses. Stafford et al. (2004) state, “Results from existing U&G research suggest that people use media either for the content

carried by a medium (e.g., information or entertainment), or for the simple experience of the media usage process (e.g., playing with the technology, browsing); these two broad dimensions are characterized as content gratifications and process gratifications (Cutler & Danowski, 1980; Stafford & Stafford, 1996)” (Stafford et al., 2004, para. 22). Stafford recognizes that a prime function of the internet is for communicative purposes but that it can also be used commercially. Gratifications that people obtain from using the internet include but are not limited to the obtainment of information or being educated, being part of a community or socially connected, being entertained or eliminating boredom.

U&G of Social Media (Facebook, Myspace, and Twitter)

Originally Facebook was launched as website to allow college students to interact and connect on a virtual platform. Myspace was created as a social networking site, enabling people to create profiles to express themselves on. Twitter was originally a micro-blogging website, allowing people to answer the question “What am I doing?” It is important to note that producer-fans are changing the uses of social networking sites, however this section describes how non-fan users of social networking sites are gratified by the uses of such websites. While this study focuses on Facebook, this section looks at the gratifications of social networking sites (including Myspace and Twitter) in order to determined the uses and gratifications for social networking sites as a whole.

In 2009 in a study conducted to determined the uses and gratifications of Facebook, researchers discovered that respondents mainly used Facebook in order to socialize, meet new people, and become part of a community. That being said, the general uses and gratifications for the non-fan Facebook user include the following:

Entertainment gratification refers to engagement in Facebook Groups for leisure

and amusement needs. As for information needs, Facebook Groups users intend to learn about on- and off-campus events and details regarding specific products and services. Finally, survey respondents are likely to participate in Facebook Groups for several reasons related to seeking and maintaining their personal status through online group participation. The respondents answered that they joined groups because they felt peer pressure, wanted to make themselves look cool, and to develop their career (Park et al., 2009, p. 731).

Facebook uses and gratifications appear to be revolving around the community in this study. The subjects use Facebook as a virtual community to emphasis and expand their actual community.

Users of the micro-blogging website, Twitter, use it to share experiences, communicate with others, and re-blog comments they find interesting. Similar to Facebook, studies of the uses and gratifications of Twitter show that the main gratification obtained from using Twitter is the fulfillment of social interaction (Chen, 2010, p. 760). A study of Twitter uses and gratifications states, “A main finding is that spending a lot of time using Twitter over a series of months is more responsible for gratifying people’s need to connect with others on Twitter than the hours per day people spend on Twitter or the specific acts of sending messages or repeating others’ messages on Twitter” (Chen, 2010, p. 760). In other words, the findings showed that using the functions of Twitter, posting micro-blogs, or sharing one’s day to day experiences and comments satisfied the users need for communication and socialization.

Uses and Gratifications of Consumer-Fans

According to Guosong Shao (2008), fans that consume media content do so for

information and entertainment. In his research on user-generated media, Shao (2008) states, “It is reported that in 2007 half of American consumers (51 percent) watched and/or read content created by others, and the number jumped to 71 percent for American youths (August et al., 2007)” (Shao, 2008, p. 10). Figure 3 (p. 27) of this thesis lists consumer-fan uses of seeking a sense of community, contributing in a group, information-seeking, and consumption of fan-content. These consumer-fan uses of Facebook lead to a gratifications of obtaining information, contributing to the knowledge base so that other fans may obtain information, obtaining the approval of others, appeasing boredom, being entertained, interacting socially with others of like mind, and being a part of some thing.

Shao (2008) also defined a grey area where fans participate in user-generated content by posting links, pictures, and commenting on the media content, but not by creating the media content directly. For the purpose of this thesis, this third type of fan is considered under the same category as the consumer-fan because while this fan does generate fan content, he does not produce media content that is defined as fan-fiction, fan-art or role-playing. Shao determines that these participant fans are participating in order to be a part of the fan community and engage in social interaction. Shao states that entertainment and information seeking gratifications are performed in order to improve the amount of information that a fan has on the subject matter at hand and also to learn more about himself and his surroundings.

Shao (2008) describes, “[...] by joining a group, people may get a sense of communion, such as a feeling of belonging, a feeling that members matter to one another and to the group, and a shared faith that members’ needs will be met through their

commitment to be together (McMillan and Chavis, 1986)” (Shao, 2008, p. 13). Shao states that participation by the fan in virtual communities is important to the development of the user-generated community. The act of a fan’s use of Facebook to learn more about himself and his surrounding is found in Figure 3 (p. 27) as seeking a sense of community and participating in a group. The social interaction and the sense of being a part of something is the gratification that the consumer-fan obtains from such uses. Also in Figure 3, consumer-fans consume other fan-based media content in order to find entertainment and to relieve boredom.

Uses and Gratifications of Producer-Fans

As per the definitions of role-playing and fan-fiction writing, role-playing refers to the act of an individual adopting a character persona in order to act out a scene, whereas fan-fiction writing refers to the act of a person writing out a narrative the way a novelist writes a book. Figure 3 shows the anticipation that producer-fans use Facebook in order to role-play individually, role-play in a group, write fan-fiction individually, collaborate with other fan-fiction writers, or to express other fan art. Guosong Shao (2008) determines that fans that produce their own media content do so in order to engage in self-expression and developing a self-identity.

Shao (2008) states, “For many users of YouTube and MySpace, desire for fame is the primary motivation for publishing their own content on these sites (Bughin, 2007)” (Shao, 2008, p. 15). While Shao does not touch on role-playing or fan-fiction writing specifically, the gratification of fame or acknowledgement can be applied to the producer-fan. Similar to Shao’s findings, Figure 3 lists escapism, entertainment, criticism of the original media content, creating a self-identity as gratifications sought by

the uses of Facebook by producer-fans. The producer-fan delves into the world of media content, immersing the self until he becomes the character on Facebook. This demonstrates a gratification of trying to escape reality and creating or redefining one's own self-identity. The producer-fan is in part an amateur writer who wants to be acknowledged for the skill he demonstrates through the creation of fan-art (whether written or as another form of media).

Likewise, C. Hall (2006) looked at two fan-generated electronic magazines, *Discworld Monthly* and The Annotated Pratchett File v9.0.3, to determine that these forums were being used as fan community meeting spaces and looked at the fan-based material in order to determine the uses and gratifications of these periodicals by fans of Terry Pratchett. Hall (2006) states, "Fans add layers to their own lives by participating in multiple online and offline settings; their interactions and construction of fan-based media products show a very sophisticated connection of like-minded individuals and concepts as they engage in the production, circulation, and interpretation of texts in context" (Hall, 2006, p. 36). Hall discovers that fans use the space to form community, they use fan-fiction and art to gratify pleasure in the form of entertainment and humor, and that fans use textual tactics to convey expertise in the subject matter and inclusiveness in the group. Facebook emulates the same kind of community and platform for expressing fan-based media content as do *Discworld Monthly* and The Annotated Pratchett File v9.0.3. As listed in Figure 3 (see p. 27), fans use Facebook to role-play and create fan-fiction and art in order to achieve a level of fame among other fans. They obtain a status of excellence due to their ability to create media content so that other fans may enjoy supplemental material. As Hall describes and as Figure 3 lists,

fans use these platforms and their own content to criticize the original media content and for self-expression. In regards to producer-fan uses, although fan-fiction writing and fan-art is listed, the priority of the study is to focus on role-playing on Facebook.

	<u>USES</u>	<u>Gratifications</u>
<u>Producer-Fans</u>	Role-Playing Individually (Non-Group) Role-Playing in a Group Solo Fan-Fiction Writing Writing Other Fan art	Creating Self-Identity Entertainment/Escapism Criticism of Original Medium Self-Expression Fame/Excellence/Sharing
<u>Consumer-Fans</u>	Seeking a Sense of Community Contribution in a group Information-Seeking Consumption of Fan-Content	Approval of Others Contributing to Knowledge Base Obtaining Information Entertainment/Boredom

Figure 3- Producer-Fan and Consumer-Fan Uses and Gratifications (Pre-Study)

Literature Review

This thesis relies heavily on literature that focuses on fandom and fan fiction. This thesis seeks to add to the literature, mainly using Henry Jenkins, Paul Booth, and Angela Thomas as a basis for defining the terminology used in this study and interpreting the use of new media and the gratifications sought and/or obtained by *Twilight* fans. It is important to understand the basic principles of what fandom is and why fans of *Twilight* are engaging in this form of action as an active audience. *Twilight* has a great fandom among adults because, “The series is a contemporary fairy tale. It is an extension of the Disney fairy tales most young adults grew up with” (O’Bannion, 2010, p. 190). The reason that this form of literature entices adult as well as adolescent audiences is because of the sense of escapism that the reader gets from this medium.

As early as 1926 science fiction fans were reported as engaging in fan fiction writing and engaging in communal behavior where the fans communicated with other fans through writings and letters in science fiction fanzines (or fan based magazine) or an amateur press association (also known as an “APA”). Fans mainly participated in fanzines or apas with the desire to find recognition as an author, however without the intention of selling their writing for profit. The purpose of fan fiction writing in the early to mid 1900s was due to the fact that, “In the fan community, fiction creates the community. Many writers contribute their work out of social obligation, to add to the discourse, to communicate with others” (Bacon-Smith, 1992, p. 57). Fans used an original copyrighted work as the basis for their fan fiction writing, leaving character names and the basic elements of the original work as they were. The use of fanzines therefore implies a gratification sought to comment on the original work, take and give information, and be part of a community of like-minded people. In the 1960s women began writing their own letter-oriented fanzines, which increasingly became sophisticated zines. Unlike the science fiction fanzines, these letterzines, or the women’s fanzines, included fiction genre, it did not limit the form of the writing, and it included pictures as well. Sometimes fans worked together, using different forms of prose in order to create a communal story.

Also of note is the fact that these fanzines were in effect a form of book group. The fanzines were used by fans in order to communicate with other fans in the form of letters. As was described in her study of women’s romance novel book clubs, Janice Radway’s study (1984) illustrates this same phenomenon. Women, in particular housewives, were entranced by romance novels because they offered the readers an

escape from the reality of their lackluster lifestyles. Radway (1984) used reader-response theory in her study, which similarly to U&G theory argues that the audience member is active, however dissimilar to U&G theory, Reader-response theory analyzes how the reader interprets the literature in question. However, Radway does impart that the readers she interviewed used the act of reading romance novels as an escape from their own lives and as a means of education. Janice Radway (1984) states:

Reading is not a self-conscious, productive process in which they collaborate with the author, but an act of discovery during which they glean from her information about people, places, and events not themselves in the book. The women assume that the information about these events was placed in the book by the author when she selected certain words in favor of others. Because they believe words are themselves already meaningful before they read, Dot and her friends accept without question the accuracy of all statements about a character's personality or the implications of an event (Radway, 1984).

Online fans using new social media seek the same gratifications as Radways' research subjects. Through the use of new social media, they learn about the world through the eyes of these characters.

Another way of defining women fan writers is how, "Elaine Showalter picks up on the metaphor of quilt making when she describes women writing commercially, and her analysis applies equally to the fan writers. Using well-known communal patterns, the craftsperson creates a work like a quilt top, unique in the way it combines the familiar elements with the distinctly personal statement she makes through her selection of elements" (Bacon-Smith, 1992, p. 56). Showalter's metaphor is a perfect description of

how fan writing works. Bacon-Smith's history of fanzines and letterzines portrayed the use of the fan magazine as a means of pursuing rewards or gratifications in the community of fandom. Bacon-Smith illustrates that those writing for the fanzines used that platform as a means of being a part of a community, communicating with others of the same mind, commenting or improving on the discourse of the original work, and as a means of entertainment.

Maxine Hong Kingston (author of *No Name Woman*, *China Men*, and *Warrior Woman*) adapts a term called "talk-story" in her novel and memoir writing, which refers to the use of myth and personal experience to tell a story. Talk-Story, normally an oral tradition, can be compared to fan-fiction writing and role-playing. As Bacon-Smith (1992) describes in her account of fan-fiction history, many elements of the women's fanzines were created to tell stories in many different forms. Likewise, the use of new social media to engage in the act of role-playing is a new method of storytelling. It is important to note that, "Storytelling has been, and still is, the dominant form of cultural expression. But it is not the only game in town, the only mode of discourse. It is quite possible, not to mention necessary to identify other modes, games among them, as alternatives to storytelling" (Aarseth, 2004, p. 50). The act of role-playing may have originated as a combination of fan-fiction writing and role-play gaming. It combines the elements of role-play gaming with the written, literary aspects of fan-fiction writing.

Textual poaching, as defined by Michele de Certeau and Henry Jenkins is the ability of a fan to pilfer only the elements of a canon text that the fan most enjoys and to pair it with other elements of enjoyment, for example romance and sex. Driscoll (2006) studies the presence of romance and pornographic content in fan fiction. She states,

“Both romance and pornography are commonly understood through discourses on fantasy as a distraction from or avoidance of reality” (Driscoll, 2006, p. 86). Driscoll is describing the use of escapism among fans. Fans immerse themselves into the realm of the canon text in order to entertain and escape from reality. In some cases the use of *Twilight* as the canon text for fan fiction can be considered a form of nostalgic escapism where an adult seeks out things that are reminiscent of adolescents. This form of gratification would explain why producer-fans use Facebook to role-play. The use of the Facebook platform to create character profiles allows the producer-fan to take on the character persona as his own, escaping his real identity in exchange for the fictional one.

Henry Jenkins (2006) looks at traditional definitions and stereotypes of the fan and identifies what it means to be a fan in *Textual Poaching*. He redefines the fan, stating that a person is not a fan because he watched a particular programming and liked it, but rather that he was able to turn the act of viewing into a cultural activity (Jenkins, 2006, p. 41). Jenkins also redefines Michele de Certeau’s concepts of “textual poaching” applying the term to the use of new media and fan fiction. Hetcher (2009) describes that, “Jenkins notes that creators of fan fiction and remix feel as if they have a right to such uses. One fan-fiction writer whom Jenkins interviewed states that ‘[t]he text already belongs to us; we are not taking anything other than our own fantasies, so therefore we are not stealing anything at all’” (Hetcher, 2009, p. 1881). Fans have this ability to take a canon text and critique it through rewriting.

The fan takes portions that they like and immerse themselves in those portions of the text, adding onto it their own interpretation, emotions, and desires. Jenkins states (2006), “This ability to transform personal reaction into social interaction, spectatorial

culture into participatory culture, is one of the central characteristics of fandom” (Jenkins, 2006, p. 41). As was previously stated, Jenkins places a great emphasis on the redefinition of the fan. As was demonstrated in other texts, some researchers consider fans to be fantastical examples of an audience member that is outside of the norm, almost giving the fan a sense of deviance and extremism. Jenkins redefines the term fan, giving it a positive connotation rather than the negative descriptions normally associated with being a fan.

Henry Jenkins (2006) writes in “Why Heather Can Write: Media Literacy and the *Harry Potter* Wars,” about the way *Harry Potter* fandom created a virtual space for adults and children to cross paths and learn from one another. However, the majority of the chapter describes the war that ensued between the fans of *Harry Potter* and the producers of the enterprise. While producers find themselves in turmoil over lost royalties, “Consumers, on the other side, are asserting a right to participate in the culture, on their own terms, when and where they wish” (Jenkins, 2006, p. 175). Audiences are becoming much more active in their readings and viewings of content. Jenkins states, “At the same time, consumers are using new media technologies to engage with old media content, seeing the Internet as a vehicle for collective problem solving, public deliberation, and grassroots creativity” (Jenkins, 2006, p. 175). Jenkins discusses the impact that convergence has on the media and on the consumer. As mentioned earlier, convergence is the act of using multiple forms of media to better convey a story.

With convergence, people are playing a much more active role as an audience member, refusing to merely absorb media content mindlessly. The use of fan fiction as a device to comment on the canon text is described by Jenkins to be evidence of active

audience. Producer-fans and consumer-fans use convergence in different ways. For example, a producer-fan may use pictures to illustrate the way he sees the character and YouTube music videos in order to convey an action performed by the character (in this case, listening to music) or to convey an emotional state of mind as the character. A consumer-fan on the other hand may use a YouTube video for entertainment or a link to an article about the cannon media in order to share information with other fans.

Angela Thomas (2006) uses Henry Jenkins' writing on "textual poaching" to describe the popularity of fan-fiction communities. In her article, Thomas researches a fan-fiction community called *Middle Earth Insanity* and the people that correspond on that forum. Thomas researches the areas of the forum that have to do with written fan-fiction, fictional collaborative writing and role-playing. Similar to Thomas' findings, Costello (2007) describes a portion of their study, "Our respondents volunteered little information about their motives for writing and reading fan fiction except to say that it brought them pleasure and fulfilled cravings for new episodes during periods when the show was out of production" (Costello & Moore, 2007, p. 136). While, the subjects of Thomas' study did not identify specific gratifications for engaging in communication on *Middle Earth Insanity*, it is within the scope of the research to identify those gratifications as entertainment based and information/education-related. Fans seek community in order to self-assure themselves that they are not alone. Likewise, fans seek more information, more media to consume, even when the original content is unavailable.

Based off of Jenkins' writing, Thomas (2006) places emphasis on the fan's ability to play an active role as editors of the original work. Thomas builds on R.W. Black's definition of fan fiction, stating that it is, "an element of popular culture that is ever

growing in popularity as new technologies enable native and non-native speaking fans from all over the globe to meet online to share, critique, and build upon each other's fictions" (Thomas, 2006, p. 226). Thomas explains that fan-fiction is primarily a means of creating an identity, transforming the canon text, critically responding to the canon text. While this thesis attempted to focus on adult fans of the *Twilight Saga*, it is nearly impossible to separate adolescent fans from adult fans on the internet due to the fact that ages are not listed on profiles. That is why it is important to understand the use of fan-fiction by adolescent fans. Black (2008) states, "Contemporary research related to adolescents' digitally mediated practices have focused on the many ways that youth use new media to communicate, develop relationships, access and share information, and author socially situated identities in online space" (Black, 2008, p. 49). Also, Angela Thomas focuses a large part of her study on two adolescent girls that create a fan-fiction forum. Thomas performs a case study of two adolescent girls to determine that fan-fiction is a way that the fan is able to experiment with identity and apply real life emotions and situations in a safe, virtual environment. Even when a profile suggests that the writer is over the age of 18, there is no way of knowing for sure if that information is valid.³

Paul Booth's writing (2008-2009), both in his dissertation and articles, focus on the use of MySpace by fans to redefine fan fiction. He uses character profiles and fan profiles on MySpace based off of the television series *Gilmore Girls* and *Veronica Mars*. Booth uses the works of Michele de Certeau and Henry Jenkins to determine the basis of

³ The age requirement to use Facebook and Twitter is 13 years or older and the age requirement for Myspace is 14 years or older. When Facebook first originated, it was meant to be a platform for college students to communicate.

fandom and fan fiction before reinterpreting the way fandom is defined. Booth describes the social networking site, MySpace, as a new form of media that enables fan fiction and creates a virtual community. Fans no longer merely read the text, they rewrite the text, form their own ideas about the text, and become immersed in the text. Fans create communities, which enable other fans to edit the text, critique the text, and also to share it with one another.

Booth's dissertation (2009) goes into great detail about the different ways that fans are able to be a part of the community even if they do not role-play or write fan fiction. Booth states, "For fans in the Web Commons⁴, the SNS⁵ MySpace offers a space in which the construction of character personas allows a re-writing of the extant media object as cult(ural) content, and a re-reading of that cult(ural) content in order to form a fan community, made highly visible on MySpace" (Booth, 2009, p.264). Booth describes that one way a fan can participate as an audience member is by creating a fan profile without the intent to role-play or to merely comment on other fan profiles.

One crucial characteristic Paul Booth (2009) describes is that MySpace utilizes convergence to allow people a greater ability to create an identity. MySpace along with other social networking sites allow users a plethora of tools (including video and visual components). The way Paul Booth describes MySpace and the use of convergence by fans, so do the same concepts apply to fans uses and gratifications on Facebook. In her article on fan fiction, Francesca Coppa (2006) states, "I explore a relatively simple

⁴ Booth (2009) states, "The Web Commons is not a 'new web,' but rather a new way of *conceptualizing* one way people use the Internet. Like recent technological developments in the web – which scholars have labeled various names, including 'web 2.0,' 'the semantic web,' the 'social web,' and the 'participatory web' or 'your web' – the Web Commons indicates an evolution in our understanding of the web" (Booth, 2009, p.14).

⁵ Booth (2009) refers to Social Networking Sites as SNS.

proposition: that fan fiction develops in response to dramatic rather than literary modes of storytelling and can therefore be seen to fulfill performative rather than literary criteria” (Coppa, 2006, p. 226). It is important to differentiate between fan fiction and role-playing in part because of Coppa’s description of fan fiction. Role-playing on social networking sites most enthusiastically matches Coppa’s description. Booth mentions that the online identity has many ways of being constructed and that part of the identity can be seen through photography and video. The fan in this sort of situation gives a face to the character as well as to the persona he has created. The question remains, is the fan still giving a face to the character if that face has already been constructed by the canon text and media?

Christine Boese (1997) performed a unique dissertation on the study of the Xenaverse, a fan community for Xena: Warrior Princess, in which she created a hypertext dissertation. Boese’s hyperlinked testimonial of Xena fans has her describing online Xena media as life altering and significant in the lives of fans. She also describes how Xena fans commune and engage in fandom even outside of an online community through Xena conventions and other gatherings. Many fans describe moments in which they felt like Xena or in which they considered themselves Xena in a specific instant. But Boese mentions that one of the most fundamental principals of the Xenaverse is the ability for fans to comment on the show and contribute to the discourse. She writes:

Fans may not be allowed inside the boundaries of power and control of the show created by the production company, but instead they have created their own polysemous textual "production company." While fan fiction production is

somewhat dependent on the fantasy theme characters created by TPTB⁶], fan fiction writers, of whom there are more than 400 publishing more than 1,500 vignettes, parodies, poems, filksongs (popular songs with new lyrics), stories, and novels at public web sites, rewrite the narratives of the Xenaverse as they see fit, often creating alternate storylines and universes (Boese, 1997⁷)

The act of interpreting the Xena themes and characters already present in the show, allows fans the gratification of commenting on the media they have no direct control over. For some of the fans described in Boese's dissertation the community is just a place to engage in conversation with like-minded people, but for the producer-fans of the Xenaverse, it is a place to become Xena and to engage in wish fulfillment.

As a Masters student at Brigham Young University, Emily Reynolds (2009) wrote her thesis on studying the *Twilight* phenomenon and the way that the fans connected to the characters. Reynolds administered a survey with open-ended questions at a *Twilight Saga* movie premier, Comic Con and at a book release. Reynolds surveyed fans to find out how they connect to the books/films and how they connect to the characters and author. Reynolds collected 100 surveys at three events for a total of 300 surveys. The majority of the participants in her survey were adult females, however Reynolds also describes that there were 10 adult males who took part in the survey. Reynolds uses the parasocial theory as well as the U&G theory in her study to analyze and explain why fans have reacted the way that they have with the *Twilight Saga*.

⁶ TPTB is a moniker used to represent The Powers That Be and Boese describes that in fandom this represents people connected to the cannon media content, that may sometimes be present online.

⁷ Boese's dissertation on the Xenaverse is constructed in a hypertext online platform and therefore does not have page numbers to cite.

After the surveys were coded and analyzed, Reynolds (2009) developed follow-up questions for some of the surveyed participants. A significant difference between the research conducted in Reynolds' thesis and that conducted for this thesis is the fact that Reynolds' goal was to determine why *Twilight* fans are attracted to the phenomenon based on the characters, whereas the research performed for this study looks at how the attraction came to be. She lists one possible reason for the explosion of the *Twilight* phenomena as the audiences ability to connect to the characters more once a visual representation became available with the release of the movie (Reynolds, 2009, p. 52). Reynolds defines this connection as occurring because fans look for more ways to be engaged and become more familiar with the characters.

Reynolds (2009) expresses in her study that fans of *Twilight* are so greatly invested because of parasocial relationships they form with the characters, actors and author of the series. Falconer's novel, *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership* (2009), describes one reason that crossover novels are so popular among adults being due to the fact that they bring adults back into the mindset of a child where the imagination is powerful and everything is exciting again. Falconer looks at several instances of crossover fiction and its implication on society. She describes the bad reputation that crossover fiction has and how society looks at adults who read crossover fiction. Falconer illustrates that historically speaking, children's fiction was not separated from adult fiction. In the past there was not a specific children's market, but rather it was considered fiction as a whole. Classics such as *Great Expectations* by Charles Dickens were not considered children's fiction in the past, but now in modern times, these books are included in children's literary curriculum.

Falconer (2009) describes how some children's fiction crossed over the divide and continue to do so across mediums. Falcon mentions the *Hitchhiker's Guide to the Galaxy* as an example and points out the *Doctor Who* television show. Falconer looks in depth at the Harry Potter series by J.K. Rowling. Falconer describes that the literature is an example of the crossover phenomenon but that it transcends the written fiction to include the films as well. She describes that the difficulty crossover fiction has is mainly in being accepted as possible high cultural. She states that crossover fiction is dismissed as children's fiction or considered low-brow in the eyes of society.

Helen Kenward (2005) writes her thesis on crossover fiction in order to fulfill the requirements for a masters of arts in librarianship. She begins by looking at the origins of crossover fiction and exploring how long it has been around. Kenward (2005) describes that crossover fiction has always existed, but that it has not always been labeled as such (Kenward, 2005, p. 13). She also looks at the implication of crossover fiction on people who read it and also on libraries. She only interviewed seven students (ages 12-17) because she places the majority of her focus on an extensive literature review. Kenward's objectives are to identify the meaning of crossover fiction, discover what crossover fiction means to the readers and how it is going to affect libraries, and look at the future of the crossover fiction. Kenward (2005) looks at crossover fiction from two directions; she looks at books that were intended for adults but that are read by children and books that are intended for children but that are read by adults. Kenward (2005) uses the example of the Harry Potter series by JK Rowling to describe that reading crossover fiction is no longer looked down upon. However, she suggests that authors still operate under the assumption that children's fiction has a lower status. She says that this

is the reason that many authors state that they are not children's writers despite the fact that their novels have reached children.

Kenward (2005) uses many of the concepts and notions developed by Sandra Beckett (2009) in her study of crossover fiction. Beckett's book *Crossover Fiction: Global and Historical Perspectives* is important to the field because it looks at the notion that crossover fiction can go both ways, meaning that it can also involve a book that was targeted for adults but that became read by a younger audience. Beckett states that although crossover fiction is not a new concept, the crossover market is a recent development (Beckett, 2009, p. 179). Beckett describes that after the large success of the *Harry Potter* series, the children's book publishing circle realized how great the potential was for reaching adults as a new audience (Beckett, 2009, p.180). She describes that the case for many authors is that they write a novel for adults like themselves not intending it as a children's book, but that the publishing company decides in which market to put the novel (Beckett, 2009, p. 181). Beckett (2009) coins the word "Kidult" to represent this phenomenon of an audience that includes children and adults. She contributes the advancement of this form of publishing to the popularity of the JK Rowling novels.

The fact that adults are reading crossover fiction, fiction intended for a younger demographic, is not a strange phenomenon as described by Kenward's research. The study of crossover fiction is important to this research because it explains some of the uses and gratifications that fans have for Facebook. The fandom of media categorized as crossover fiction creates a need for fans (both producer-fans and consumer-fans) to find community and other like-minded fans on Facebook. Due to the fact that crossover fiction is considered low-brow literature, adult fans of *Twilight* may find themselves

feeling embarrassed and estranged from other adults and therefore turn to the internet and Facebook in order to feel at ease with their status as a fan.

CHAPTER 3: PILOT-STUDY

Twilight Fandom Pilot-Study: Discovering Producer-Fans and Consumer-Fans on Social Networking Sites

A small study was developed to determine if fans were using social media to further their fandom. Fifteen profiles were chosen on different social media platforms (Facebook, Myspace, and Twitter). Content on the profiles was analyzed to determine possible uses and gratifications of social media.

Pilot-Study Research Questions

The following research questions were developed:

RQ1: How do *Twilight* fans use social networking sites to create character profiles for the purpose of role-playing?

This question looks at the character profiles that were coded by the researcher. The purpose of this question is to determine if fans are using social networking sites to develop character profiles, if they are using the character profiles to role-play in groups or individually, and if fans are using the character profiles to develop fans of their own.

RQ2: Do character profiles include real life information about the role-player?

This question requires the researcher to look at the character profile for signs of the identity of the fan. In some character profiles notes or other descriptions may be used to describe items about the role-player. This question would also record if the fan included a disclaimer that they are role-playing and are not affiliated with the canon character.

This question is important to the study because it acts as a measure of how immersed in the character the fan has become.

RQ3: Does the role-player's information (age and sex) match that of the character's?

Similar to **RQ2**, this question seeks to differentiate between the fan and the character they portray. The researcher was interested in recording any dissimilarities between the fan and the character. Age and sex are important considerations for the fan because many of the main characters in the canon story are under the age of 18.

RQ4: How do different profiles of the same character relate or differ?

This question would look at different profiles, on different platforms, of the same characters. Those characters that will be analyzed are Bella Swan, Edward Cullen, Alice Cullen, Jasper Hale, Carlisle Cullen, and Renesmee Cullen. This is to differentiate how different platforms may or may not contribute to the differences in profiles.

Pilot-Study Research Results

Results showed that *Twilight* fans develop character profiles on social networking sites

(RQ1). Character profiles are mainly based off of dominant canon characters. Some role-players, however, make-up their own characters or develop character profiles for non-dominant canon characters. For the purpose of this study, non-canon characters were not examined, but may be studied in future research. A majority of *Twilight* character profiles belonged to a role-playing group. Twelve out of fifteen profiles were part of a role-playing group. Out of the three that were not part of a role-playing group, all three were profiles on MySpace. Thirteen out of fifteen role-players engaged in role-playing with other characters. Out of the three individual role-players, only one role-played with other characters on MySpace. Likewise, out of fifteen character profiles, thirteen were engaging in communication with their own personal fans of the character profiles. Out of the three MySpace profiles that were reported as independent role-players, the one profile that engaged in role-playing with other characters also engaged in communicating with personal fans.

For **RQ2**, there was not enough information on the profiles to make any significant conclusions. Only three profiles out of the fifteen listed an age. All three profiles listed that they were over the age of eighteen. Out of these three, two of them are playing a character under the age of eighteen (Bella Swan) and one is playing a character that due to vampirism appears to be under eighteen-years-old (Jasper Hale). None of the fifteen role-players listed their gender.

For **RQ4**, the researcher compared the three profiles for Bella Swan and Alice Cullen. For the Alice Cullen profiles, the three scored nearly identical on the coding sheets with the exception being that the MySpace and Twitter Alice profiles were more similar to the canon character (scoring 5 each) than the Facebook profile (scoring 4). This demonstrates that regardless of platform, those role-playing as Alice are more likely to portray the character as similarly as possible to the canon character and less likely to break character or provide personal information.

With the Bella Cullen profiles, there was a greater similarity between the MySpace and Facebook profiles. These two profiles both expressed a real life age, claiming to be over the age of eighteen. Both of these two profiles were breaking character often, while the Twitter profile did not. While Facebook and MySpace Bella profiles scored identically, the Twitter Bella profile also scored a 3 on the canon character question. This demonstrates that regardless of social networking site, the role-players took more liberty with this character than was seen in the Alice analysis. This is probably due to the fact that Bella is considered a main character and while the role-player desires to play the main character, they role-player is editing the character to greater appeal to the identity of the role-player.

Another significant finding was discovered while analyzing the two Renesmee profiles. Neither of the two profiles were members of a role-playing group. Part of this can be due to the fact that the character is taken out of the context and timeline of the *Twilight* canon storyline. The profile character is much more mature (older) than the canon character. In the canon storyline, this character is a child, but this MySpace and Facebook profile portray her as a teenager or adult. Due to the fact that very little is seen of this character in the canon storyline, these role-players are able to take more liberty with the character at the expense of not communicating with other role-playing characters or belonging to a role-playing group.

No significant findings were discovered when analyzing the two Carlisle profiles, however the Jasper profiles and the Edward profiles showed some interesting differences. The two Jasper profiles scored very similarly, with the exception of two major differences. The first being that Example 12 Jasper listed that the role-player was over the age of eighteen. The second major difference was in the fact that Example 12 Jasper (Facebook), while maintaining the similar character traits and personality of the canon character, altered the character's storyline significantly. This Jasper altered the relationships he was involved with and also the basic premise of the setting and plot. Stein explains this difference in profiles, stating, "Canon restrictions are used as both creative impetus and delineation. Some authors write carefully within canon, valuing fan fiction that fills in canonical spaces without breaking any canonical characterization or plot" (Stein, 2006, p. 248). Stein continues to describe the phenomenon with Example 12, "However, other authors define their fan fiction precisely as it breaks from canon, as is most evident in the fan understood category of the alternate universe (AU), in which

fan authors take recognizable characters and place them in noncanonical contexts [...]" (Stein, 2006, p. 248). The other Jasper profile (Twitter) maintained a character profile that was very similar to the canon character. By Stein's interpretations, the Jasper profile from Example 12 was portraying his character in an alternate universe, while the other Jasper was fully immersed in the universe created by the canon text.

The two Edward profiles most significantly differed in the fact that the Twitter profile belonged to a role-playing group while the MySpace profile was independent of any role-playing group. The Independent MySpace profile was less like the canon character and often broke character on the profile.

Pilot-Study Discussion

Because no two profiles were identical in content or personal information, it was difficult to consistently determine some of the responses to questions we wished to identify. Further investigation would have to be performed by means of contact with the writers in order to receive accurate responses. For example, even while some writers have personal information on their character profiles, it is impossible to determine the validity of that information. Likewise, a more consistent analysis would require a larger pool of subjects, however, several trends were seen upon analysis of the individual character profiles.

First, it became noticeable that a trend among the profiles included the fact that role-players in a group did not break character nearly as often as those role-playing individually. Role-players in role-playing groups generally had more personal information than those who were individually role-playing. In part, the reason for this trend has to do with the fact that group role-players posted disclaimers to identify themselves as role-players of a certain group, which often included age and other out of

character comments. Likewise, with the individual role-players, it is assumed that due to the fact that they do not have a group to report to, they are free to self-identify as that character and have no requirements placed on them (such as the requirement to disclaim).

It was also noticed that role-players on Twitter were less likely to break character as those on Facebook and MySpace. Twitter profiles also never were identified as role-players even if the character role-played as part of a group. Twitter profiles also never included any personal information for the writer. It is largely assumed that this is because of the limited amount of space for biographical content on Twitter profiles.

Also, nearly all of the profiles used pictures of the *Twilight Saga* film actors when creating the identity for the character profiles. It would be productive of future studies to also look at the background of the profile and the pictures used to create profile identity. Do the fans use these images because they are canon or because they fit the identity they have built?

PILOT-STUDY RESEARCH CODE SHEET

Blank Code Sheet

Example #: _____ Profile Name: _____

From Social networking Site: _____

Character Name: _____

1. Is this character a part of a Role-playing group? **Yes/No**
2. Does this character interact with other characters? **Yes/No**
3. Does this character mirror the canon character? **Yes/No**
4. How similar is this character to the canon?
(Not Similar) **1 2 3 4 5** (Similar)
5. Is there Real Life info on the profile? **Yes/No**
6. Is the player over 18? **Yes/No**
7. Does the character's sex match that of the character? **Yes/No**
8. What is the Player's Sex? _____
9. What is the Character's Sex? _____
10. Does the character interact with personal fans? **Yes/No**
11. Does the person "break character" often? **Yes/No**

INSERT PICTURE

Figure 4- Pilot-Study Research Coding Instrument

CHAPTER 4: METHODOLOGY

Methods

For the purpose of this study, the researcher performed a quantitative and qualitative content analysis. While this researcher used statistical analysis for the quantitative analysis portion of this study, it also required a qualitative analysis of the content. This researcher analyzed latent content, which is subjective in nature, thus requiring a qualitative analysis component. The content analysis was intended to allow the researcher to discover trends in *Twilight* fan role-playing on, the social networking site, Facebook. Once a subject sample was obtained for both categories of fans (the producer-fan and the consumer-fan), the content collected was coded and analyzed. The researcher paid attention to how content was generated on the social networking site and what functions of the social networking site were used by the fans.

At the onset of this study, a pilot-study was performed with a small sample of fifteen profiles to determine if consumer-fans or producer-fans existed on social networking sites (*see* Chapter 3). After the test was performed, the coding instrument was improved upon to allow the researcher to explore the phenomenon of producer-Fans and consumer-Fans more accurately.

Subject Sample

This research benefited from a purposive sample. Profiles were chosen at random for this research project and separated into two categories (producer-fans and consumer-fans). The method of selecting the profiles is described below in the Procedures section (*see* p. 51-53). The researcher selected an even sample of each category from Facebook.

The sample of *Twilight* fans that are selected for this study are considered representative of all *Twilight* fans.

Requirements included the fact that profiles selected were created by fans and that producer-fan profiles were based off of characters from the *Twilight Saga*. Another requirement for the profiles was that information obtained for the research was public and that the profiles were current (regularly updated) and actively used. For the purpose of this research, posted content from the month of November 2012 was analyzed, because it was the month for the *Breaking Dawn: Part 2* movie release and the researcher believed it would be a representative sample of *Twilight* fandom. When selecting character profiles, the researcher attempted to select at least three profiles for the same character so that a comparison could be made between characters. Producer-fan character profiles were difficult to find on Facebook and possible reasons for this will be discussed in the Discussion chapter of this thesis.

Code Book

A code sheet was developed to code each profile and determine the distinction between producer-fan and consumer-fan based on uses and gratifications of Facebook. As much information was gathered from each profile as possible. The code sheet included questions about the fan, the character, and how immersed in the character the writer had become. Each subject was assigned a number in no particular order. The multi-element codebook (see *Appendix A* and *B* for *Blank Coding Instrument* and *Code Book*, starting at p. 103) required the researcher to fill in information about the profile such as the profile name, if the fan was a producer- or consumer-fan, and, if he was a producer-fan, which character it portrayed.

To determine if this character profile was a part of a role-playing group and if the character profile was used to interact with other characters in a role-playing group was necessary for the research. The profiles were coded to discover whether or not the character profile was similar to the canon character and was asked to use a scale to identify how similar the character was. The researcher was also asked to determine if the producer-fan had non-character information on the profile or if the producer-fan broke character often to determine how immersed in the role the producer-fan had become. The coder was asked to count the amount of pictures, video, and outside links were used on the profile total and to categorize them as *Twilight* associated or non-*Twilight* associated.

Some of the elements of the profile coding can be described as subjective. That is why in addition to the researcher, a *Twilight* fan who had been exposed to Media Studies and Communication fields also coded the profiles to ensure accuracy of the coding. Descriptions of the characters were developed for reference (see *Appendix C*). Key elements of the character's personality and habits were included in the descriptions for comparison to the producer-fan character profiles.

Procedure

The researcher went to the Facebook social networking site and began searching for keywords related to the *Twilight* literature. Keywords included *Twilight Saga* fans, *Twilight Saga* RP (role-play), Bella Swan, Edward Cullen, Jacob Black, Alice Cullen, Jasper Hale, Carlisle Cullen, Rosalie Cullen, and Renesmee Cullen. The first two keyword searches (*Twilight Saga* fans and *Twilight Saga* RP (role-play)) presented the researcher with general *Twilight* fan and role-playing groups and pages. The researcher

searched the member list of the groups to discover consumer- and producer-fans. Key search of the character names (Bella Swan, Edward Cullen, etc.) was used to identify the producer-fans among the consumer-fans. The researcher was required to eliminate profiles that were created by the book or film producers. Also, profiles that were not open to the public were eliminated from the subject pool. Once the subjects were selected, their profiles were printed and analyzed. On Facebook, the researcher analyzed the role-player's info page, notes page and wall page, which included comments from other fans and role-players. The quantitative elements of the content analysis involved counting the number of times a user posted comments or pictures of *Twilight* original content. The qualitative elements of the content analysis involved identifying producer-fan profiles from consumer-fan profiles and determining how serious of a fan a user was.

The researcher was also required to answer questions about how the role-player interacted with personal fans (fans of the character profile) and if the role-player frequently broke character, reclaiming a real life identity, normally in the form of out of character (OOC) comments. The researcher answered questions about which media functions the *Twilight* fan (both producers and consumers) utilized on the social networking sites. Pictures, Videos, and links were counted to determine how convergence played a role in the use of the social networking site.

Upon completing of the profile coding, the researcher presented the coder with links to the 100 profiles coded by the researcher. The coder then coded the profiles and the coding instruments were compared. With any discrepancies in the coding, the researcher and coder returned to the profile to redo the coding, discussing the reason for the discrepancy. The only discrepancy found was for the subjective question of how

serious a fan was about the content (either original content or producer-fan content). As a result, this researcher and the coder developed a quantitative way of judging the subjective (latent content) seriousness of a character's fandom. We determined that a fan with 1-25 profiles, likes, or comments was not a serious fan, a fan with 26-75 profiles, likes, or comments was a neutral fan, and a fan with 76 or more profiles, likes, or comments was a serious fan. The coding instrument was adjusted accordingly and the data was entered into Acastat. The coder read off the answers on the coding instrument, while the researcher entered the data. Then the coder and researcher switched positions, allowing the coder to check the data, while the researcher read the data aloud, to ensure that no errors were made in entering the data.

Research Questions and Coding Instrument

The categories of fans developed by this research utilize a uses and gratifications approach to define these terms. In order to investigate these new concepts, the following research questions were developed to be answered with the use of a coding instrument:

RQ1: What uses do *Twilight* producer-fans have for Facebook?

RQ2: What uses do *Twilight* consumer-fans have for Facebook?

RQ3: What are *Twilight* producer-fan gratifications?

RQ4: What are *Twilight* consumer-fan gratifications?

These four questions look at the fan profiles that were coded by the researcher and another coder by means of a content analysis. Coding for this study requires an advanced knowledge and familiarity with the *Twilight* series in order to identify subjects as producer-fans role-playing on Facebook and to be able to compare the cannon character with the producer-fan character in order to answer questions on the coding instrument

(see appendix A, p. 103-04). Originally, performed as a research project in completion of a Journalism and Media Studies course at the University of Nevada Las Vegas, a coding instrument was developed to identify if a fan was a consumer-fan or a producer-fan (Figure 4, p. 48). This pilot-study (*see* Chapter 3) helped develop the current coding instrument for this research, which will be explained in detail in this section of the thesis. Items from “Part 1” of the coding instrument are used to list *Twilight* fans as one of two categories of fans: the consumer-fan and the producer-fan.

As described in Figure 3 (See p. 27), Consumer-fans (**RQ2**) use Facebook to seek a sense of community, participate in groups and communicate with other fans, to seek information and to read producer-fan-generated content, while producer-fans (**RQ1**) use Facebook to create character profiles and create *Twilight*-based content of their own through role-playing, fan-fiction writing, and other forms of fan art. For the purpose of this research, the main focus was placed on researching role-player activity on Facebook. The use of Facebook profiles by role-players was a novel use with Facebook activity on the profile, whereas other types of producer-fans (fan fiction writers, etc.) conducted fandom activities outside of Facebook. In order to determine the category for each profile, the researcher and coder look to the name of the profile and the picture on the profile.

A name related to the *Twilight saga* would signify a producer-fan. Such names include: Bella Swan or Bella Cullen, Edward Cullen, Alice Cullen, Jasper Cullen, Rosalie Cullen, Emmet Cullen, Carlisle Cullen, Esme Cullen, Renesmee Cullen, Jacob Black, or any derivatives of these names. Profile names of producer-fans may also include the word “Twilight” and/or the acronym for role-play (“RP”). A profile name that does not

have such cues will be considered a consumer-fan. Likewise, a picture of an actor from the *Twilight* movies will be considered an indication that the profile belongs to a producer-fan. These two indications (the profile name and the profile picture) will determine if the fan is a consumer-fan or a producer-fan.

The researcher and coder filled in Part 1 of the code sheet, which asks for the profile name and the categorization of consumer-fan and producer-fan. If the subject is a producer-fan, part 2 question 1 of the coding instrument (found in Appendix A, p. 103-04) can be filled in with the character name. See Figure 5 (below) for an example of a *Twilight* producer-fan profile.

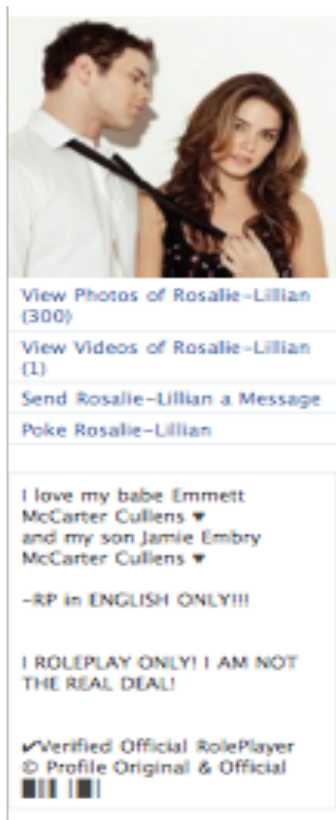


Figure 5- Example of a *Twilight* Producer-Fan Profile

Part two of the coding instrument (see Appendix A) focuses on the producer-fan, asking questions about how the fan role-plays on Facebook and measures how immersed⁸ in the character the fan has become. A producer-fan immersed in the character s/he portrays will seldom break character or provide real life information about the author. The entire profile is about the character and the producer-fan responds to messages as the character and not as himself. Part two also measures the kind of social interaction that the producer-fan has on the profile. It looks at whether the role-player interacts with other role-players, if the interaction is one-on-one (also referred to as individual or independently) or if the interaction is with a group of role-players. It also looks at whether or not a role-player interacts with consumer-fans. Part three of the coding instrument (see Appendix A) focuses on the consumer-fan and measures the kind of content and the amount of content that the fan consumes. Part three also measures the kinds of interactions the fan has on the profile, which illustrates that uses and gratifications listed in Figure 3 (p. 27). It looks at whether or not consumer-fans interact with other fans in fan groups or merely on their own profiles. It also looks at whether or not consumer-fans interact with producer-fans on producer-fan profiles.

Question 7 and Question 20 of the coding instrument (see Appendix A for coding instrument, p. 103-04), add to the analysis to answer **RQ1**, uses of Facebook by *Twilight* producer-fans, and **RQ2**, uses of Facebook by *Twilight* consumer-fans (Figure 3, p. 27). Question 7 and Question 20 ask which elements or applications the subject uses on the social networking site. The researcher and coder scanned the Facebook profile for signs

⁸ As described in the Literature Review, fans are changing the way they consume media. They are no longer merely reading content, but are now creating it. Immersion for producer-fans is measured by how the fan has become the character s/he is portraying through the Facebook profile.

of using pictures, video, outside links, and other applications, such as games or telegram applications⁹. The coder circles whichever elements are evident on the profile. See Figure 6 (below), for an example of other applications used by Twilight producer- and consumer-fans.



Figure 6- Example of a Twilight Consumer-Fan and Producer-Fan Engaging in Contact Via Facebook Application

Due to the nature of Facebook, it was expected that pictures were almost always present on the profile, but for a producer-fan, videos and outside links were not expected to be prominent, while for a consumer-fan they were expected to be present. The producer-fan's use of Facebook was expected to be more textual, while the consumer-

⁹ Telegram applications are applications found on Facebook that allow one user to transmit a message or picture to another user. For example lollipop applications (see footnote 10 on page 58), which allows a user to lick a person's digital lollipop. Other examples include Buddypoke, which allows a user to poke other users, or @Hugs, which allows a user to send another user a hug.

fan's involvement on Facebook was expected to be more informational (containing links to outside sources, posting videos of *Twilight* content, etc.). Likewise these two questions will demonstrate how convergence on Facebook contributes to the uses of the media. The possibilities include the use of pictures, video, outside link, and other applications. The use of no applications suggest somebody who is using the social networking site merely as a means of communication, whereas the more elements being used suggests the use of social networking sites as a form of expression.

The researcher and coder scanned the profile for pictures, links, video clips, etc. to determine the response of this question. The researcher expected to find that the act of convergence, or using multiple media functions to express a story, would signify a consumer-fan more so than it would a producer-fan, or expected to find that consumer-fans and producer-fans use different applications and convergence elements. However, this researcher also expected to find that producer-fans who use multiple elements would have more fans than producer-fans without additional use of elements.

As was mentioned in the introduction, fans are using social networking sites to express their passion for *Twilight*. Said fans are also engaging in communication with the role-players and are thus becoming fans of the role-players. A sample of content from role-playing fans (producer-fans) and their personal fans (consumer-fans) will be gathered and analyzed. This information is found on the producer-fan profiles in cases where consumer-fans speak to the character or leave application-based messages (see Figure 6, p. 57).¹⁰ In the case of producer-fans role-playing in groups¹¹, it may be

¹⁰ Facebook has many applications that users can use to send messages or pictures. For example, there is an application called lollipop in which case each user has a digital lollipop and friends of

necessary to review consumer-fan and producer-fan interactions on group profiles. This question will allow the researcher to explore how social networking sites allow this phenomenon to occur among the fans that do not engage in fiction writing.

RQ2, the Facebook uses of the consumer-fan, requires analysis of Part 3 of the coding instrument (See Appendix A, p. 103-04). Questions 11, 12, 13 are about the consumer-fan's consumption of original *Twilight* content, the number of pages, groups, and profiles the fan follows, and the frequency the fan comments about the Original content. Question 11 asks if the consumer-fan is a fan of original content or the cannon. It requires a yes or no answer and the assumption is that each consumer-fan will be a fan of original content although Questions 15, and 16 are used to demonstrate if the consumer-fan is following fan-based content and if so to what extent. The assumption was that some consumer-fans would have interactions with producer-fans and this would demonstrate the consumer-fan use of the consumption of fan-content.

Question 12 asks about the number of original content pages, groups, and profiles the consumer-fan follows or likes. Original content following is coded based on the numeral and can be found on the consumer-fan's Facebook profile by looking a) at the friends listed and b) at the groups and pages the consumer-fan follows. A consumer-fan with zero to ten original content pages or groups is considered a consumer-fan with the use of Information-seeking as presented in Figure 3 (See p. 27). A consumer-fan following 11 to 20 original content pages is considered a seeker of community. Question

the user can lick the lollipop. Another example is the *Twilight* Photo Quote in which case users of this application share and receive *Twilight* movie pictures and quotes on their Facebook page.

¹¹ While some role-players choose to role-play a character persona without other producer-fan interactions, most producer-fans will be found role-playing in groups or at the very least with a partner. Role-players not in groups are considered "indy" or independent.

13 asks about the comments or content that the consumer-fan posts on groups, pages, or other original content profiles.

This information will be found on original content groups or pages such as the *Twilight Saga* Original group or *TwilightMOMS* fan group. As stated in the procedure section, this researcher and the coder developed a quantitative way of judging the subjective (latent content) seriousness of a character's fandom. The researcher and coder agreed that a fan with 1-25 profiles, likes, or comments was not a serious fan, a fan with 26-75 profiles, likes, or comments was a neutral fan, and a fan with 76 or more profiles, likes, or comments was a serious fan. Based on this researcher's observations and the uses of social media and gratifications by fans described by Guosong Shao, the seriousness of the fandom was matched to uses of social media. A consumer fan with 1-25 comments or posts is considered an information seeker. As listed in Figure 3 (See p. 27), some consumer-fans use Facebook to participate in groups and to seek a sense of community. Consumer-fans with 25-75 posts are considered consumer-fans seeking a sense of community. Fans with more than 75 posts are using Facebook to participate in the group. The content the consumer-fan likes/follows demonstrates how the fan uses and actively chooses media. The researcher and coder are expected to scan the profile for clues of original and fan-based *Twilight* content.

Part three of the coding instrument and specifically questions 11, 12, 13, 15, and 16 (see Appendix A, p. 103-04, for coding instrument) demonstrate the consumer-fan uses that are listed in Figure 3 (see p. 27). These questions will answer **RQ2** about the uses of Facebook by consumer-fans. Part two of the coding instrument seeks to answer **RQ1** to discover the uses of producer-fans.

RQ1, asking what uses producer-fans have for Facebook, requires analysis of Part 2 of the coding instrument (See Appendix A, p. 103-04). Questions 2 and 3 asks about the producer-fan's involvement or lack thereof in a role-playing group (see Figure 7, below). Many role-playing producer-fans will be subscribed to a role-playing group or will have the name of his group as part of his profile name.

Another indication that the producer-fan is a member of a role-playing group is by family/relationship association. A *Twilight* producer-fan in a role-playing group will likely be in a relationship or will list family members that correspond with the series. For example, Bella would be in a relationship or married to Edward and if they are in a role-playing group they will have the same last name or denomination. Belonging to a role-playing group could also be determined if the producer-fan communicated and corresponded with other *Twilight*-based character profiles (question 3), which is listed in Figure 3.



Figure 7- Example of a Twilight Producer-Fan Role-Playing Group

RQ3 looks at the producer-fan's gratifications from using Facebook for role-playing and fan-fiction writing. Question 4 determines if the producer-fan communicates with consumer-fans and if so, does the producer-fan remain engrossed in the character he portrays (question 5). A fully immersed producer-fan who refuses to break character when not actively performing a scene or story, demonstrates that the producer-fan is using role-playing on the social networking site in order to escape reality (listed in Figure 3, p. 27). Another indication that the producer-fan is fully immersed in the character is (Q10) by any indication of "real life" information on the profile. What the researcher and coder are looking for are any notes indicating that the profile is that of a character, or any acknowledgement that he is not the character he portrays. This may be determined if the profile contains a note stating a real life name or age or a disclaimer stating that the producer-fan is merely a role-player and does not own the original *Twilight* content.

For the Producer-Fan, Part 2: Questions 5 and 10 require the researcher to look at the character profile for signs of the identity of the fan. In some character profiles notes or other descriptions may be used to describe items about the role-player. This question would also record if the fan included a disclaimer that they are role-playing and are not affiliated with the canon character. This question is important to the study because it measures how immersed in the character the fan has become. It is the researcher's postulation that immersion demonstrates escapism.

Whereas question 10 looked for discrepancies from the character, question 8 and 9 attempts to determine if the profile is a reflection of the original *Twilight* content. A character is said to mirror the cannon character if he uses the same or a similar picture as the original content, and if the personality demonstrated in the writing is a match for the

cannon character's personality. The researcher and coder in this situation look for indications in the profile's information to determine if it reflects information from the *Twilight* books and movies. For example, if the profile biography gives a different history than the original content or if likes and favorites do not match the canon character's attributes. The gratifications of producer-fans are measured in Part 2.

Questions 1, the name of a character, instead of the name of the fan, indicates a gratification of escapism, a desire to be somebody else. Questions 8 and 9 to show escapism and wish fulfillment when the character mirrors the original character and is considered similar to the canon. The purpose of **RQ3** is to determine if fans are using social networking sites to develop character profiles, if they are using the character profiles to role-play in groups or individually, and if fans are using the character profiles to develop fans of their own. This question would look at different profiles, on different platforms, of the same characters. Those characters that were analyzed are Bella Swan, Edward Cullen, Alice Cullen, Jasper Hale, Carlisle Cullen, and Renesmee Cullen. This is to differentiate how different platforms may or may not contribute to the differences in profiles.

Question 6 asks how many fans the producer-fan has and requires the researcher and coder to look at friends and/or followers. While some of the friends/followers may be other producer-fans, in this situation we do not distinguish the difference because a producer-fan is just as likely to be a fan of other producer-fans than are consumer-fans.

These questions will demonstrate how the Producer-Fans are using new social media. Producer-Fans are using new social media to create character profiles based off of the canon *Twilight* series in order to produce content of their own. The gratifications

of such uses by producer-fans are examined in **RQ3** and listed in Figure 3 (see p. 27).

Next the gratifications of consumer-fans are measured for **RQ4** and listed in Figure 3.

The gratifications of consumer-fans (**RQ4**) are measured in Part 3. Question 14 asks the researcher and coder to determine how serious of a *Twilight* fan the consumer-fan is.

This is measured in part by question 12, which asks the researcher and coder to number how many original *Twilight*-based pages, groups, and profiles the consumer-fan is subscribed to.

A smaller number of content suggests the consumer-fan's gratification is for information, subscribed only to the main original content groups/pages/profiles in order to stay up to date with information on *Twilight*, whereas a larger number indicates the consumer-fan's gratification is a social/communal one desiring the approval of a community and finding gratification in being a part of a group of like-minded people. If the fan frequently posts comments or content about the original content (Q13) it is indicative that the consumer-fan's gratification is status as a fan and the pleasure or pride he obtains from demonstrating that level of fandom and from contributing to the knowledge pool.

Question 17, 18, and 19 ask questions about the consumer-fan's involvement with producer-fans. If the consumer-fan engages in frequent following and contact with producer-fans, it is indicative that the consumer-fan's gratification is entertainment. It is the hypothesis of this researcher that consumer-fans that frequently follow producer-fan content do so in order to be entertained in the lapse of more original content or even in tandem with original content being present. Consumer-fans with the gratification of entertainment cannot get enough *Twilight* content whether it's original content or fan

base. Consumer-fans with infrequent postings are indicative of using Facebook to relieve boredom (as listed in Figure 3, p. 27).

Consumer-fans use social media in order to achieve entertainment and a sense of community, while Producer-Fans use social media for escapism and wish fulfillment.

CHAPTER 5: RESULTS

One hundred *Twilight*-fan Facebook profiles were analyzed. Due to the great numbers of fans available to be selected as subjects for this research, this researcher limited the sample to one hundred profiles because one hundred was a manageable even number. Fifty consumer-fan profiles and fifty producer-fan profiles were selected randomly (see p. 51-53 for the procedure of selecting profiles). A statistical analysis was implemented by entering the data from the coding sheets into AcaStat (an SPSS-like program for Mac OS). The results have been separated into the following two categories: Frequency Analysis and Correlation Analysis.

Frequency Analysis

The first question is, on average, how many different kinds of Facebook elements (pictures, videos, applications, and other) do *Twilight* producer- and consumer-fans use? The number of convergent elements used on Facebook by *Twilight* fans were added up for each profile and a frequency was conducted. For this question n=100 producer-fans and consumer-fans. There were six profiles (6% or n=6) that did not use pictures, video, outside web links, or other applications to express *Twilight* fandom. This number is significant to the study because it suggests these fans are information seekers and this will be explained in more detail in the Discussion section. The frequency demonstrated that 19% (n=19) only used one element, 26% (n=26) used two elements, 13% (n=13) used three elements, and 36% (n=36) used four elements (pictures, applications, outside links, and video). The expected frequency is 20%.

Frequencies
Variable: Elements

Value	Count	Percent	Cumulative
1	19	19.00	19.00
2	26	26.00	45.00
3	13	13.00	58.00
4	36	36.00	94.00
999	6	6.00	100.00

Total	100		
Missing	0		

Note: Frequency Expected = 20.00%

Figure 8- Frequency of Number of Facebook Elements Used by Consumer- and Producer-Fans

The next frequency answered the question is as follows: Do producer-fans break character? For this question, n=50 producer-fans. Consumer-fans were excluded from the analysis by selecting that the program only give statistics for a fan type value of =2 (meaning Producer-Fans). This was done because consumer-fans do not have a character profile, thus are unable to break character. Thus, consumer-fans all received a “not applicable” label for this question and appear as missing. The frequency determined that 26% of producer-fans break character while 74% do not break character.

Controlling for FanType = Producer-Fan

Frequencies
Variable: BreakCharacter

Value	Count	Percent	Cumulative
Yes	13	26.00	26.00
No	37	74.00	100.00

Total	50		
Missing	50		

Note: Frequency Expected = 25.00

Figure 9- Frequency of Producer-Fans Breaking Character

The next question was whether producer-fans role-play in groups. The statistical analysis contributes to determining the use of Facebook by role-players. For this question, n=50 producer-fans. As stated in the last analysis, consumer-fans were eliminated from the pool of subjects because they received a “not applicable” for this question. The frequency test demonstrated that 32% of producer-fans role-play in groups, but that 68% do not role-play in groups.

Controlling for FanType = Producer-Fan

Frequencies
Variable: RPGGroup

Value	Count	Percent	Cumulative
Yes	16	32.00	32.00
No	34	68.00	100.00
Total	50		
Missing	50		

Note: Frequency Expected = 25.00%

Figure 10- Frequency of Producer-Fans Role-Playing in Groups

Do producer-fans interact with fans? This question sought to determine if producer-fans respond to fans. This is different from the next question because it looks specifically at the action of the producer-fan. This indicates a producer-fan gratification of expression. The act of communicating with consumer-fans gives the producer-fan a sense of being an artist. Much like an artist discussing his painting at an exhibit, the producer-fan is able to express himself through speaking with consumer-fans. For this question, n=50 producer-fans. As stated in the last analysis, consumer-fans were eliminated from the pool of subjects because they received a “not applicable” for this

question. The frequency test demonstrated that 56% of producer-fans interact with consumer-fans, but 44% of producer fans do not interact with consumer-fans.

Controlling for FanType = Producer-Fan

Frequencies
Variable: InteractFan

Value	Count	Percent	Cumulative
Yes	28	56.00	56.00
No	22	44.00	100.00
Total	50		
Missing	50		

Note: Frequency Expected = 25.00%

Figure 11- Frequency of Producer-Fans Interacting with Consumer-Fans

The next question asked, on average, do consumer-fans talk to producer-fans? This question is different from the previous question because it monitors a consumer-fan's willingness to talk to a producer-fan by posting on their wall. Unlike the previous question, this question looks at the consumer-fan's use of Facebook. For this question, n=50 consumer-fans. This question used a control value of =1 in order to exclude producer-fans from the statistical analysis. This question was meant to monitor a consumer-fan's interaction with the producer-fan and not vice versa. The frequency tested demonstrated that 30% of consumer fans interact with producer-fans, while 70% of consumer-fans do not interact with producer-fans.

Controlling for FanType = Consumer-Fan

Frequencies

Variable: PFTalk

Value	Count	Percent	Cumulative
yes	15	30.00	30.00
no	35	70.00	100.00
Total	50		
Missing	50		

Note: Frequency Expected = 25.00

Figure 12- Frequency of Consumer-Fans Interacting with Producer-Fans

The next frequency answers the following question: Are consumer-fans actually fans of producer-fan content? This question indicates a consumer-fan gratification. Consumer-fans that are fans of producer-fan content are seeking entertainment. Similar to the last question, producer-fans were eliminated from the pool of subjects because they received a “not applicable” for this question. For this question n=50 consumer-fans. 76% (38 consumer-fans) were fans of consumer-fan content. Only 24% (12 consumer-fans) were not fans of consumer-fan content.

Frequencies

Variable: Consumer-fans fans of Producer-Fan

Value	Count	Percent	Cumulative
yes	38	76.00	76.00
no	12	24.00	100.00
Total	50		
Missing	50		
Value Count	2		

Goodness-of-Fit	Value	DF	p <
One-Sample Chi-square	13.520	1	0.0002

Note: Frequency Expected = 25.00

Figure 13- Frequency of Consumer-Fans as Fans of Producer-Fans

The next question looks at the consumer-fans who are fans of producer-fan content. It looks at the number of producer-fan profiles, pages, etc. that consumer-fans subscribe to. Producer-fans were eliminated from the pool of subjects because they received a “not applicable” for this question. Thus, for this question n=38 consumer-fans, because as seen in Figure 13, 12 consumer-fans were not fans of producer-fans. The majority of these fans with 68.42% (26 consumer fans) only had 1-10 producer-fan content subscriptions. 13.16% (5 consumer-fans) had 11-30 subscriptions, 2.63% (1 consumer-fan) had 31-50 subscriptions, 7.89% (3 consumer-fans) had 51-100 subscriptions, and 7.89% (3 consumer fans) had 101-200 subscriptions.

Frequencies
Variable: Consumer-fan Followers of Producer-fan content

Value	Count	Percent	Cumulative
1-10	26	68.42	68.42
11-30	5	13.16	81.58
31-50	1	2.63	84.21
51-100	3	7.89	92.11
101-200	3	7.89	100.00
Total	38		
Missing	62		
Value Count	5		

Figure 14- Frequency of How Many Producer-Fan Profiles and Pages Consumer-Fans Like and Subscribe to

The next question asked how serious of a fan of producer-fan content a consumer-fan was. This question only looked at consumer-fans that were fans of producer-fan content, thus, n=38 consumer-fans that are fans of producer-fan content. The majority of consumer-fans, 76.32% (29 consumer-fans), were not serious about producer-fan content.

This meant that 76.32% of consumer-fans had less than 25 profile and page likes and comments. 10.53% (4 consumer-fans) were neutral fans with 26-75 likes and comments. 13.16% (5 consumer-fans) exhibited serious fandom towards producer-fan content, with over 75 profile and page likes and comments.

Controlling for FanType = Consumer-Fan

Frequencies

Variable: PFSerious

Value	Count	Percent	Cumulative
Not Serious	29	58.00	58.00
Neutral	4	8.00	66.00
Serious	5	10.00	76.00
999	12	24.00	100.00
<hr/>			
Total	50		
Missing	50		
Value Count	4		

Figure 15- Frequency of Consumer-Fan Level of Fan Seriousness for Producer-Fan Content

The next question involves the number of original *Twilight* content posts that consumer-fans posted on their own Facebook walls. This question used a control value of =1 in order to exclude producer-fans from the statistical analysis. For this question, n=26 consumer-fans. Of the 26 consumer-fans, 50% (13 consumer-fans) had 1-10 comments, 23.08% (6 consumer-fans) had 11-30 comments, 11.54% (3 consumer-fans) had 31-50 comments, 3.85% (1 consumer-fan) had 51-100 comments, 0% (0 consumer-fans) had 101-200, and 11.54% (3 consumer-fans) had 201+ comments.

Controlling for FanType = Consumer-Fan

Frequencies

Variable: OCommentsOwn

Value	Count	Percent	Cumulative
1-10	13	50.00	50.00
11-30	6	23.08	73.08
31-50	3	11.54	84.62
51-100	1	3.85	88.46
201+	3	11.54	100.00

Total	26		
Missing	74		

Goodness-of-Fit	Value	DF	p <
One-Sample Chi-square	17.077	4	0.0019

Note: Frequency Expected = 5.20

Figure 16- Frequency of Consumer-Fans and the Number of Comments They Post on Their Own Profiles

This next question looks at the comments made by consumer-fans on original content pages. For this question, n=14 consumer-fans, because only 14 consumer-fans had posted on original content pages. This question used a control value of =1 in order to exclude producer-fans from the statistical analysis. The majority (9 consumer-fans or 64.29%) of consumer-fans that posted on original content pages only posted 1-10 comments on original content pages. 21.43% (3 consumer-fans) posted 11-30 times on original content pages, 0% (0 consumer-fans) posted 31-50 times, 7.14% (1 consumer-fan) posted 51-100 times, 0% (0 consumer-fans) posted 101-200 times, and only 7.14% (1 consumer-fan) posted 201+ times.

Controlling for FanType = Consumer-Fan

Frequencies

Variable: OCCommentsPage

Value	Count	Percent	Cumulative
1-10	9	64.29	64.29
11-30	3	21.43	85.71
51-100	1	7.14	92.86
201+	1	7.14	100.00
<hr/>			
Total	14		
Missing	86		

Goodness-of-Fit	Value	DF	p <
One-Sample Chi-square	12.286	3	0.0065

Note: Frequency Expected = 3.50

Figure 17- Frequency of Consumer-Fans Posting Comments on Original Content Pages

The next question was whether producer-fans interact with other characters on Facebook. The statistical analysis contributes to determining the uses of Facebook by role-players. Interaction between characters was determined by witnessing producer-fan posting comments using other producer-fan names, tagging¹² other producer-fans, or otherwise talking to other producer-fans. For this question, n=50 producer-fans. As stated in previous analyses, consumer-fans were eliminated from the pool of subjects because they received a “not applicable” for this question. Thus, a control factor of =2 was used for fan type to provide only producer-fans in the analysis. The frequency demonstrated that the majority of producer-fans (74% of producer-fans) interact with

¹² Tagging refers to the act of identifying another user in a post or picture. On Facebook, the act of tagging somebody creates a hyperlink, which can then be clicked on to be redirected to the tagged user’s profile. Tagging also notifies the user that s/he has been tagged in a message or picture.

other characters. Only 26% of producer-fans did not interact with other producer-fan characters.

Controlling for FanType = Producer-Fan

Frequencies
Variable: InteractCharacter

Value	Count	Percent	Cumulative
Yes	37	74.00	74.00
No	13	26.00	100.00
Total	50		
Missing	50		

Goodness-of-Fit	Value	DF	p <
One-Sample Chi-square	11.520	1	0.0007

Note: Frequency Expected = 25.00

Figure 18- Frequency of Producer-Fan Interaction with Consumer-Fans

The next question was whether producer-fans mirror the original content characters, thus creating characters that are very similar to the original content character¹³. The statistical analysis contributes to determining the gratification of Facebook by role-players. For this question, n=50 producer-fans. As stated in previous analyses, consumer-fans were eliminated from the pool of subjects because they received a “not applicable” for this question. Thus, a control factor =2 was used for fan type to provide only producer-fans in the analysis. The frequency demonstrated that only 12% of producer-fans provide real life information on their character profiles. The majority of

¹³ Recall that Original Content refers to the original literary work, in this case the *Twilight Saga* books and movies. See Appendix C for character descriptions and illustrations.

producer-fans with 76% did not provide any real life information on the producer-fan's character profile.

Controlling for FanType = Producer-Fan

Frequencies

Variable: Similarity

Value	Count	Percent	Cumulative
Not Similar	7	14.00	14.00
2	10	20.00	34.00
3	11	22.00	56.00
4	7	14.00	70.00
Similar	15	30.00	100.00
Total	50		
Missing	50		

Goodness-of-Fit	Value	DF	p <
One-Sample Chi-square	4.400	4	0.3546

Note: Frequency Expected = 10.00

Figure 19- Frequency of Producer-Fan Profile Similarity to Original Character

The next question was whether producer-fans indicate real life information on their character profiles. For this question, the researcher and coder looked for real life information about the producer-fan himself and not merely the character's information. This included any notifications that the profile belonged to a role-player, that the role-player was over the age of 18, that the profile was that of a fictional character, if the producer fan made out of character ("OOC") comments about events in his real life, or if the producer-fan posted notes indicating real life favorites or other like information. For an example of such information, see Figure 5 (p. 55). The statistical analysis contributes to determining the gratification of Facebook by role-players. For this question, n=50 producer-fans. As stated in previous analyses, consumer-fans were eliminated from the

pool of subjects because they received a “not applicable” for this question. Thus, a control factor =2 was used for fan type to provide only producer-fans in the analysis. The frequency demonstrated that only 12% of producer-fans provide real life information on their character profiles. The majority of producer-fans with 76% did not provide any real life information on the producer-fan’s character profile.

Controlling for FanType = Producer-Fan

Frequencies
Variable: RealLife

Value	Count	Percent	Cumulative
Yes	12	24.00	24.00
No	38	76.00	100.00
Total	50		
Missing	50		

Goodness-of-Fit	Value	DF	p <
One-Sample Chi-square	13.520	1	0.0002

Note: Frequency Expected = 25.00

Figure 20- Frequency of Producer-Fan Profiles With Real Life Content

Crosstabulation Analysis

Is there a relationship between number of convergent Facebook elements used and the type of fandom (consumer-fandom and producer-fandom)? The total n=100 (producer-fan n=50 and consumer-fan n=50). The number of elements used by consumer-fans and producer-fans answers questions 7 and 20 of the Code Sheet (see Appendix A, p. 103-04). For each profile, the researcher and coder circled the elements seen on each profile to be used to express *Twilight* fandom. Then the researcher and coder tallied the number of elements circled. Figure 21 (below, p. 78) shows that, in

column 1 (one element), 8% were consumer-fans and 11% were producer-fans. In column 2 (two elements), 11% were consumer-fans and 15% were producer-fans. In column 3 (three elements), 7% were consumer-fans and 6% were producer-fans. For both categories (consumer-fans and producer-fans) the highest concentration was found in column 4 (four elements) with an equal number of 18% in each category. In column 5 (no elements), there were 6% consumer-fans and 0% producer-fans. There were more producer-fans than consumer-fans who used one or two elements. Column 3 (three elements) had 2% more consumer-fans than producer-fans. 20% of the cells had an expected frequency of <5%. No significance was found.

Crosstabulation: FanType (Rows) by Elements (Columns)

Column Variable Label: Number of Facebook Elements Used

Row Variable Label: Fan Type

Count Row % Col % Total %	1	2	3	4	999	Total
Consumer-Fan	8 16.00 42.11 8.00	11 22.00 42.31 11.00	7 14.00 53.85 7.00	18 36.00 50.00 18.00	6 12.00 100.00 6.00	50 50.00
Producer-Fan	11 22.00 57.89 11.00	15 30.00 57.69 15.00	6 12.00 46.15 6.00	18 36.00 50.00 18.00	0 0.00 0.00 0.00	50 50.00
Total	19 19.00	26 26.00	13 13.00	36 36.00	6 6.00	100 100.00

Chi-square	Value	DF	p <
Pearson	7.166	4	0.1274
Likelihood Ratio	9.488	4	0.0500

Note: 20.00% of the cells have an expected frequency <5

Figure 21- Crosstabulation of Types of Fans (Consumer-Fans and Producer-Fans) to Number of Facebook Elements Used

For the next test, the following question was asked: Is there a relationship between a producer-fan's similarity to the original character and the number of fans the producer-fan has? This identifies answers to RQ3, producer-fan gratifications. As identified in the literature review, producer-fans with high numbers of fans are using Facebook for fame and expression. Consumer-fans were excluded from the analysis by selecting that the program only give statistics for a fan type value of =2 (meaning Producer-Fans). For this question n=50 producer-fans. The researcher's prediction was that an increased number of elements would also indicate an increased number of fans. 14% of producer-fans had a character profile not similar to the original character. Of those seven producer-fans having a category 1-not similar profile, two (4%) had 1-50 fans, two (4%) had 100-200 fans, two (4%) had 201-500 fans, and one (2%) had over 500 fans. 20% of producer-fans had a character profile in category 2. Of those ten profiles, one (2%) had 1-50 fans, two (4%) had 100-200 fans, four (8%) had 201-500 fans, and three (6%) had over 500 fans. 22% of producer-fans had a character profile in category 3. Of those eleven profiles, four (8%) had 1-50 fans, one (2%) had 51-100 fans, one (2%) had 100-200 fans, three (6%) had 201-500 fans, and two (4%) had over 500 fans.

However, only 14% of producer-fans had a character profile in category 4, with more profiles having larger number of fans, however, finding fewer profiles with lower numbers of fans. Of those seven profiles in category 4, zero (0%) had 1-50 fans, zero (0%) had 51-100 fans, one (2%) had 100-200 fans, three (6%) had 201-500 fans, and three (6%) had over 500 fans. Demonstrating an increase in fan numbers with an increase in similarity to the original character. Finally, we see higher numbers in the category 5 (similar to the original character) with 30% of producer-fans had a character

profile in category 5. Of those fifteen profiles, three (6%) had 1-50 fans, two (4%) had 51-100 fans, one (2%) had 100-200 fans, four (8%) had 201-500 fans, and five (10%) had over 500 fans. 100% of the cells have an expected frequency of <5%. No significance was analyzed because this research is exploratory.

Controlling for FanType = Producer-Fan
Crosstabulation: Similarity to Original Character (Rows) by Number of Fans (Columns)

	Count					
	Row %					
	Col %					
Total %	1-50	51-100	100-200	201-500	500+	Total
Not Similar	2	0	2	2	1	7
	28.57	0.00	28.57	28.57	14.29	
	20.00	0.00	28.57	12.50	7.14	14.00
	4.00	0.00	4.00	4.00	2.00	
2	1	0	2	4	3	10
	10.00	0.00	20.00	40.00	30.00	
	10.00	0.00	28.57	25.00	21.43	20.00
	2.00	0.00	4.00	8.00	6.00	
3	4	1	1	3	2	11
	36.36	9.09	9.09	27.27	18.18	
	40.00	33.33	14.29	18.75	14.29	22.00
	8.00	2.00	2.00	6.00	4.00	
4	0	0	1	3	3	7
	0.00	0.00	14.29	42.86	42.86	
	0.00	0.00	14.29	18.75	21.43	14.00
	0.00	0.00	2.00	6.00	6.00	
Similar	3	2	1	4	5	15
	20.00	13.33	6.67	26.67	33.33	
	30.00	66.67	14.29	25.00	35.71	30.00
	6.00	4.00	2.00	8.00	10.00	
Total	10	3	7	16	14	50
	20.00	6.00	14.00	32.00	28.00	100.00

Note: 100.00% of the cells have an expected frequency <5

Figure 22- Crosstabulation of Similarity of Producer-Fan Profiles to the Original Character and Number of Fans

The next question to be answered is whether there's a relationship between role-playing in groups and the number of fans a producer-fan has. For this question n=50

producer-fans. The researcher predicted that role-players in groups would produce higher numbers of fans, however the statistics show independent (non-group) role-players have higher numbers of fans. 32% of producer-fans were role-playing in groups. Of those sixteen producer-fans, four (8%) had 1-50 fans, two (4%) had 51-100 fans, one (2%) had 100-200 fans, six (12%) had 201-500 fans, three (6%) had 500+ fans. 68% of producer-fans were not role-playing in groups. Of those thirty-four producer-fans, six (12%) had 1-50 fans, one (2%) had 51-100 fans, six (12%) had 100-200 fans, ten (20%) had 201-500 fans, eleven (22%) had 500+ fans. No significance was found. However, the row percentages suggest non-group role-players have more fans than group role-players.

Crosstabulation: RPGroup (Rows) by Fans (Columns)

Column Variable Label: Number of Fans

Row Variable Label: RP in Groups

	Count	Row %	Col %	Total %	1-50	51-100	100-200	201-500	500+	Total
Yes	4	25.00	40.00	8.00	4	2	1	6	3	16
					12.50	6.25	6.25	37.50	18.75	
					66.67	14.29	37.50	21.43	32.00	
No	6	17.65	60.00	12.00	6	1	6	10	11	34
					2.94	85.71	62.50	78.57	68.00	
					33.33	12.00	20.00	22.00		
Total	10	20.00	6.00	14.00	32.00	28.00	100.00			

Chi-square	Value	DF	p <
Pearson	3.902	4	0.4194
Likelihood Ratio	3.948	4	0.4131

Note: 60.00% of the cells have an expected frequency <5

Figure 23- Crosstabulation of Role-Playing in Groups and Number of Fans

The next question is whether producer-fans in groups break character more than independently role-playing producer-fans. For this question n=50 producer-fans. For producer fans in groups, only 1/16 (6.25%) broke character, while 12/34 (35.29%) non-group producer-fans broke character. Thus, 93.75% of group producer-fans and 64.71% of non-group producer-fans did not break character. While these statistics demonstrate that producer-fans in role-playing groups broke character less often than non-group role-playing producer-fans, it also demonstrated that a combined 74% of producer-fans did not break character. No significance was found.

Crosstabulation: RPGroup (Rows) by BreakCharacter (Columns)

Column Variable Label:

Row Variable Label:

	Count	Row %	Col %	Total
	Yes	No		
Yes	1	15		16
	6.25	93.75		
	7.69	40.54		32.00
	2.00	30.00		
No	12	22		34
	35.29	64.71		
	92.31	59.46		68.00
	24.00	44.00		
Total	13	37		50
	26.00	74.00		100.00

Chi-square	Value	DF	p <
Pearson	4.770	1	0.0290
Likelihood Ratio	5.675	1	0.0172
Yate's Correction	3.380	1	0.0660
Fisher's Exact (2-tailed)			1.000

Risk Measures	Value	SE	95%LL	95%UL
Odds Ratio	0.122	1.093	0.014	1.042
Relative Risk	0.190	0.981	0.028	1.298

Note: 25.00% of the cells have an expected frequency <5

Figure 24- Crosstabulation of Whether Producer-Fans Role-Play in Groups and Whether Producer-Fans Break Character

The next question looks at how many subscriptions to original content pages, profiles, etc. consumer-fans and producer-fans have. For this question n=74 total fans (41 consumer-fans and 33 producer-fans). Of the 41 consumer-fans, 48.78% (20 consumer-fans) had 1-10 subscriptions, 24.39% (10 consumer-fans) had 11-30 subscriptions, 7.32% (3 consumer-fans) had 31-50 subscriptions, 14.63% (6 consumer-fans) had 51-100 subscriptions, and 4.88% (2 consumer-fans) had 201+ subscriptions. Of the 33 producer-fans, 72.73% (24 producer-fans) had 1-10 subscriptions, 18.18% (6 producer-fans) had 11-30 subscriptions, 6.06% (2 producer-fans) had 31-50 subscriptions, 3.03% (1 producer-fan) had 51-100 subscriptions, and 0% (0 producer-fans) had 201+ subscriptions. No significance was found.

Crosstabulation: OCFollowship (Rows) by FanType (Columns)

Column Variable Label: Consumer-Fan and Producer-Fan

Row Variable Label: Number of Original Content Subscriptions

	Count			
	Row %			
	Col %			
Total %	Consumer	Producer	Total	
1-10	20	24	44	
	45.45	54.55		
	48.78	72.73	59.46	
	27.03	32.43		
11-30	10	6	16	
	62.50	37.50		
	24.39	18.18	21.62	
	13.51	8.11		
31-50	3	2	5	
	60.00	40.00		
	7.32	6.06	6.76	
	4.05	2.70		
51-100	6	1	7	
	85.71	14.29		
	14.63	3.03	9.46	
	8.11	1.35		
201+	2	0	2	
	100.00	0.00		
	4.88	0.00	2.70	
	2.70	0.00		
Total	41	33	74	
	55.41	44.59	100.00	

Chi-square	Value	DF	p <
Pearson	6.344	4	0.1749
Likelihood Ratio	7.445	4	0.1142

Figure 25- Crosstabulation of Consumer-Fans and Producer-Fans by Number of Original Content Subscriptions

The next test looks at consumer-fans and producer-fans and what level of serious fandom they have for original content. For this question, having fewer than 25 subscriptions or comments is categorized as not serious, 26-75 subscriptions or comments is categorized as neutral, and over 75 subscriptions or comments is categorized as serious fandom. For this question, n=75 (42 consumer-fans and 33 producer-fans), with 25 fans not part of this question because they did not have signs of original content fandom. Of those 42 consumer-fans, 54.76% (23 consumer-fans) did not have serious fandom, 23.81% (10 consumer-fans) had neutral fandom, and 21.43% (9 consumer-fans) had

serious fandom. Of the 33 producer-fans, 84.85% (28 producer-fans) did not have serious fandom, 15.15% (5 producer-fans) had neutral fandom, and 0% (0 producer-fans) had serious fandom. 16.67% of the cells have an expected frequency of <5. With a P-value of 0.0060, significance was found.

Crosstabulation: OCSerious (Rows) by FanType (Columns)
 Column Variable Label: Consumer-fans and Producer-fans
 Row Variable Label: Level of serious fandom for Original Content

	Count			
	Row %			
	Col %			
Total %	Consumer	Producer	Total	
Not Serious	23	28	51	
	45.10	54.90		
	54.76	84.85	68.00	
	30.67	37.33		
Neutral	10	5	15	
	66.67	33.33		
	23.81	15.15	20.00	
	13.33	6.67		
Serious	9	0	9	
	100.00	0.00		
	21.43	0.00	12.00	
	12.00	0.00		
Total	42	33	75	
	56.00	44.00	100.00	

Chi-square	Value	DF	p <
Pearson	10.224	2	0.0060
Likelihood Ratio	13.584	2	0.0011

Note: 16.67% of the cells have an expected frequency <5

Figure 26- Crosstabulation of Consumer-Fans and Producer-Fans and the Level of Seriousness for Original Content

The next test looks at the relationship between role-playing in a group and the similarity of the producer-fan character to the original content character. This question used a control value of =2 in order to exclude consumer-fans from the statistical analysis.

n=50 producer-fans. The researcher and coder had to score producer-fan profiles on a scale of one to five, one being not similar to the original character, two being very little similarity, three being neutral, four being somewhat similar, and five being similar to the original character (see Appendix C for original character descriptions and pictures). For producer fans in groups, only 2/16 (12.50%) had character profiles not similar to the original character, while 5/34 (14.71%) of non-group producer-fans had characters profiles not similar to the original character. For producer fans in groups, only 1/16 (6.25%) had character profiles a little similar to the original character, while 9/34 (26.47%) of non-group producer-fans had characters profiles not similar to the original character. For producer fans in groups, only 1/16 (6.25%) had character profiles neutral in similarity to the original character, while 10/34 (29.41%). of non-group producer-fans had characters profiles neutral in similarity to the original character.

For producer fans in groups, only 1/16 (6.25%) had character profiles somewhat similar to the original character, while 6/34 (17.65%) of non-group producer-fans had characters profiles somewhat similar to the original character. For producer fans in groups, the majority, 11/16 (68.75%) had character profiles similar to the original character, while only 4/34 (11.76%) of non-group producer-fans had characters profiles similar to the original character.

Thus, 93.75% of group producer-fans and 64.71% of non-group producer-fans did not break character. These statistics demonstrate that producer-fans in role-playing groups have character profiles more similar than non-group role-playing producer-fans characters. 70% of the cells have an expected frequency of <5. With a P-value of 0.0014, significance was found.

Crosstabulation: RPGroup (Rows) by Similarity (Columns)

Column Variable Label: Similarity to Original Content Character

Row Variable Label: Belong to Roleplaying Group

	Count					
	Row %					
	Col %					
Total %	Not Simi	2	3	4	Similar	Total
Yes	2	1	1	1	11	16
	12.50	6.25	6.25	6.25	68.75	
	28.57	10.00	9.09	14.29	73.33	32.00
	4.00	2.00	2.00	2.00	22.00	
No	5	9	10	6	4	34
	14.71	26.47	29.41	17.65	11.76	
	71.43	90.00	90.91	85.71	26.67	68.00
	10.00	18.00	20.00	12.00	8.00	
Total	7	10	11	7	15	50
	14.00	20.00	22.00	14.00	30.00	100.00

Chi-square	Value	DF	p <
Pearson	17.702	4	0.0014
Likelihood Ratio	17.968	4	0.0013

Note: 70.00% of the cells have an expected frequency <5

Figure 27- Crosstabulation of Whether Producer-Fans Have Character Profiles Similar to the Original Character by Whether Producer-Fans Role-Play in Groups

CHAPTER 6: DISCUSSION AND IMPLICATIONS

Discussion

The purpose of this study is to explore *Twilight* fan uses for Facebook and the gratifications they receive from those uses. This study defined two types of fans and looked at the way they use Facebook and the possible gratifications of those uses.

Producer-fans are fans that create media content based on an original work, while consumer-fans are fans that consume original content, producer-fan content, or both.

100 Facebook profiles (50 consumer-fan profiles and 50 producer-fans profiles) were selected randomly for a purposive sample. Profiles were discovered by performing a keyword search for Facebook *Twilight* fan and role-playing groups. The researcher selected profiles from group member lists. The researcher and a coder analyzed the profiles for manifest and latent content as described by Earl Babbie. Due to the subjective nature of some of the content, part of the analysis was deemed qualitative. A pilot study was conducted (see Chapter 3) to identify that two types of fans (producer- and consumer-fans) are using social networking sites in unexpected ways and a coding instrument was developed to help answer the following research questions:

RQ1: What uses do *Twilight* producer-fans have for Facebook?

RQ2: What uses do *Twilight* consumer-fans have for Facebook?

RQ3: What are *Twilight* producer-fan gratifications?

RQ4: What are *Twilight* consumer-fan gratifications?

The four research questions aided in developing experimental answers. The answers to these questions were developed through analysis of the statistics and observations of the researcher. In order to have a definitive answer to these questions a

survey would have to be conducted to question the fans about their uses and gratifications. However, this researcher analyzed the available content in light of existing uses and gratifications studies such as Guosong Shao's findings of social media uses and gratifications.

In response to **RQ1** (what are producer-fan uses of Facebook?), this researcher determined that there are two main producer-fan uses on Facebook. Based on Figure 10 (p. 68), Producer-fans develop character profiles and use Facebook to role-play individually/independently or in a group. Likewise, as seen in Figure 18 (p. 75), the majority of producer-fans interact with other characters. Recall that Paul Booth states that some fans choose to participate as an audience member by creating a producer-fan profile without the intent to role-play. While it is possible that the producer-fans who are not interacting with other characters have created the character profile without an intent to role-play, another possibility is that the profiles are created and the role-playing is conducted via private messaging, electronic mail, or using another means of off-Facebook role-playing. Thus, this researcher was only able to witness producer-fans using Facebook to role-play individually/independently and in groups by interacting with other producer-fan characters.

RQ3 asks what gratifications do producer-fans receive from Facebook uses? Based on the statistics described above, it appears that producer-fans who role-play individually/independently (non-group producer-fans) do so to criticize the original content, while producer-fans who role-play in groups do so as a form of creating a self-identity that resonates with the character s/he portrays. This researcher expected to find the opposite to be true; that producer-fans who role-play individually are doing so to

create self-identity and producer-fans who role-play in groups do so to criticize the original content.

This expectation was disproved by the analysis of Figure 27 (p. 87), which demonstrated that, contrary to the expectation, the majority of non-group producer-fans had profiles that scored a one, two, or three in similarity to the original content (neutral=29.41%, less similar=26.47, not similar=14.71%), while only 29.41% scored a four of a five in terms of similarity (somewhat similar= 17.65% and similar= 11.76%). The majority of group role-playing producer-fans had character profiles that scored a four or a five in terms of similarity (similar= 68.75%, somewhat similar=6.25%) to the original character, with only 25% scoring a one, two, or three in terms of similarity (12.50%= not similar, 6.25%= not very similar, 6.25%= neutral).

This finding led to the conclusion that group producer-fans are creating a self-identity/ self-identifying with the character, because group producer-fans are mirroring the original characters more closely than non-group characters. Producer-fans that use Facebook to role-play in groups conform to the original content and keep their own content in tandem with the original content. Producer-fans that role-play independently do so because of the freedom to comment on the original and as a form of “textual poaching¹⁴.” As Henry Jenkins states, the producer-fan role-playing independently is using only the elements of the original text that the fan most enjoys.

Likewise, this suggested that non-group producer-fans and producer-fans role-playing in groups are looking for fame. This conclusion is drawn based on the result that independent producer-fans have more fans than those role-playing in groups (see Figure

¹⁴ Textual Poaching is a term used and defined by Henry Jenkins and Michele de Certeau. See Literature Review on page 31.

23, p. 81) as well as the research of Guosong Shao. Recall that Shao stated, “desire for fame is the primary motivation for publishing their own content on these sites” (2008, p. 15). Figure 23 demonstrates that more non-group role-players have higher number of fans than do group role-players, however, producer-fans role-playing in groups are similarly situated. Both producer-fan uses resulted in high number of fans following the producer-fan. This suggests that both uses result in fame-seeking gratifications.

Group role-players have smaller numbers of fans because they are not seeking fame, but rather are seeking entertainment. The gratification of fame requires a larger fan-base, while the gratification of entertainment requires the belonging to a group and interacting with other characters. Role-playing in a group involves communicating with other characters for entertainment and escapism purposes and to give members a sense of belonging. According to Hall, the act of creating fan-based content in a group gratifies the user with a sense of belonging and being connected to others of like mind.

Producer-fans in general use Facebook to gratify a need for entertainment. This is evident by the fact that producer-fans in groups and role-playing individually use multiple Facebook convergent elements (such as photos, videos, outside links and other applications). Paul Booth describes that online identity can be developed through the use of photography and video. Likewise, despite using Facebook differently (in groups or individually), producer-fans in general use Facebook for escapism. This is evident by the statistics in Figure 9 (p. 67), the majority of producer-fans, in general, did not break character, regardless of belonging to a group or role-playing independently. This researcher expected to find that the majority of producer-fans in groups did not break character, while the majority of non-group producer-fans did break character.

Figure 24, (p. 82), demonstrates that 93.75% of producer-fans role-playing in groups did not break character and that 64.71% of producer-fans role-playing independently did not break character. Although fewer producer-fans role-playing in groups do not break character than non-group role-players, the majorities of both groups do not break character. Thus, suggesting that producer-fans, in general, immerse themselves in the characters they are portraying. Thus the result suggests that the majority of group role-playing producer-fans and non-group role-playing producer fans are completely immersed in the characters and derive a gratification of escapism.

In response to **RQ2** (What are Consumer-Fan uses?), this researcher identified three uses by analysis of the statistics. This researcher witnessed that, similar to producer-fans, consumer-fans have two uses for Facebook. While all consumer-fans are subscribed to *Twilight* fan groups and pages, some consumer-fans use Facebook to consume *Twilight* content and information in the communities/groups and others are *Twilight* consumer-fans but do not participate in any community. Figure 16 (p. 73) demonstrates that the majority of *Twilight* consumer-fans only post between one and ten comments on their own pages. Likewise, Figure 17 (p. 74) demonstrates that 36/50 (72%) of Consumer-fans do not post on *Twilight* original content pages, suggesting that these users belong to the groups to obtain information, but not to contribute to the group.

RQ4 asks, what are *Twilight* Consumer-fan gratifications? The analysis of manifest content for this question lead to experimental answers that require further exploration (perhaps in the form of a questionnaire). Manifest content analysis, as described by Babbie, refers to content that can be seen, and in the case of consumer-fans

it is difficult to define gratifications without more insight into feelings (latent content) of the consumer-fan.

That being said, this researcher noticed some overlap between producer-fan and consumer-fan gratifications. Consumer-fans exhibited escapism and entertainment gratifications, the same as producer-fans. This is evident by the fact that, while not producing content of their own, consumer-fans have high numbers of subscriptions to original content pages and groups (see Figure 25, p. 84). Likewise consumer-fans are also fans of producer-fan content (see Figure 13, p. 70). A reason for this may be that upon the conclusion of the literary original (meaning when the *Twilight* book series finished), consumer-fans began searching for like-content to consume.

While a majority of consumer-fans are fans of *Twilight* producer-fan content, of the 38/50 consumer-fans that subscribe to producer-fan content, only 10% (5 consumer-fans) can be considered “serious fans” as described in the procedure section of this study. The majority of consumer-fans 68.42% only subscribe to 1-10 producer-fan pages/groups (see Figure 14, p. 71). As seen in Figure 12 (p. 70), the majority (70%) of consumer-fans do not use Facebook to talk to producer-fans.

However, for the 30% of consumer fans that do use Facebook to talk to producer-fans, the gratification they receive is entertainment and to stave off boredom. Recall, from the Introduction of this study, that Mary Williamson expressed the allure of the vampire mythos and how it gave fans of vampire literature an escape from reality. Also, Radway’s studies explored how women, read romance novels because they offered readers an escape from the reality of their mundane lives. Thus, the act of consuming

producer-fan content is an indication of gratifying a need to escape the mundaneness of reality and find entertainment.

Consumer-fans that participate in *Twilight* fan communities do so to gratify a need to belong. As stated by Shao, the very act of joining a group gives members a sense of community, however participating in the group gives members a sense of belonging and being with others of like mind and character. This researcher expected to find that a majority of Consumer-fans were using many Facebook convergent elements for expression gratification. However, the results did not indicate that the majority of consumer-fans derive gratification from expression.

Figure 21 (p. 78) shows that 36% of consumer-fans use four Facebook convergent elements (pictures, videos, other applications, etc.). But Figure 21 also shows that 12% of consumer-fans used none of the elements found on Facebook, 16% only used one element, and 22% only used two elements. This evidence suggests that most consumer-fans are not using Facebook to gratify a need to express oneself. However, according to Park, interactions in Facebook groups are used for entertainment gratification. Thus, consumer-fans that use pictures, video, other applications, etc. are gratifying a need for entertainment.

Likewise, Figure 17 (p. 74) demonstrates that the majority of *Twilight* consumer-fans only leave 1-10 posts on *Twilight* original content pages, suggesting that *Twilight* consumer-fans do not derive gratification in the form of expression. This result is exploratory because this researcher can only report on the content posted. Future studies may include questionnaires of consumer-fans. This researcher observed some fans with

extreme tendencies to post hundreds of posts on their own profile and original content groups and pages, and subscribed to hundreds of *Twilight* fan pages and groups.

Information-seeking consumer-fans are using Facebook to obtain information. These fans have high *Twilight* original content subscriptions (see Figure 16, p. 73, Figure 17, p. 74, and Figure 26, p. 85), but post few or no comments on their own pages or original content pages. These consumer-fans are gratified by consuming information and content without contributing to the community. They belong to fan communities, but they lurk in the virtual land without making their presence known. Thus, consumer-fans who do not contribute to the community are not gratified with a sense of belonging.

Producer-Fan	Uses	Gratifications
	Individual/Independent Role-Playing (non-group)	Criticism of Original, Entertainment, Escapism, Expression, Fame
	Role-Playing in Groups	Creating Self-Identity, Escapism, Entertainment, Fame, Feeling of Belonging
Consumer-Fans	Uses	Gratifications
	Community/Group	Creating Self-Identity, Escapism, Fame, Entertainment, Feeling of Belonging.
	Information Seekers	Creating Self-Identity, Entertainment, Escapism, Obtaining Information.

Figure 28- Uses and Gratifications of Producer- and Consumer-Fans Chart (Post-Study)

The results of the study contribute to furthering the understanding of what uses and gratifications fans have for Facebook. While this researcher chose to look at *Twilight* fans, the study could be applied to any form of fandom. The larger implication of the study is that, although producer-fans and consumer-fans use new social media differently

(one produces content by roleplaying in groups or individually and the other consumes content in fan groups or on their own pages), they have similar uses and gratifications. Although producer-fans use Facebook to role-play, similar to consumer-fans, they do so individually or in a group setting. Among the gratifications of both, producer-fans and consumer-fans, are the gratifications of expressing oneself, fulfilling a need for entertainment, of escapism, and to obtain a feeling of belonging. This researcher noticed that producer-fans that participate in group role-playing and consumer-fans that use Facebook in a group setting have many of the same gratifications. All categories of fans (consumer-fans and producer-fans), while using Facebook in different ways, receive gratification of that use in the form of escapism and entertainment.

Limitations of the Study

The most significant limitation on this study was the sample size (50 producer-fans and 50 consumer-fans). *Twilight* books and movies have millions of fans, thus there were other profiles that could have been analyzed and coded, which may have resulted in different statistical data. The reason for this seemingly smaller sample size is also a result of necessity when it came to data entry. Some of the profiles had hundreds of data points that needed to be analyzed. Thus, a larger sample size would have required an even longer study with more delegation of content analysis duties to additional coders. This could have resulted in errors and would have made it more difficult to obtain an accurate analysis of the profiles.

This researcher found the study difficult for a number of reasons. The internet is always changing, and something there one day can be gone the next day. Facebook did

not aid the process when it began actively eliminating role-playing profiles, including *Twilight* producer-fan profiles (see below).

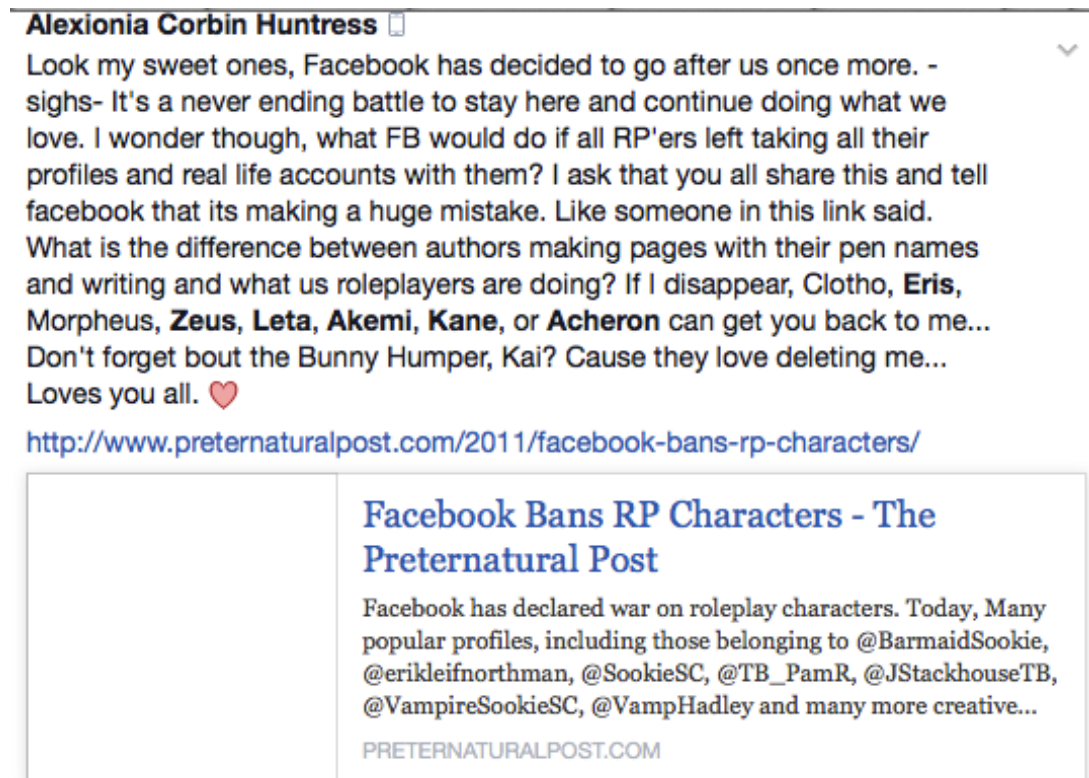


Figure 29- Example of Facebook Ban on Role-Playing Characters

It was difficult to find a sample of *Twilight* fans that met the criteria defined in the methodology section. With the change of Facebook privacy settings, many *Twilight* fans (both producer-fans and consumer-fans) had changed privacy settings to disallow non-friends to view content. This resulted in the elimination of many candidates for the research. Also, in between releases of the *Twilight* movies, fandom decreased and the researcher and coder were unable to find profiles that could be used for this research (See Figure 30, p. 99). As a result, it became necessary to wait until a month in which a

Twilight film was released in order to conduct a content analysis indicative of what the true *Twilight* fandom encompassed. At times, this researcher also returned to a profile to review and would find the profile had been deleted. Several coded profiles were eliminated and replaced with a new profile, because by the time the coder was able to code, the profile no longer existed.



Isabella Marie-Cullen

Evening fans, the admins at Twilight Devoted Everlasting has an announcement to make. *clears throat* Due to Real life issues and lack of active members, we have made the hardest decision ever to close down TDE.

In 2012, I had a dream of creating my own wonderland that Stephanie Meyers left me with. Continuing the story that so badly needed to be told. I always wondered what if, and what happened after the happy ending. I had a great group of friends who joined in and together we started TDE. Members came and went, but we wrote our hearts out for ourselves and for others who shared the same love for Twilight. We took it farther than Stephanie would ever dare, pushing limits and testing boundaries.

We had a great run--kick ass storylines that made you laugh, made you cry, made you angry. We dug deeper into the minds of each beloved character and fleshed out what made them tick. MY Bella, deep down, was more than just the awkward girl who annoyed so many. She was head over heels in love and that blinded her to the dangers she faced head on. Because to her, nothing was too great or dangerous, especially if it meant she would help or save someone she loved.

I know I speak for all of my fellow admins when I say, we had one HELL of a time. And who knows, maybe in the future we can try again if we have enough interested to play a character. As much as it pains my heart, as much as I hate to say it and make it official, I know that it's not fair to the fans. Some of you really made writing so worth it, hearing your feedback and interest in our writing. Not only was this a hobby for us, but we made ourselves excited as well as you guys.

I know I speak for all of my fellow admins when I say, we had one HELL of a time. And who knows, maybe in the future we can try again if we have enough interested to play a character. As much as it pains my heart, as much as I hate to say it and make it official, I know that it's not fair to the fans. Some of you really made writing so worth it, hearing your feedback and interest in our writing. Not only was this a hobby for us, but we made ourselves excited as well as you guys.

It's been a great two years, and I will miss you all. Our forum and fan page will stay up as well as the like page. Most TDE profiles will stay active in case we decide to try again....Only Alice knows the future. *winks* So, from the bottom of my heart, thank you to all of you who followed our stories. Who knows, keep checking the forum for new topics here and there....we might find time to do something here or there.

WE LOVE YOU!!! — with Edward Mason Tde and Nessa Cullen.

[Like](#) · [Comment](#) · 34 minutes ago

Figure 30- A Twilight Producer-Fan Group Calling it Quits as Fandom Dies Down

Future Research

This study can be improved upon in the following ways:

First, future studies may consider conducting the same or a similar coding of profiles and then retesting the consumer-fan and producer-fan profiles at a time that original content is no longer newsworthy to determine if fandom continues past the excitement stage. Upon revisiting profiles, this researcher found that while many consumer-fans continued to express *Twilight* fandom, some of the fans exhibited what this researcher would call “transfer-fandom.” This researcher believes that some consumer-fans will latch onto the next big thing in the same genre as the original content once the original content is no longer circulating. Thus, this researcher discovered some of the *Twilight* fans were now absorbed in *True Blood* or *The Vampire Diaries* fandom¹⁵.

Second, to address the limitations Facebook presented on the study, this research should be applied to another social media website that does not hinder role-playing. As stated above, many producer-fans changed social media platforms when Facebook banned the use of fake profiles and began deleting producer-fan profiles as a result. Exploring e-boards may be of great interest for future research. For example, Tumblr role-playing groups are becoming very popular (see Figure 31 for example, p. 101).

¹⁵ True Blood is a vampire-genre television show on HBO, while The Vampire Diaries is a vampire-genre television show on The CW.



Figure 31- Example of Twilight Role-Playing on Tumblr

Third, the research could benefit from choosing a single role-playing group and analyzing the content exchanged between producer-fans and other producer-fans as well as between producer-fans and consumer-fans. This researcher discovered that consumer-fans are much more involved in making comments to producer-fans on non-Facebook platforms. This may be a result of the usability of the new platforms or it may be a result of the content present creating more opportunity for consumer-fan interaction.

Finally, this researcher noticed two phenomenons that may be of interest to future research on the subject matter of fandom. First, this research saw that in the majority of cases fandom decreased once the original content was completely, but was revitalized when the original content was released in a new format or derivative work. Discovering why this phenomenon occurs would be an important addition to this research. Likewise, this researcher has noticed that while American fans lose interest in the fandom once

discovering there is no additional original content to consume, foreign fans continue to express fandom. This may be a result of later release dates in different countries, thus prolonging the timeline of fandom, or it may be a result of something else. This researcher poses this question to future studies on the subject: Why do foreign fans continue their fandom when domestic fans do not?

Additionally this study can be replicated using a different fandom. While, this researcher chose the *Twilight* fandom because it was timely and there was a large pool of fans to choose from, the study could be performed using a number of different fandoms. For further study, fans of a different fandom could be analyzed and compared to the fans of the *Twilight Saga* fandom to determine if the uses and gratifications discovered in this study are applicable only to *Twilight* fans or if other fans have the same or similar uses and gratifications for Facebook.

Appendix A

REVISED Blank Code Sheet

Part 1

Example #: _____ Profile Name: _____

Consumer-Fan or Producer-Fan: _____

(Part 2: Questions 1 through 10 are for Producer-Fans)

1. Character Name: _____
2. Is this character a part of a Role-playing group? **Yes No N/A**
3. Does this character interact with other characters? **Yes No N/A**
4. Does the character interact with personal fans? **Yes No N/A**
5. Does the person “break character” often? **Yes No N/A**
6. How many total fans does this character have? _____
7. Which social networking elements does this character use? (Circle all that apply)
 - a. Pictures
 - b. Video
 - c. Outside links
 - d. Other applications
 - e. N/A
8. Does this character mirror the canon character? **Yes No N/A**
9. How similar is this character to the canon?
(Not Similar) 1 2 3 4 5 (Similar)
10. Is there “Real Life” info on the profile? **Yes No N/A**

(Part 3: Questions 11-20 are for Consumer-Fans, but Questions 11, 12, and 14 should be answered for Producer-Fans as well as Consumer fans.)

11. Is this person a fan of original *Twilight* content? **Yes No N/A**
12. How many original *Twilight* pages, groups, or profiles has this person friend/followed? _____
13. How Frequent does this person comment about the Original Content:
 - f. On Own Profile (status update): _____
 - g. On Original Content page/profile/group: _____
14. How serious of a fan is this person of original *Twilight* content?
(Not Serious) 1 2 3 (Serious Fan)
15. Is this person a fan of Producer-Fan content? **Yes No N/A**
16. How many Producer-Fan pages, groups, or profiles does this person friend/follow? _____
17. How Frequent does this person comment about the Original Content:
 - h. On Own Profile (status update): _____
 - i. On Original Content page/profile/group: _____
18. How serious of a fan is this person of “Producer-fan” content?
(Not Serious) 1 2 3 (Serious Fan)
19. Does this person talk to Producer-Fan Characters? **Yes No N/A**
20. Which social networking elements does this fan use? (Circle all that apply)

- j. Pictures**
- k. Video**
- l. Outside links**
- m. Other applications**
- n. N/A**

Appendix B

Code Book

(OC= Original Content, CF= Consumer Fan, PF=Producer Fan)

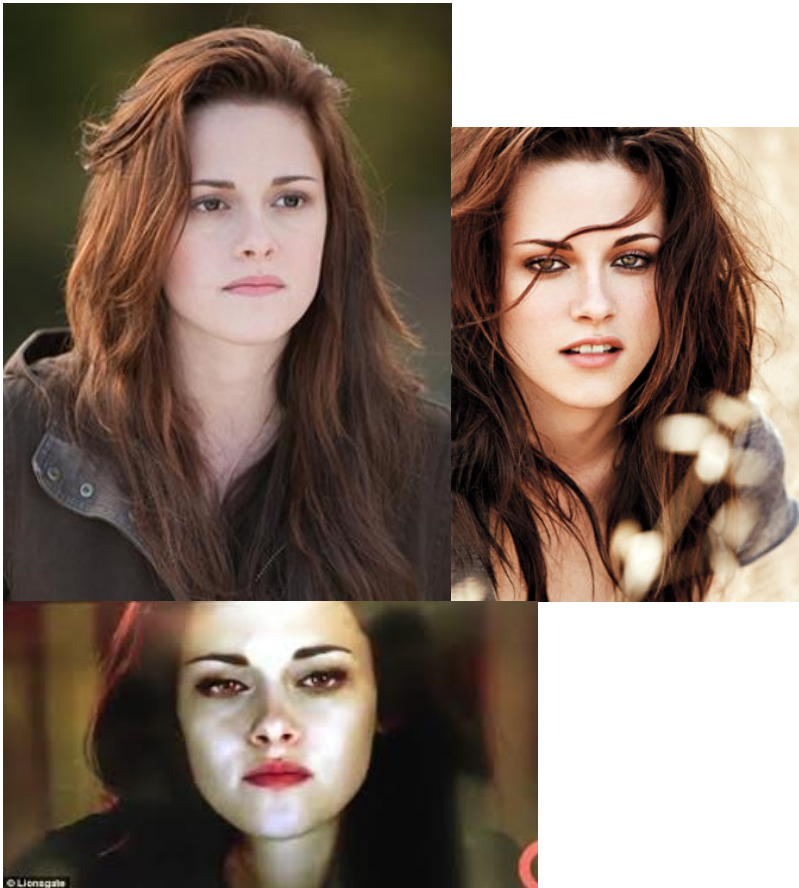
1. **Identification:** Numeral
2. **Fan_Type:** Consumer-Fan=1, Producer-Fan=2
3. **Character:** Bella=1, Edward=2, Alice=3, Jasper=4, Carlisle=5, Renesme=6, Emmette=7, Jacob=8, Rosalie=9 N/A=999
4. **RPGGroup:** Yes=1, No=2, N/A=999
5. **Interact_Characters:** Yes=1, No=2, N/A=999
6. **Interact_Fan:** Yes=1, No=2, N/A=999
7. **Break_Character:** Yes=1, No=2, N/A=999
8. **Total_Fans:** Numeral
9. **Fans:** 1-50=1, 51-100=2, 100-200=3, 201-500=4, 500+=5, N/A=999
10. **Elements: (FOR BOTH PRO and CON Fans)** Numeral
11. **Canon_Character:** Yes=1, No=2, N/A=999
12. **Similarity:** Not Similar=1, 2, 3, 4, Similar=5, N/A=999
13. **RealLife:** Yes=1, No=2, N/A=999
14. **Original_Content:** Yes=1, No=2, N/A=999
15. **OC_Fellowship_Number:** Numeral
16. **OC_Fellowship:** 1-10=1, 11-30=2, 31-50=3, 51-100=4, 101-200=5, 200+=6, N/A=999
17. **OC_Comments_Own_Number:** Numeral
18. **OC_Comments_Own:** 1-10=1, 11-30=2, 31-50=3, 51-100=4, 101-200=5, 200+=6, N/A=999
19. **OC_Comments_Number:** Numeral
20. **OC_Comments:** 1-10=1, 11-30=2, 31-50=3, 51-100=4, 101-200=5, 200+=6, N/A=999
21. **OC_Serious: (Neutral Fans will have more than 30 posts/comments OR will friend/follow more than 20 profiles/groups/pages)** Not Serious=1, Neutral=2, Serious Fan=3, N/A=999
22. **Producer_Fan:** Yes=1, No=2, N/A=999
23. **PF_Number:** Numeral
24. **PF_Fellowship:** 1-10=1, 11-30=2, 31-50=3, 51-100=4, 101-200=5, 200+=6, N/A=999
25. **PF_Comments_Own_Number:** Numeral
26. **PF_Comments_Own:** Not Frequent (1-10)="1", 11-20="2", 21-30="3", 31-40="4", Frequent (50+)=5, N/A=999
27. **PF_Comments_Number:** Numeral
28. **PF_Comments:** 1-10=1, 11-30=2, 31-50=3, 51-100=4, 101-200=5, 200+=6, N/A=999
29. **PF_Serious: (Serious Fans will have more than 30 posts/comments and will friend/follow more than 20 profiles/groups/pages)** Not Serious=1, Neutral=2, Serious Fan=3, N/A=999
30. **PF_Talk:** Yes=1, No=2, N/A=99

Appendix C
***Twilight* Character Descriptions for Coding Reference**

Bella Cullen (Born Isabella Marie Swan):

(Played by Kristen Stewart in the movies) Married to Edward Cullen. As a human, Bella is quiet, introverted, clumsy, awkward, etc. She is shy and does not consider herself beautiful. She hates being the center of attention. She is also stubborn and frequently risks her life to protect the ones she loves. Married Edward Cullen in *Breaking Dawn*. After becoming pregnant with Edward's child, she nearly dies giving birth and is turned into a vampire to save her life. As a vampire she is more confident and considers herself beautiful. She has natural defenses against a vampire's ability to read her mind and as a vampire she is able to stretch her shields to encompass others.

She has brown hair, and brown eyes as a human. Once she becomes a vampire her eyes are red at first and then black when hungry and amber when only consuming animal blood. She is described as being pale before she's even turned into a vampire. She has a crescent shaped scar on her wrist from a vampire bite in the first book. After becoming a vampire, she sparkles in the sun like diamonds.



Edward Cullen:

(Played by Robert Pattinson) Married to Bella Swan. Brown hair, when he's hungry his eyes are black but because he only feeds on animals he has amber eyes. He is a quiet vampire with great self control. As a vampire he considers himself a monster and is often self-loathing when speaks about being a vampire. In love with Bella, he is fiercely protective of her safety even from himself at times. He plays the piano and is very musical.

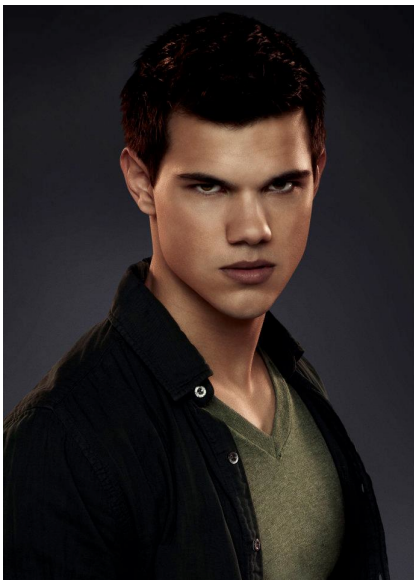
Edward has brown hair. when he's hungry his eyes are black but because he only feeds on animals he has amber eyes. He's described as being pale and cold to the touch. He's approximately 6'2" and has a slender but muscular body. He sparkles in the sun like diamonds.



Jacob Black:

(played by Taylor Lautner) Destined to be mated to Renesmee Cullen. Is the leader of the werewolf pack and a Quileute Native American. He begins the series as Bella's friend, but then falls in love with her and eventually returns to being just her friend when he realizes that he's destined to be mated to Renesmee (Bella and Edward's daughter). Before coming a werewolf he is a sweet kid, younger than Bella with a puppy dog crush on her. After becoming a werewolf he's angry with Bella for putting herself at risk by being involved with a vampire. He has the Quileute werewolf pack tattoo on his shoulder.

Brown hair, Brown eyes. Native American descent. Well muscled, he is often taking off his shirt and seen/depicted shirtless.



Alice Cullen (Born Mary Alice Brandon):

(Played by Ashley Greene) In a relationship with Jasper Hale. Bella is her best friend. As a vampire, Alice has the power of premonition. She is very perky and whimsical. She is fashionable and enjoys shopping and helping Bella get glamorous. She is normally optimistic. She is described as being very graceful and moving as if she's floating or dancing. Her voice is described as bell-like.

She is described as being short (in the books she is 4'10," while in the movies she is about 5'5") and being reminiscent of a pixie. She is very slender. Her skin is pale. As a vampire when she is hungry her eyes are black, but normally her eyes are amber. Short black or dark-brown hair normally styled in a pixie cut.



Jasper Hale (Born Jasper Whitlock):

(Played by Jackson Rathbone) Is in a relationship with Alice Cullen. He is described as having the least control over his need for human blood and this tends to give him a look as if he's in pain. He's very in love with Alice and completely devoted to her. He has a background in the military from the civil war, thus he comes across as being calculative and cold at times. That being said, he's also from the south and can be polite and charming at times.

Jasper has blond hair. When among the humans, he's described as looking like he's in pain because of his difficulty with control around human blood. As a vampire, when he's hungry his eyes are black but because he only feeds on animals he has amber eyes. He's described as being pale and cold to the touch. He's approximately 6'3" and has a slender but muscular body. He sparkles in the sun like diamonds. He is also described in the book as having a body covered in scars from a vampire war.



Renesmee Carlie “Nessie” Cullen:

(Played by Mackenzie Foy) Daughter of Bella and Edward. Is destined to be Jacob Black’s mate. She is portrayed as being very intelligent. She’s competitive. She likes to read and she likes music, like her father and in the movie she is shown learning to play the piano like her father. She has the curiosity of a child and the intelligence of a person beyond her 12 years of age.

She is a child, however in the movie there is a scene where a character has a flash forward of her as an adult (Depicted below). She has chocolate brown eyes and bronze-colored hair. Her skin is pale. She is depicted as being very beautiful with the best traits from both her parents (high cheekbones and full lips).



Dr. Carlisle Cullen :

(Played by Peter Facinelli) Married to Esme Cullen. He is a very kind man and is described as being highly compassionate. As a doctor he helps people and he even saved Edward by turning him into a vampire when he would have died from Spanish fever. He is a family-man, willing to do anything to see his family is safe and content. He cares a lot. He's very fatherly. He has the best self control out of all of the vampires in the books.

Carlisle has shorter nearly white-blond hair. As a vampire, when he's hungry his eyes are black, but because he only feeds on animals he has amber eyes (he had blue eyes before becoming a vampire). He is considered extremely handsome in the books and having kind eyes. He's described as being pale and cold to the touch. He's approximately 6'2" and has a slender but muscular body. He sparkles in the sun like diamonds.



Emmett Cullen (Born Emmett Dale McCarthy):

(Played by Kellan Lutz) In a relationship with Rosalie Hale. He is naturally good humored and a happy person. He acts like the older brother towards Bella and Alice. He frequently is considered the joker of the group, finding humor in many situations. He's very competitive and has been described as reckless, rash, and impatient. Emmett is best known for his physical strength.

Emmett has dark brown almost black curly hair. As a vampire, when he's hungry his eyes are black but because he only feeds on animals he has amber eyes. He's described as being pale and cold to the touch. He's approximately 6'5" and has a very muscular built. He sparkles in the sun like diamonds. He is also described in the book as having a body covered in scars from a vampire war.



Rosalie Hale:

(Played by Nikki Reed) In a relationship with Emmett Cullen. She is described as self-centered, shallow and selfish. Until the last installment of the series, she is considered cold and uncaring towards Bella, but after Bella becomes pregnant and is determined and willing to risk her life to keep the baby, Rosalie is seen in a new light as somebody who has had a horrible, painful past and who has used her personality as a facade. She is however easily angered and becomes jealous easily. She treasures humanity. She cares about her family and will do anything for them, even if it's something she does not want to do. She also has skills as a mechanic. She wishes she could have children.

She is described as being very very beautiful and capable of stunning men with her beauty. She is tall, approximately 5'9" with the figure of a model. Her skin is pale. As a vampire when she is hungry her eyes are black, but normally her eyes are amber (as a human she had violet eyes). She has long wavy blond hair. She enjoys beautiful clothing and jewelry, specially long gowns that are reminiscent of her past life as a human.



References

- Aarseth, E. (2004). Towards Computer Game Studies. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First Person: New Media as Story, Performance, and Game* (pp.45-55). Cambridge, MA: MIT Press.
- Andrejevic, M. (2008). Watching Television Without Pity: The Productivity of Online Fans. *Television & New Media*, 9(1), 24-46.
- Auter, P. (1992). TV That Talks Back: An Experimental Validation of a Parasocial Interaction Scale. *Journal of Broadcasting & Electronic Media*, 36(2), pp.173-81.
- Babbie, E. (2007). *The Basics of Social Research*. Belmont: Thomson Wadsworth.
- Bacon-Smith, C. (1992). *Enterprising Women: Television, Fandom and the Creation of Popular Myth*. Philadelphia: University of Pennsylvania Press.
- Baran, S., & Davis, D. (2009). *Mass Communication Theory: Foundations, Ferment, and Future, 5th Edition*. Boston: Wadsworth Cengage Learning.
- Baym, N. (2008). The Lost Librarians of National Defense. *Online Fandom: News and Perspective on Fan Communication and Online Life*. Accessed December 30, 2011 from <www.onlinefandom.com/archives/the-lost-librarians-of-national-defense>.
- . (2000). *Tune In, Log On: Soaps, Fandom, and Online Community*. London: Sage.
- Beck, J. (2004). The Concept of Narrative: An Analysis of Requiem for a Dream(.com) and DonnieDarko(.com). *Convergence: the International Journal of Research*

into New Media Technologies, 10, pp.55-82.

Beckett, S. (2009). *Crossover Fiction: Global and Historical Perspectives*. New York: Routledge.

Benjamin, W. (2006). The Work of Art in the Age of Mechanical Reproduction. In M. Durham & D. Kellner (Eds.), *Media and Cultural Studies: KeyWorks*, rev. ed, (pp.18-40). Malden, MA: Blackwell.

Black, R. (2008). *Adolescents and online fan fiction*. New York: Peter Lang Publishing, Inc.

Boese, C. (1997). *The Ballad of an Internet Nutball: Chaining Rhetorical Visions from the Margins of the Margins to the Mainstream in the Xenaverse*. (Doctor of Philosophy). Rensselaer Polytechnic Institute, New York. Accessed on January 20, 2012 from < www.nutball.com/dissertation/ >

Booth, P. (2008). Rereading fandom: MySpace character personas and narrative identification. *Critical Studies in Media Communication*, 25(5), pp.514-536.
doi:10.1080/15295030802468073

---. (2009). *Fandom studies: Fan studies re-written, re-read, re-produced*. (Doctor of Philosophy). Rensselaer Polytechnic Institute, New York.

Bruno, D. and Richmond, H. (2003). The Truth About Taxonomies. *Information Management Journal*, 37(2), pp.44-53.

Bruns, A. (2008). *Blogs, Wikipedia, Second Life, and Beyond: From Production to*

- Produsage*. New York: Peter Lang.
- Bury, R. (2005). *Cyberspaces of Their Own: Female Fandoms Online*. New York: Peter Lang.
- Busse, K and Hellekson, K. (2006). Introduction: Work in Progress. In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp. 5-32). Jefferson, North Carolina: McFarland and Company.
- Caldwell, J. (2004). Convergence Television: Aggregating Form and Repurposing Content In the Culture of Conglomeration. In L. Spigel & J. Olsson (Eds.), *Television After TV* (pp. 41-74). Durham: North Carolina: Duke University Press.
- Cantril, H. (1940). *The invasion from Mars: A study in the psychology of panic*. Princeton, NJ: Princeton University Press.
- Chen, G. (2010). Tweet This: A Uses and Gratifications Perspective on How Active Twitter Use Gratifies a Need to Connect With Others. *Computers in Human Behavior*, 27(1), pp. 755-762.
- Collins, T. (2006) Filling in the Gaps: What's Happening in the World of Fan Fiction. *Library Connection*, 24(4), pp.36-38.
- Cooke, L. (2004). A Visual Convergence of Print, Television, and the Internet: Charting 40 Years of Design Change in News Presentation. *New Media and Society*, 7(1), pp.22-46
- Coppa, F. (2006). A Brief History of Media Fandom. In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp.

- 41-59). Jefferson, North Carolina: McFarland and Company.
- . (2006). Writing bodies in space: Media fan fiction as theatrical performance. In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp. 225-244). Jefferson, North Carolina: McFarland and Company.
- Costello, V., & Moore, B. (2007). Cultural outlaws : An examination of audience activity and online television fandom. *Television & New Media*, 8(2), 124-143.
doi:10.1177/1527476406299112
- Cover, R. (2004). Interactivity. *Australian Journal of Communication*, 31(1), pp.107-120.
- . (2004). New Media Theory: Electronic Games, Democracy and Reconfiguring the Author-Audience Relationship. *Social Semiotics*, 14(2), pp.173-91.
- Deery, J. (2003). TV.com: Participatory Viewing on the Web. *The Journal of Popular Culture*, 37(2), pp.161-83.
- Derecho, A. (2006). "Archontic Literature: A Definition, a History, and Several Theories of Fan Fiction." In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp. 61-78). Jefferson, North Carolina: McFarland and Company.
- Donath, J. (1999). Identity and Deception in the Virtual Community. In M. Smith & P. Kollock (Eds.), *Communities in Cyberspace* (pp.29-59). London: Routledge.
- Driscoll, C. (2006). One true pairing: The romance of pornography and the pornography

- of romance. In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp. 79-96). Jefferson, North Carolina: McFarland and Company.
- Falconer, R. (2009). *The Crossover Novel: Contemporary Children's Fiction and It's Adult Readership*. New York: Routledge,
- Fiske, J. (1992). The Cultural Economy of Fandom. In L. Lewis (Ed.), *The Adoring Audience: Fan Culture and Popular Media* (pp.30-49) London: Routledge.
- . (1989). *Reading the Popular*. New York: Routledge.
- Flett, A., & Vernau, J. (2011). Applied Taxonomy Frameworks. *Business Information Review* 28(4), pp. 226-235.
- Foregger, S. (2008). *Uses and Gratifications of Facebook.com*. (PHD in Philosophy). Michigan State University, East Lansing, Michigan.
- Hall, C. (2006). *The Consumer/Contributor Role of Discworld Fans: The Uses and Gratifications of Online Community Membership*. (MA in Applied Communication). Royal Roads University, Victoria, British Columbia, Canada.
- Hansen, L. (2012). History. Retrieved from <http://www.TwilightMOMS.com>
- Harrington, C. (2007). Global Fandom/Global Fan Studies. In J. Gray, C. Sandvoss & C. Harrington (Eds.), *Fandom: Identities and Communities in a Mediated World* (pp.179-97). New York: New York University Press.
- Hetcher, S. (2009). Using social norms to regulate fan fiction and remix culture.

University of Pennsylvania Law Review, 157(6), pp.1869-1935.

Hills, Matt. (2004). Defining Cult TV: Texts, Inter-texts, and Fan Audiences. In R. Allen & A. Hill (Eds.), *The Television Studies Reader* (pp.509-23). London: Routledge.

---. (2002). *Fan Cultures*. London: Routledge.

Jenkins, H. (2006). *Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching. Fans, Bloggers and Games: Exploring Participatory Culture* (pp. 37-60). New York: New York University Press.

---. (2006). *Convergence culture: Where old and new media collide*. New York: New York University Press.

---. (1992). *Textual Poachers: Television Fans and Participatory Culture*. New York: Routledge.

Kaplan, D. (2006). Construction of Character through Narrative. In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp. 134-52). Jefferson, North Carolina: McFarland and Company.

Katz, E., Blumler, J., Gurevitch, M. (1973). Uses and Gratifications Research. *The Public Opinion Quarterly*, 37(4), pp.509-523.

Le Guern, P. (2004). Toward a Constructivist Approach to Media Cults. In S. Jones and R. Pearson (Eds.), *Cult Television* (pp. 3-26). Minneapolis: University of Minnesota Press.

- Lewis, L. (1992). Introduction. In L. Lewis (Ed.), *The Adoring Audience: Fan Culture and Popular Media* (pp.1-8) London: Routledge.
- Livingstone, S. (1998). Relationships Between Media and Audiences: Prospects for Audience Reception Studies. *LSE Research Online*. Accessed on February 1, 2012 at [http://eprints.lse.ac.uk/1005/1/Relationships_between_media_and_audiences\(LSE RO\).pdf](http://eprints.lse.ac.uk/1005/1/Relationships_between_media_and_audiences(LSE_RO).pdf) >
- McKee, A. (2007). The Fans of Cultural Theory. In J. Gray, C. Sandvoss & C. Harrington (Eds.), *Fandom: Identities and Communities in a Mediated World* (pp.88-97). New York: New York University Press.
- Morley, D. (1992). *Television, Audiences and Cultural Studies*. London: Routledge.
- Neuendorf, Kimberly A. (2002). *The Content Analysis Guidebook*. Thousand Oaks: Sage.
- O'Bannon, C. (2010). *Naughty or not: Exploring controversial content and core universal themes in contemporary young adult literature*. (Doctor of Philosophy in Education). Chapman University, Orange.
- Park, N., Kee, K., et al. (2009). Being Immersed in Social Networking Environment: Facebook Groups, Uses and Gratifications, and Social Outcomes. *CyberPsychology & Behavior*, 12(6), pp.729-733.
- Pearson, R. (2007). Bachies, Bardies, Trekkies, and Sherlockians. In J. Gray, C.

- Sandvoss & C. Harrington (Eds.), *Fandom: Identities and Communities in a Mediated World* (pp.98-109). New York: New York University Press.
- Perry, D. (2002). *Theory and Research in Mass Communication: Context and Consequences*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.
- Radway, J. (1984). *Reading the Romance*. London: Verso.
- Reynolds, E. (2009). *Screams, Vampires, Werewolves and Autographs: An Exploration of the Twilight Phenomenon*. (MA in Communication) Brigham Young University.
- Ruggiero, T. (2000). Uses and Gratifications Theory in the 21st Century. *Mass Communication & Society*, 3(1), pp.3-37.
- Salmon, C. and Symons, D. (2001). *Warrior Lovers: Erotic Fiction, Evolution, and Female Sexuality*. London: Orion.
- Sandvoss, C. (2007). The Death of the Reader? Literary Theory and the Study of Texts in Popular Culture. In J. Gray, C. Sandvoss & C. Harrington (Eds.), *Fandom: Identities and Communities in a Mediated World* (pp.19-32). New York: New York University Press.
- . (2005). *Fans: The Mirror of Consumption*. Malden, MA: Polity Press.
- Scodari, C. (2007). Yoko in Cyberspace with Beatles Fans: Gender and the ReCreation of Popular Mythology. In J. Gray, C. Sandvoss & C. Harrington (Eds.), *Fandom: Identities and Communities in a Mediated World* (pp.48-59). New York: New York University Press.

- Segall, M. (2008). *Career Building Through Fan Fiction Writing: New Work Based on Favorite Fiction*. New York: Rosen.
- Shao, G. (2008). Understanding the Appeal of User-Generated Media: a Uses and Gratifications Perspective. *Emerald Internet Research*, 19(1), pp. 7-25.
- Spigel, L. (2004). Introduction. In L. Spigel & J. Olsson (Eds.) *Television After TV: Essays on a Medium in Transition* (pp.1-39). Durham: Duke University Press.
- Stafford, T., Stafford, M., et al. (2004). Determining Uses and Gratifications for the Internet. *Decision Sciences*, 35(2), pp. 259 –288.
- Stein, L. (2006). "This dratted thing": Fannish storytelling through new media. In K. Hellekson, & K. Busse (Eds.), *Fan fiction and fan communities in the age of the internet: New essays* (pp. 245-260). Jefferson, North Carolina: McFarland and Company.
- Thomas, A. (2006). Fan fiction online: Engagement, critical response and affective play through writing. *Australian Journal of Language and Literacy*, 29(3), pp.226-39.
- Tulloch, J. & Jenkins, H. (1995). *Science Fiction Audiences: Watching 'Doctor Who' and 'Star Trek.'* London: Routledge.
- Waskul, D. (2006). The Role-Playing Game and the Game of Role-Playing: The Ludic Self and Everyday Life. In J Williams, S. Hendricks, & W. Winkler (Eds.), *Gaming as Culture, Essays on Reality, Identity and Experience in Fantasy Games* (pp.19-38). Jefferson, NC: McFarland & Co.

Williamson, M. (2005). *The lure of the vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy*. London: Wallflower Press.

---. (2005). Spike, Sex and Subtext: Intertextual Portrayals of the Sympathetic Vampire On Cult Television. *European Journal of Cultural Studies*, 8(3), pp.289-311.

VITA
Graduate College
University of Nevada, Las Vegas
Nichole R. Kazimirovich

Degrees:

Bachelor of Arts, English, 2009 University of Nevada, Las Vegas

Presentations:

“Fan Fiction and Role-playing: How *Twilight* Fans are Using New Social Media.”
presentation, April 2011

Greenspun College of Urban Affairs Graduate Research Symposium in Las Vegas, NV

"From TV Sets to Ipods: What are 18-24 Year Olds Watching on Television and What
are They Doing While Watching?" presentation, March 2011

Far West Popular Culture & American Culture Association Conference in Las Vegas, NV

Thesis Title:

Becoming Producer-Fans: How *Twilight* Fans are Using New Social Media to Create
Their Own Content.

Thesis Examination Committee:

Lawrence J. Mullen, Ph.D., Committee Chair

Gregory A. Borchard, Ph.D., Committee Member

Julian Kilker, Ph.D., Committee Member

Katherine Hertlein, Ph.D., Committee Member