

ONLINE AUTHORSHIP AND TEXT PRODUCTION IN FAN COLLABORATIVE CONTEXT*

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Resumo: Este artigo tem como objetivos caracterizar o conceito de autoria em rede, descrever os conteúdos disponíveis no site Spirit Fanfics e Histórias, bem como analisar de que modo acontece o processo de construção das histórias e como proporciona aprendizagem aos sujeitos. Foi utilizada a pesquisa netnográfica, por meio da qual se analisou o site a partir da observação participante para construção dos dados, e a metodologia qualitativa quanto aos procedimentos. Foram aplicados questionários aos participantes, a fim de reunir informações acerca da produção de fanfics e da autoria em rede. Como resultados, destacamos que a autoria em rede e a colaboração, presentes na produção de fanfics, conduzem os sujeitos ao engajamento, por meio do qual aprendem sobre o conteúdo imerso na narrativa ficcional produzida.

Palavras-chave: Cultura digital. Autoria em rede. Fanfics. Aprendizagem.

AUTORIA EM REDE E A PRODUÇÃO TEXTUAL NO CONTEXTO COLABORATIVO DOS FÃS

Abstract: This article aims to characterize the concept of online authorship, describe the contents available on the Spirit Fanfics e Histórias website, analyze how the story construction process happens and how it provides learning for the subjects. The netnographic research was used, through which the site was analyzed from participant observation to construct the data and the qualitative methodology regarding the procedures. Questionnaires were applied to the participants to gather information about the production of fanfics and online authorship. As a result, we highlight that: network authoring and collaboration present in the production of fanfics lead subjects to engagement; and through engagement, subjects learn about the content immersed in the fictional narrative produced.

Keywords: Digital culture. Online authorship. Fanfics. Learning.

Introduction

The advent of the possibilities presented by the spread of digital technologies in information and communication areas (DTIC) give new characteristics to the people submerged in digital context. Contents that before would only be read and/or watched, nowadays can be rebuilt, rewritten, commented, amongst other possibilities. And this changes the way this people access information and build knowledge. Ones who used to be passive in content

consumption become active because, in the same space where they consume, they now have the instant possibilities to build their own content about what they have been consuming.

These new characteristics and possibilities collaborate to the arrival of what's been called digital culture, in which people use the DTIC to communicate, without limits of time and space, and have the possibility of being readers and authors/co-authors of content at the same time. This is becoming more and more frequent with the arrival of digital platforms, which make the creation and spread of content easier for those who want to act on it, giving people the power of receiving and emitting whatever they decide.

From this perspective, we highlight the knowledge construction by the ones submerged in this culture and, emphasizing this discussion, we investigate the online authorship. Studies found from the research literature review showed the possibilities presented by the digital culture context, in which people have the freedom of consuming and creating, simultaneously, content from every kind and area, as authors and co-authors, leading to thoughts about educational context potentialities.

The way of perceiving the learning theories is changing, relating them to the DTIC, bringing speed to the processes (RENÓ, 2014). This being pointed, we studied the production of fiction narratives by fans of cultural products or characters and related the construction of knowledge/learning skills increase that are happening with the fanfic production, to the Connectivism, learning theory on digital culture proposed by George Siemens.

The fanfics are part of nowadays context, that runs around the digital culture, and have elements that engage people in reading and making content, like the online authorship and collaboration. From these elements we've reflected about knowledge construction by the ones submerged in this specific context.

In this study, which is linked to doctoral research presented in 2020, we chose a fanfic community engaged in this reality: the *Spirit Fanfics e Histórias* website (<https://www.spiritfanfiction.com/>), in which the people who are fans of a specific story, character, universe, produce narratives based on preexisting ones. Consulting the website, we investigated how and what people could learn with

the online authorship, analyzed how the collabs work and how they influence this learning process.

This article intends to define the concept of online authorship, describe the available content in the *Spirit Fanfics e Histórias* website, analyze how the story building process happens and how it leads the subjects to learning. The research was made in a qualitative approach, in a netnographic study, based on observation and on written registry about the *Spirit Fanfics e Histórias* website.

On the website, we observed how the stories are produced and provided by fans of specific transmedia universe, book, movie, music, band, soap opera, character (real or fictional), emphasizing the possible interactions among the website users. Online questionnaires were applied to get information from these users about the connection between the fanfic production scene and the online authorship process.

In the website study, we approached that the practices of reading and producing fanfics engages the people, leading them to learning about the subjects talked about in the narratives. At last, we advocate that online authorship and collaboration, so present in the fanfic production scene, lead the people to engagement. And that, once engaged, they develop knowledge about the content they are producing.

1 Authorship in digital culture context

In front of the diversity of possible languages used by the people in the communicational process, amplified by the digital culture context, we will emphasize the production of verbal content, once we're discussing the text online authorship, as well as the fictional narrative construction by fans, the fanfics.

The written production, or text production, is one of the main used forms of communication of people in many contexts, if not the official main form used if we investigate social groups, communities, and institutions in general. According to COULMAS (2014), these institutions rule forms of written text production. To our discussion we will consider the societal institution and the content creation of people submerged in it, nowadays with the culture filled by digital media.

Authorship in digital culture context is a production that doesn't happen individually anymore, but in a more general way, not an isolated creation, but multiple. The author, as a specialist in certain knowledge, is replaced by the possibility of multiple sources acting together in the construction of a specific content in a collaborative way, each one contributing with their own knowledge. "In this context, the shared production is getting common in works of so many natures, from softwares to encyclopedias, in which the authorship concept is being presented in a diffuse form" (MARTINS, 2014, p. 16). In this culture, the authorship characteristics are integrated to online collaboration characteristics, reaching the online authorship.

The social and cultural development brought up changes to authorship reality, even after the reach of modern times. One of the factors that increased those changes was the advent of DTIC. The online published productions destabilized the concept of authorship as an individual act, an idea spread in the beginning of modernity.

There's no doubt we're living times of change. One of the most significant ones, no doubt, is the moving of the authorship process, once centered in the figure of an individual author and now in an interactive process spread out in communication online network (MARTINS, 2014, p. 143).

In digital scene, authorship becomes a possible characteristic to anyone submerged in cyberspace. Through the rising possibilities with the DTIC developing faster each day, people can make content of various themes without being specialists about it and, still, using different languages in their productions, even more than one language in the same production.

This significant change is driven by DTIC, since digital media allows many possibilities of ways to work your content (BARTON; LEE, 2015). Acts like create, produce, consume/read autonomously, exhibit, recreate, comment, share, mold, mix and so on, are made easy by the digital media. Anyone submerged in this reality is, at some point, being authors when sharing content as much as when receiving it. This happens using so many different languages, frequently in a simultaneous way, which is allowed by the digital culture environment.

These changes so present in authorship process, after modernity, show characteristics from previous historical moments, as Antiquity and Hellenistic

Period. During those eras, authorship had a fluid and collective character, mainly because of the fact of literary texts being read in public, in an open way. Thereby, the spectators had the possibility to take part in the creation process, interact with it, even only by using imagination. The engagement of people with the texts is done by it being read in public, openly, providing coverage in the access of the works to the people in society.

That's exactly what happens with online authorship. The works of those authors who share their texts online reach a great social audience. Beyond that, the DTIC present possibilities for people to be much more than just readers but letting them produce new works based on the material read, doing it by comments, critics, reproduction or expansion of the original work. The scene involving reading and producing content, instantly, frequently, interactively, collaboratively, in a multilingual way, and so on, leads to a consequence that deserves to be pointed out: by the diversity of digital devices connected, which present a great amount of possibilities to the ones who use them, more than in any other historical moment, more people started writing or, in other words, became authors (COULMAS, 2014). Authors of digitally shared content, rewritten, commented, criticized at every moment.

Online context is something in constant production. At every second there are people sending messages, writing comments, updating blogs, creating websites, contributing to an open text, beyond other infinite possibilities. These activities allow individuality through content made by a single author, collaboration through shared content production, and participation through comments, for example. Those three ways of producing content are common in digital culture. Even with collabs and participation being the dominant ways, individuality still exists, as in a website created by a single person without open areas for interaction with readers.

We highlight that, while writing, the author leaves personal marks in the text and when it is published, these marks become accessible and can be used by other people. (BARTON; LEE, 2015). These other people can reproduce, cite, rewrite the original text, leaving their marks in the production as well. Online published content isn't stable since they are in constant change, going through eyes and hands of different readers and writers.

Authorship is something that has existed in communication since Antiquity. However, with the spread of digital culture, it suffered changes in its format. That that was known, in Antiquity and Hellenistic Period, as writing and public reading of literary texts, in Middle Age was known as divine knowledge and in Modernity as individual authorship, nowadays we understand as online authorship.

As presented by Martins (2014), the changes in communication formats cause changes in authorship process as well. What was a “privilege” of a single person that was considered the holder of a specific content became a characteristic achievable by anyone submerged in digital culture. The enlargement of this culture and the access of DTIC, people have a possibility of being authors of any content, no limits imposed. People submerged in digital culture go from just readers to authors at the same time.

Due to the enlargement of access to DTIC and internet, people find many possibilities of content production. This diversity of possibilities, added to the amount of interaction and collaboration that happens in this cultural context, increasingly engages people in authorship process. In cyberspace, it is possible to notice the constant participation of people by creating something or interfering in someone else’s creation, criticizing. The space mediated throughout digital media provides uncountable language possibilities, textual genres, and support. There is content published in other media, not internet connected, and people make it converge from one media to another, throughout criticizing, remaking, replicating. In a digitally connected society, the changes in the ways of reading and writing are evident (COULMAS, 2014).

The possibilities of content production are endless, and people tend to have many hands working on it. Different people can build a single content together, in a collaborative way. With this diversity of authors, styles and ideas, the content stays in constant change and construction, every time a new author contributes to it.

Authorship in virtual world have two typologies: the collaborative and the dialogical. Collaborative authorship consists in the production of a single content by different people together, in a way that it doesn’t have an end. Dialogical authorship is an ideal linked to the creation of a specific content by a specific author, but with the possibility of other people, in the virtual world, present their

impressions, contribution, analysis, by commenting or in a similar way, but not directly interfering in the content. (MARTINS, 2014).

Considering dialogical authorship, it is valid to mention Bakhtin (2011). According to the author, any statement (written or oral) is made with intention that comes from author to the other participants in the communication process. Therefore, the possibility of alternation between participants highlights the dialogical relations in which these statements are submerged, allowing the knowledge that in every production there is some kind of dialogical relation.

Blogs and news websites can be listed as examples of this dialogical authorship. In these platforms, people can create content and everyone who access the virtual address of this production can comment, criticize, and interact in some way. There are new languages, new genres, different ways of writing that don't strictly follow linguistic rules (CORACINI, 2011). They use forms of writing that meet the communication needs of the people submerged in digital culture's reality and deserve attention from the ones involved in education, since they need to engage the students in the educational system and lead them to the socio-cultural context. According to CORACINI (2011, p. 44-45),

Discuss with the students about the use of technologies, demystify them, defetishize them, that's what, I think, could be more useful to the formation of children and young people than a fierce criticism about their writing disobeying the strict rules of language, rules that are fated to being violated because of being so strict.

This way, one possibility for the ones submerged in digital culture to engage in educational environment is by using the reading and writing skills that emerged from this culture. Something desirable is making people understand and realize the difference in the reading and writing processes involved in the diverse factors present in this digital culture.

Looking at the scene between writing and school, COULMAS (2014, p. 126) affirms that writing is an art that needs to be "taught, memorized and firmly practiced", and the context where people usually start using their writing abilities is the scholar. School as an institution has the main purpose, induced by reflection and practical activities, to reproduce the society and culture where this

people live in, and contribute with the formation of citizens who can be critical and creative in different contexts.

Letting these individuals become connoisseurs of different possible ways of interaction/communication, in and out the digital context, is the beginning of a liberation of them. The practice of writing texts with preestablished formats, without real readers, as it is usually done by teachers in formal educational context, goes against the practices of reading and writing in social environments allowed by the digital culture, since in its sociocultural coexistence the text genres read and written are being developed with real readers who can interact with the produced material.

From the point of view established by these reflections and concerns, we analyzed the fictional narrative production done by fans, the fanfics, in *Spirit Fanfics e Histórias* website. The goal of this study was to characterize the concept of online authorship, describe the available content in the *Spirit Fanfics e Histórias* website and analyze how the storytelling process takes place and how it engages to people's learning process

2 The fan writing process in *Spirit Fanfics e Histórias* website

We investigated the learning possibilities by the authorship process in fanfic production in the content from *Spirit Fanfics e Histórias* website (<https://www.spiritfanfiction.com/>), checking the registered material found by participative observation, as well as the impressions by people submerged in this reality. The website was chosen by its features including layout and organizational tools for the registered users. Ethnographic research was done in netnographic perspective since the research intention was to investigate the fanfic online community. Netnography

Is a participative observational research, based on camp work done online. It uses computer communication as data source to get to ethnographic understanding and representation of a cultural phenomenon (KOZINETS, 2014, p. 61-62).

In this step, we started the observation of the website in august 18th, 2016, starting from the platform register. We designed the observation script based on

the website proposal and its main features. We started the observation along with the written register and explored the website intending to check the visual, the options and features available to the users, the published stories and how they can be read and commented on, looking closely every aspect that interact with the script.

During the process, the interactive relations between the users submerged in this culture were observed, participation and collaboration. Six steps were analyzed in this observative move: “study planning, entry, data searching, processing, ethical pattern guarantee and research representation” (KOZINETS, 2014, p. 62).

The online questionnaire, structured in a Google Form, applied to the beta readers from the researched website, had 27 open questions and was sent to the participants alongside the Free Informed Consent Form (FICF). The questions were about different aspects of reading practice and the production of fictional narratives on the website, and about some other experiences from them with the DTIC.

With the answered forms, using the content analysis procedures, (BARDIN, 2011), we identified the analytic category of “online authorship and co-authorship in the *Spirit Fanfics e Histórias* beta readers perspective”, highlighted in this article, based on the content provided by the research answered forms. Among the fourteen beta readers from the website, four answered the form.

On the website the users are involved in a participative way, in a community which main characteristic is the fanfic reading and writing. The website has features of a digital social network, since the interaction can occur in many ways: comments about the fanfics, profile publishing, direct messages, orientation about the fanfics, language content sharing and discussions about all of this in the comments.

The submerged individuals in this community are fans of many narrative universes or, even original writers who share their own universe not using a previous published as a basis. And there is always the possibility of having people around who only read and comment those published stories. The website users are mainly Brazilian, from many regions of the country, and some are from other

Portuguese speaking countries; there's no age limits but the main scene is built by young adults.

In the website description we noticed visual elements that have an impact in the usage of it (NIELSEN, 2014), as the possibilities of interaction between the users, the available tools, as the fanfic publishing happen. From that the power of online authorship to the engagement of the users in text production was noticeable.

3 The *Spirit Fanfics e Histórias* website

The website can be defined as a social network in which users with interests in common are submerged and are able to write fanfics of different genres, categories, narrative universes, as well as original pieces. Throughout website register, anyone can have a profile in this network and read or write a fanfic. In the home page the users can register and create a profile and/or access the content with personal login and password. From the website observation we understood that there are many spaces and forms of entertaining the users.

The website consists in a self-publishing platform, being them originals or based in preexisting scripts. Original contents written by ficwriters are not related to any other narrative universe. The publishing happens in an independent way, free from taxes, which differ this publishing process from the traditional ones done by formal editors.

All the website features are listed in two toolbars and in the page footer. In the areas in which there are user interactions, there are administrators/editors/volunteers to coordinate the environment and collabs between users, also to help the beginners in the context of independent publishing.

Other website purpose is to unite people with common interests, as well as unite the writers and readers of different genres, and help them interact, relate, and even build friendship. The main goal is to lead the users to express their thoughts and feelings, use their imagination, practice their reading and writing skills in an engaged way. The function of each item shown in the top toolbar is listed and described in the Chart 1.

Chart 1 – Top toolbar items.

Item	Description
Recent	Access to recent posted stories, in descending chronological order.
Highlights	It shows the trending fanfics (most commented and liked by website users).
Class	Access to linguistic content that envision Portuguese grammar to increase the knowledge and the writing skills of the users.
Beta readers	Definition of what a beta reader is from three main topics: What are beta readers? What does a beta reader do? How can I become a beta reader? Right after the answers all the beta readers from the website are listed.
Front Cover artists	Enlightenment about front cover artists from four main questions: What are front cover artists? What does a front cover artist do? How to contact a front cover artist? How to become a front cover artist? Right after the answers there's a presentation of the ten front cover artists from the website, followed by profile links.
Genres	Here there's a list with all genres used in published stories, followed by links to the fanfics. Some of the genres listed are comedy, family, action, LGBT, magic; police stories; romance and novel, terror and horror; violence.
Categories	Here the categories of stories on the website are listed. There are thirteen categories in total: <i>animés</i> and <i>mangas</i> ; bands and musicians; cartoons; celebrities; contests; films; games; books; mythologies and legends; originals; comics; series; soap operas and TV; youtubers and social media stars.
Tags	Here are listed all the mentioned tags in the published fanfics. Those tags are shown in a link that lead to the content tagged with them.
Historic	List of visited fanfics.
My stories	Shows the fanfics published by the profile owner and a link "add story".

Source: research data (2020).

The website administrators use to stimulate the collaboration between users and understand that comments incite the content creations. Proof of that is the observation that's shown in the end of many contents: "Lots of users end up not posting because of the absence of comments. Stimulate their work by leaving a comment" (SPIRIT FANFICS E HISTÓRIAS, 2016).

Authorship, in what it refers to having real readers engaged in the production, stimulates, and engages people, which happens with collaboration as well. When the users comment on others' works, they are collaborating with it, since the comment may lead the author to create more and feel proud of his creation or rethink and rebuild his way of writing his next pieces.

In the bottom part of the page is possible to access other toolbar, which relates directly to the owner's account. In Chart 2 we listed and described every item of the bottom toolbar.

Chart 2 – Bottom toolbar items.

Item	Description
Profile	The user can see his own profile with name, gender, birthdate, register date.
Friends	The friends of that profile are listed as icons. Each one show the profile picture and the cover image, name, function/status in the website, amount of published stories and the amount of followers.
Updates	The user has access to the website updates.
Favorites	The stories marked as favorites are listed here.
Forum	Here the user can access the forums, follow answers to a topic created by him or to answers to his comment in a preexisting topic.
Groups	If the profile joins a group, it gets listed in this area.
Stories	List of published stories.
Journals	Shows any journals published by the user.
Guestbook	Shows the messages from anyone who visited the profile and chose to leave it registered.
Styles	Here are shown the user styles, most of it personalized images to show more of their personalities.

Source: research data (2020).

In the page footer there's a brief presentation of the platform, in which there are pointed out possibilities offered by the website such as: use your imagination and write your own stories; make friends and share ideas. Also, in this space there are three columns with links to the website profile in other social medias as Facebook, Instagram, Twitter, Google Plus and YouTube. Some of the links in the footer are also in the toolbars. In Chart 3 will be described the items not included in the other website parts.

Chart 3 – Page footer items.

Item	Description
Help/FAQ	Access to the list of frequent questions and their suggested solutions.
Team	Here are listed the management team members, with job description.
Ambassadors	These are the volunteers in collaborating in anything needed.
Members	List of members.
Journals	Access to the published journals – posts that are made to advertise stories published in the website.
News	Area for the team editors to publish the website news: any formal announcement, selection or ads that are of interest of the members and users.
Advertise here	This item leads to the download of a PDF archive with a presentation of the website, its traffic numbers, and a profile of the team members.
Information	Links to other website areas like Advertise here, official links of the website in other platforms, privacy policy, posting rules, about the virtual cookies and the support.
Posting rules	Leads to a page with all the rules of content posting.
About	Basic information of the website and benefits of self-publishing and other aspects allowed in the platform.

Terms of use	The website Terms of use can be found here and are important for the knowledge of any user.
Support	A link to ask for support if needed and not found in another area.

Source: Research data (2020).

While observing and describing the available tools we noticed that they are built in a way that fits the needs of the scene of fanfic reading and writing, which helps the navigation on the platform (NIELSEN, 2014). Even with the interaction being stimulated between the users, we missed the existence of instant messages. Even though there's the possibility of messaging one another, there's nothing like the instant message features where it's possible to see who is online and how long they've been online. We think that something like that could increase the relations between users and their collaboration process.

The website has many possibilities for the users to engage with each other. Every user can send friend requests and follow anyone registered and be notified every time the followed users post something new. The options (to befriend and follow) can be done at once or separated. There's a space for messages. Anyone can send or receive messages, no matter if the sender is a friend, a follower or none. Every message generates a notification in the user home page.

The forum is another possibility of interaction for registered users, a space segmented in a general forum and categorized forums according to the category of the stories linked to the questions. The general forum use is usually related to the technical side of the website, while the categorized use is related to the content production. In this space the users can interact by creating or answering topics.

Joining the groups is another possibility of sharing content, ideas, opinions. This space inside the website allows the user to create a new group related to a theme he wants to share or to join in preexisting groups. Most of the groups are themed by a narrative universe, or an original story created by the group maker, such as groups for *Star Trek* and *Now You See Me*.

In addition to the possibility of creating a group, the users can create topics inside the existing groups, and comment or answer any topic. These activities allow sharing information/content related to the theme, which provides shared knowledge building.

The journals are another option to interact. Any user can build and share a journal with any theme. Most of the journals already existents refer to a character or story and other users can comment on the journal content. There's a space destined to the content and the dialogs, where comments can be placed, and it shows a little title encouraging the users to comment the contents they read because it inspires authors to produce and publish more.

The Portuguese classes stay in a separated area, amplifying the interaction, and allowing the knowledge exchange amongst the users. In any website area the users can exchange their expertise, we just pointed the Portuguese classes because they are the formal side of the website, even though still linked to entertainment. Theme dictates the class arrangement, and the users can ask questions, share opinions and impressions, answer someone else's questions in the comments. The dialog area destined to comments exists in every class page.

The possibility of contacting specialized personnel to help the story construction, about the content or the way of presenting it, engages the users in collaborating. Users as the *beta readers* and the front cover artists, who are there to help the authors increase the quality of their stories, are responsible for interaction as well, since they exchange information/content/knowledge from these activities.

Digital culture is a form of culture filled with these possibilities of interaction between authors and readers, which can happen by comment, collaboration in the other's production, exchange of knowledge and experiences. And by those interacting possibilities we could notice that the fictional narratives rely on that exchange, be it by messages, comments, forum discussions or other interactive way.

Interaction is essential for two or more people to really meet. There's meeting only when there's interaction involved (CARVALHO, 2010). There are two types of interaction: reactive and mutual. Reactive type limits itself by concern and action, while mutual type leads to interdependent relations in which every part collaborates in the relationship construction. (PRIMO, 2008). About the website interactions, we noticed them to be mutual since the parts are interdependent and collaborative in the relationship process.

We noticed that the website has over four million people registered and all of them can interact and share their stories. In Chart 4, we highlighted the users that, not only by writing, contribute the most to the website organization, their member functions and descriptions.

Chart 4 – Staff team description.

Function	Description
<i>Beta reader</i>	Fanfics and story reviewer.
Front cover artist	Creates front covers to fanfics and stories published in the website.
General Administrator	Website manager, works for the general organization and the terms and conditions, makes sure the environment stays safe for the users.
Forum manager	Manages the forums posts and topics.
Group manager	Manages the groups, its inner topics, and the group posts.
Story manager	Verifies the stories in terms of genres, categories, censorship advisory and helps keeping the website safe and organized.
Personalizing assistant	Assists in checking the personal profiles due to avoid usage of images and stories without edition.
Ambassador	Helps the users in usage, advertising and internal relationships in the platform.
News editor	Edits and shares the news related to the platform.

Source: Research data (2020).

The stories can be published by parts/chapters, there's an amount of freedom in the decision of the publishing format. The website considers the published stories as books to which the authors freely add content since they keep the production in the website terms. To help increase the quality of the material produced, authors count on beta readers and front cover artists collaboration, as well as on the help of other users, their readers, who comment and share opinions about the stories or its chapters.

About the reading process, any visitor of the website can read the published content, no need to be registered to access and read. As we mentioned earlier, the published content is public. Alongside that, the interaction by comments and messages is exclusive for registered and logged users.

It was possible to verify, through observation and reading, that authorship and collaboration are present in every activity developed inside the researched website.

4 Online authorship and co-authorship from the beta readers perspective

From the relationship between theory (bibliographical and exploratory research) and practice (website description, fan writing community and beta readers questionnaire analysis) achieved by the analyzed people, we could notice things that can help the formal educational environment.

The results include reflections about online authorship and co-authorship, using the transmedia elements used in fanfics, for example, using the engagement in the reading and writing processes in the learning process intentionally. Online authorship is the main element analyzed in this category. We believe it is present all-over digital culture, providing contribution in the written fan content. One of the discussion themes about online authorship is the possibility of accessibly produce content for real readers, as well as the possibility of producing in a collaborative way, point discussed in another analysis category.

The research participants were questioned about their feelings in being co-authors of the narrative universes they explore, about the difference they feel in producing content in a fanfic model, and in the model they find in formal learning environments. They were also asked about the feeling of having their stories read and commented by real people.

Three beta readers said they don't consider themselves co-authors of the narrative universes they explore in their fanfics, and one revealed to only write in the original category: "Well, no. The narrative universe belongs to its creator; the fan writers just add to it" (*Beta 4*). This way, the assumption that co-authorship is one of the stimuli in the fanfic production is not confirmed since the writers deny being co-authors of the narrative universes that they are fans and explore in their writing content.

To substantiate it, we also present the affirmation from *Beta 2*: "No. I feel totally independent from the original authors and their universes, even out of respect for them". We conclude that co-authorship is an irrelevant characteristic in the feelings that lead the users to write their fanfics

About the distinction between the writing process in fanfic communities and in a formal learning environment, we noticed that the freedom felt by the writers is a well-known difference. About this topic, *Beta 3* affirms:

I think that, when you write in a fan community, you just express what you want and feel, free from molds, knowing that the most that can happen is your story being shut down by not following a community rule, meanwhile writing in a formal class, for example, demands much bigger awareness about what and how you're writing, even when it's about something you like (*Beta 3*).

We noticed that the way textual production exists in informal institutions tends to restrain expression, since there are many molds that the texts need to fit in. And there's the teacher, who is a figure (according to *Beta 3*) that will judge the text, what ends up by inhibiting the free expression of oneself in the text they're producing. About this we rely on the idea of NEVES (2014, p. 68):

[...] it is possible to notice that internet provided a school without borders, since it doesn't have geographic barriers, allowing people to unite and exchange experiences and beliefs; and allowing anyone the choice of learning alone, since with internet connection anyone can search for any information/knowledge that they want or need.

This is the reflection we intend to bring, as teachers of formal educational institutions. People can have an autonomous learning process in the cyberspace and the fanfic processes of reading and writing are a good example of how it can happen in this virtual context. Learning methods that impose strict forms of writing end up going against the cultural context in which the students are submerged in their digital lives.

Another element in online authorship, present in the fanfic context, that has been confirmed as a stimulus to the content production is the presence of real readers, real people who like to read and consume material from a determined universe, and who can reach the published content. About that, *Beta 1* affirms: "I love that, since I can get the critics from people who voluntarily read the story, and I think that's a way of getting better". According to this user, reading the critics is an interesting way of knowing how to improve his narrative. These critics/comments usually are directed to a specific fanfic, but they can be used by the author to improve other contents as well.

About the fanfics and stories having real people reading them, *Beta 2* says:

It is an awesome feeling to have that many feedbacks. Even the negative ones let us take something positive from them. I have

received amazing feedbacks, private messages telling how a story has helped a reader in intimate processes, etc.

This way we confirmed that the possibility of commenting in one another's narratives, something frequent in fanfic community, helps not only the text, which is being criticized, but the whole author/writer experience.

From the creation of electronic networks, the author function has changed. Being an author submerged in digital culture is to interact in a reticular mode. Content produced and shared online are open and unfinished, validated by the interaction between author and reader (MARTINS, 2014). Therefore, the construction of data, from the reports of the research participants, shows that the fanfic writing is an example of online authorship and co-authorship, since the authors and readers are in constant interaction and collaboration, intending the improvement of the content.

With the analysis we conclude that online authorship helps the learning process of authors and readers, because of this interaction intending to improve the content. And the interaction occurs in the fanfic communities throughout the exchange of knowledge and information that happens in the critics, comments and opinion sharing.

5 Result discussion

Fanfic production involves the writers in a free way to create narratives about what they like without preestablished text molds. The process includes interaction with other authors and readers, while producing or after the text piece is finished, and these interactions provide knowledge improvement about the content that is being/has been made.

Authorship, according to BAKHTIN (2011), can be divided in two categories: author-creator and author-person. Author-creator is the one who lives the character, participates actively in the creation process. On the other hand, author-person is the person itself, the artist himself. In fanfic production we can find both categories played by ficwriters, since they actively participate of the process with their creativity and at the same time, they are the ones giving life to the characters created.

With all this and the results achieved we noticed that the website users are truly involved with their content, what we consider a reflex of the possibilities that the platform permits in interaction and real people reading and responding to the creative process of the writers. Online authorship, discussed in the theoretical foundation of this study, and an element of fanfic production context, engages users into action within this environment.

Through online authorship it is possible to have content produced, shared, reproduced, commented, among other possibilities. Content production inside digital culture makes them available to be accessed by readers who can contribute to the production through critics, direct and indirect intervention, comments, suggestions, as it was observed in the analyzed platform

Online authorship can be classified in two types: collaborative and dialogic (MARTINS, 2014). We related the two types to the fanfic production context and, after observing the website and its users, we could reaffirm this relation. Collaborative authorship could be identified by the possibility the users have to produce a text in groups. Dialogic authorship can be noticed in the website areas where, in the process of building a fanfic, real readers can comment, praise, and suggest.

In the concept of online authorship, we could verify that the engagement point of the process is having real people reading and interacting with the production (MARTINS, 2014; COULMAS, 2014), people who await the narratives. We were able to find notes that objective in increasing the interaction encouraging comments. In these notes we see that the engagement between readers and authors inspire the productions.

We noticed how strong this possibility of being read by other users, who are waiting to read and contribute with comments and critics, is for the authors. And how different it feels for them to create and write in formal educational context, where the teacher is the only reader and more of a judge than a source of improvement.

The website offers many possibilities of content creation to the users, and we noticed that collaboration between them happens since the profile creation for what the user can already count on help from members, until the publishment of full books, to which other users can comment and interact.

We understood that the website works in a collaborative way, the tools available help this engagement between users. And there's what we could classify as formal group productions, with more than one author working directly in a specific text.

And there are also the beta readers. Through their interactions we noticed how they work in the website environment. And it showed us another way of collaborating in this fanfic write and read context, as well as something that directly works for writing improvement. In this part of the discussion, we noticed how important these figures are in the context of fan culture.

Alongside this analysis we consider that the online authorship leads to engagement and learning, since it provides so much exchange of knowledge and information. The fact that people feel free to create content and can count on real people to contribute in it through comments, critics and even by joining the creation directly in the case of group production is something that stimulates the producers.

Ficwriters really research about the narrative universes they are fans of, and the themes they'll use in their stories, to bring quality to authorial content. We noticed that the readers have their expectations about the produced content and the authors have their expectations about the readers reactions, so they work together indirectly in everything produced in this context.

Since the fanfic creation leads to study and research, it was possible to see a way of learning process happening while the authors connected information, interacted with other users, and researched the needed topics during the production of the fanfics. This brings the idea of SIEMENS (2014), who says that knowledge is in the connections every person does from different content about the research theme. Connectivism (SIEMENS, 2014), turned easier by the DTIC, supports the idea that there is a way of learning throughout the context of fan culture.

In view of the results of this study, we saw that the practices of reading and writing fictional narratives lead to learning through the stimulus of authorship and collaboration, present in fan culture and in digital culture as well. More than that, there's learning happening with the connections done from the research

process involved in production, which increases quality and brings more information to the narratives, idea supported by Connectivism.

Final Considerations

In the actual context, society experiences constant changes in the ways people interact and communicate. The arise, improvement and dissemination of DTIC brings up new languages. We noticed the need of literacy by the people submerged in this reality, for reading and producing those multiple languages.

The flux of changes is seen in the ways people use to communicate, express, share and learn. In digital culture, most of these actions happen from a DTIC connected to the internet. The possibilities brought by those technologies contribute to engagement between the people submerged in this reality, since with internet connection they're able to read, consume, share, comment, create and publish any content.

From this discussion, we highlighted a cultural phenomenon which grew with DTIC, the fanfics. For this, we observed and analyzed the fanfic production in the *Spirit Fanfics e Histórias* website and identified potential elements that could bring the users to a learning process, to authorship, in which they have real and participative readers, and to collaboration in the content production. We noticed that those elements instigate production, as much as engage people in the said production, and that's what brings them to the learning process. Those would be the reasons why authorship and collaboration are potentialities in the digital culture context and mainly in the fanfic processes of production and consumption.

With the research results we identified learning potentialities in the practice of fanfic production. About co-authorship, we noticed that having readers waiting for the publishments, ready to engage, is a strong characteristic of online authorship and fanfic production.

Collaboration, another characteristic linked to digital culture, was identified as a fanfic context potentiality. We noticed it happens in almost every activity the website users executed. And it is something stimulated by the website managers even in virtual notes encouraging comments that they know will incite authors to

produce more content. This way, collaboration is a potentiality in the context of fictional narrative production.

These conclusions were possible with the theoretical study about online authorship inside digital culture context. We focused on fanfics, having as object of study the production of fictional narratives in the selected website. After completing the theoretical path, we returned to the website, the main research source.

Throughout participative observation inside the website we could identify and describe, if not all, almost all available features. By relating the gathered data, from participative observation and the beta readers answered questionnaires, we saw that stories are built from ficwriters creativity and critical reading, so that these productions happen in individual or collective forms, always having interaction and participation of readers who express opinions through comments and messages.

In formal context of reading and text production, many themes and topics are involved, and in fictional narrative production it happens the same way. There can be discussions about any subject, since the simplest and most common until the most specific ones, such as quantum physics for example. We noticed that, while reading or producing fanfics, people can get in touch with a lot of different content, formal or informal, what makes it not that far from formal learning context.

The learning process through fanfic production integrates elements such as authorship and collaboration, showing that it stimulates the production and engages people submerged in the context of those productions, bringing up the need of improving the text quality in content and in language. Considering the possibility of using many areas in the fictional narrative construction, depending on the level of knowledge and the need, the writers enter in an individual learning process to present more quality to the readers. Their research brings learning to the authors and we believe there's learning in other activities that also happen in this reading and writing context of fictional narratives.

Even with the difficulties throughout the study, we highlight the arise and dissemination of DTIC as providers of possibilities of development and improvement of the individual submerged in the digital culture scene: criticality,

text production, co-authorship, autonomy, freedom to read texts with different languages (multilingual), amongst other possibilities.

Text production in formal educational context can be partially or totally influenced by the fanfic production model. The way of producing narratives in the fan culture can improve the processes of teaching and learning Portuguese and other practices related to text production in formal educational environments.

These ideas allow us to include elements to the discussion about contemporary education. Even though we defend the recognition that there is learning happening even in an informal context of knowledge construction, we believe that schools, teachers, and educational institutions can think about it and accept the reality brought by digital culture. Starting the reading and writing experiences in digital platforms can be the first step towards accepting that communication in the actual context has changed and keeps changing at every moment. And since the school is the place of formation of citizens able to act in society, it's necessary to think and consider the historical and cultural context where these citizens are being formed and will act.

Notes

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