

Fan Fiction, Learning, and the Library

Jeffrey Nowak  
LIS768 Research Paper  
April 10, 2009

As educational institutions, libraries need to be aware of different literacies, the different ways that people communicate about their world. As community centers, libraries need to be aware of how people meet and organize. The more that culture changes the way people talk about the world, and the more that online tools allow people to form different sorts of communities, the more that libraries need to understand these new literacies and communities in order to better serve their rapidly changing users. Fan fiction, the practice of creating stories using the characters and settings of someone else's published work, is one way that new literacies and communities are expressing themselves. The ascendancy of popular culture and mass media has enabled vast amounts of people to unite around their love for a movie or show, and online tools have enabled these fans to share their thoughts and stories with people of similar interests. It turns out that this particular use of online tools can have a positive educational impact. By reaching out to fan fiction communities, libraries can further their role as promoters of literacy and can become increasingly relevant in a changing world.

In a broad sense, fan fiction is what happens when people take stories that they like and make more stories out of them. There is a long tradition of people retelling and reimagining other people's fiction. Virgil added his own motives to Homer's *Odyssey*, medieval mystery plays retold the Bible, and every writer of historical fiction, from Sir Walter Scott to T.C. Boyle, wreaked havoc with fact and folklore to make a good tale. Fan fiction follows in that pattern. In a narrower sense, fan fiction is heavily concerned with popular culture. It sprouted from the minds of Sherlock Holmes enthusiasts when they invented more stories for the famed detective, and then, in the 1930s, it incubated in the back pages of science fiction magazines as fans pondered the further adventures of their heroes. One can say it finally grew into a movement when the original *Star Trek* was cancelled, prompting a number of disappointed viewers to write the

further explorations and untold tales of the crew of the *Enterprise*. At first taking refuge in cheaply printed zines, fan fiction really began to take off with the dawn of the Internet, when communities of related fans could get together and write stories about the stories that interested them. Now that these communities have had time to grow, fan fiction has become an acknowledged phenomena, the product of people who have more enthusiasm for a work of fiction than they know what to do with.<sup>1</sup>

Technically, fan fiction can include every reinterpretation of any piece of fiction, but culturally, most people associate fan fiction with science fiction and fantasy. There are notable exceptions, such as Jane Austen fiction and the aforementioned Sherlock Holmes, but a great deal of the time, a list of fan fiction subjects can be expected to include such titles as *Harry Potter*, *The Lord of the Rings*, *Battlestar Galactica*, *Lost*, *Sonic the Hedgehog*, and any number of otherworldly movies, books, TV shows, and games. This general interest in popular science fiction and fantasy is part of what sets fan fiction apart from other reinterpretations. When Margaret Atwood retells a fairy tale from a feminist point of view, it's a literary reinterpretation, and when Eric Van Lustbader gets paid to continue Robert Ludlum's Jason Bourne series, he is proliferating the trademarked Ludlum product, but when an anonymous author takes up the cause of Hermione in the *Harry Potter* series, it's fan fiction.

The next thing which sets fan fiction apart is community. Nobody gets into fan fiction for the money. Although certain bestselling authors, such as Cassandra Clare, were able to start a following using fan fiction,<sup>2</sup> copyright issues prevent anyone from making a career directly from fan fiction. Because making money is pretty much out of the question, writers rely instead on fan fiction communities to provide the sort of affirmation that other writers would seek in paid

---

<sup>1</sup> For an excellent history of fan fiction and fandoms, see Francesca Coppa, "A Brief History of Media Fandom," in *Fan Fiction and Fan Communities in the Age of the Internet*, ed. Karen Hellekson and Kristina Busse (Jefferson, North Carolina: McFarland & Company, Inc., 2001), 41-59.

<sup>2</sup> Miriam Segall, *Career Building Through Fan Fiction Writing* (New York: Rosen Publishing, 2007), 47.

publication. The result is a passionate community which at times can jealously protect its amateur status. People who have attempted to make money from fan fiction creations have not only risked legal action, but also the scorn of their fellow enthusiasts. One woman, Lori Jareo, attempted to sell her self-published *Star Wars* novel on Amazon and suffered more at the hands of bloggers than lawyers.<sup>3</sup> Without much incentive to actively pursue careers, fan fiction writers instead rely on the shared interests and constant support of fellow fan fiction writers. Fan fiction isn't an isolated endeavor, but instead a constant conversation with people who are interested in the same material.

This conversation, though, seems to be chronically insecure about itself. There is still a certain amount of shame about fan fiction, as if fan fiction writers were somehow too enthusiastic or enthusiastic about the wrong sorts of things. Cathy Young, a blogger for *Reason*, started a small bit of controversy in February 2007 when she admitted to writing fan fiction and found herself the target of people who were thoroughly against fan fiction in general.<sup>4</sup> It's as if being a fan fiction writer is something to be embarrassed about. Sometimes the bias against fan fiction is just a matter of snobbishness. One academic observed, "It is not uncommon for a slash writer<sup>5</sup> to observe wryly that though her colleagues at the university or wherever would be unfazed by the news that she wrote explicit m/m love scenes, they would be horrified to learn that these were set in an SF or fantasy universe."<sup>6</sup> If simply admitting to writing fan fiction can cause a minor firestorm, it's understandable that fan fiction writers wouldn't want to talk about their interests to just anyone. Why would they want to risk having to justify themselves to someone who doesn't get it? At the same time, from personal experience, I can say that anyone

---

<sup>3</sup> Casey Fiesler, "Everything I Need to Know I Learned from Fandom: How Existing Social Normas Can Help Shape the Next Generation of User-Generated Content," *Vanderbilt Journal of Entertainment and Technology Law* 10 no. 3 (Spring 2008): 731.

<sup>4</sup> Miriam Segall, *Career Building Through Fan Fiction Writing* (New York: Rosen Publishing, 2007), 46.

<sup>5</sup> *Slash* is a genre of fan fiction in which two male characters are romantically linked, sometimes in graphic detail.

<sup>6</sup> Sheenagh Pugh, *The Democratic Genre: Fan fiction in a literary context* (Glasgow: Seren Books, 2005), 117.

who shows honest interest in the community is almost immediately welcomed with open arms. You can't really call these communities exclusive, because anyone with the right kind of interest is welcomed, but at the same time, the communities are somewhat insular in the same way that any Internet community can be insular. Fan fiction writers can be more involved with talking to each other than with talking to communities outside fan fiction. Even within fan fiction, people tend to focus on their own favorite set of shows, not having much reason to seek out people writing fan fiction in areas they're not interested in.

Because these communities are somewhat insular, and because these communities are very much absorbed with their favorite shows or movies or such, the conversation within fan communities (or fandoms, if you prefer) can get strangely intense. Fans suddenly move beyond likes and dislikes to argue about themes and meanings, and after awhile, they suddenly leap into deeply philosophical realms. One blogger, musing on a major plot event in the show *Supernatural*, posted the following question: "If you make your own choices, but the choice you make is because you feel like you have no other choice than to make the choice you made, is it still free will, or is that what we call destiny?" And people responded, sometimes joking at the complexity of the question, but also considering the issue at length, both in general and in the context of the show.<sup>7</sup> In the same way that hundreds of years of Shakespeare literary criticism allow Shakespeare enthusiasts to wax rhapsodic about the philosophical implications of *Hamlet*, fans of *Supernatural* can discuss a crucial plot twist to such length that it becomes a launching point for contemplation of strange, abstract issues. Fan fiction communities, like literary communities, are inherently instructional in that they get people thinking about things they might not consider otherwise.

---

<sup>7</sup> "QUESTION," *Warning – entering Samgirl territory*, <http://tahirire.livejournal.com/111299.html> (accessed April 7, 2009).

Here is where fan fiction suddenly becomes of interest to educational institutions like libraries. The instructional nature of fan fiction proves to be crucial to understanding the community. Staci Schultz, a PhD candidate at the University of Michigan, is currently at work attempting to show that fan fiction is one of many “sponsors of literacy” in the culture at large. A sponsor of literacy is an institution, like a school or workplace, which makes it its business to control and teach a certain form of literacy. According to Schultz, online fan fiction communities “function not only as Discourse communities but also as culturally relevant sponsors of literacy in which participants are recruited, regulated, and suppressed.”<sup>8</sup> Fan fiction communities teach their members how to write, interact, and continue as valid members of the community. It is this sponsor status which allows fan fiction to serve as an educational medium.

Perhaps one of the most interesting educational features of fan fiction is the beta reader, a person who volunteers to read someone else’s work before it is officially published online. What really sets apart beta readers from the ranks of professional editors and teachers is the free, supportive nature of their advice. Editors rarely have the time to offer truly useful advice, and instructors need to be paid, but beta readers offer up comprehensive advice for free, often to the point where the beta reader is openly acknowledged as a collaborator once the piece is officially posted. One academic, after quoting typical advice from a beta reader, commented, “If there were very many editors like her (and if writers always listened properly to them) I [a writing instructor] would probably be out of a job.”<sup>9</sup>

Noting these instructional features, educators have tried to take advantage of them. Much of the literature on fan fiction as an educational tool is focused on teens. Rebecca Moore points out in an article on teens and fan fiction, “If they take advantage of the teaching benefits that

---

<sup>8</sup> Staci Schultz, “Traversing Digital Boundaries: The Sponsorship of Fanfiction,” *HASTAC: Humanities, Arts, Science, and Technology Advanced Collaboratory*, <http://www.hastac.org/node/1908> (accessed April 7, 2009).

<sup>9</sup> Sheenagh Pugh, *The Democratic Genre: Fan fiction in a literary context* (Glasgow: Seren Books, 2005), 116.

fanfiction offers, writers learn all about grammar, plotting, characterization, structure, flow, language, rewriting, research (vital when writing in someone else's world), editing, and more."<sup>10</sup> Wanting to see how this idea works, other writers have studied how fan fiction communities have actually helped their writers. The most notable example would be in adolescents who speak English as a second language. The supportive, accepting nature of the fan fiction community makes learning English easier than it might be in a normal school environment. Rebecca Black noticed that beta readers never criticized grammatical errors in stories, but instead offered up corrections as a way to improve upon the story. She writes, "This focus on function rather than form is congruent with theories of effective language teaching that emphasize the importance of the communicative function of language over error correction and forms and conventions."<sup>11</sup> The writers seeking advice from the community also have the opportunity to give it. If the writer happens to be a native of Japan, she will often wind up fielding questions on Japanese culture from fan fiction writers interested in anime and manga.<sup>12</sup> The group learning effort allows everyone to contribute, giving those people who do contribute a sense of ownership in the community, further encouraging them to both teach and learn.

This circle of learning works at its best when the community is left on its own, which presents a problem for any outside authority trying to use the instructional quality of fan fiction for his or her own ends. One study worried "about the potential of classroom instruction to strip pleasure from pursuits that obviously mean a good deal to adolescents. For some young people, part of fanfiction writing's appeal may be its unsanctioned nature and its inscrutability to

---

<sup>10</sup> Rebecca C. Moore, "All Shapes of Hunger: Teenagers and Fanfiction," *Voice of Youth Advocates* 28 no. 1 (April 2005), 16.

<sup>11</sup> Rebecca W. Black, "Access and affiliation: the literacy and composition practices of English-language learners in an online fanfiction community," *Journal of Adolescent & Adult Literacy* 49 no.2 (October 2005), 126.

<sup>12</sup> *Ibid.*, 123.

adults.”<sup>13</sup> Despite the learning possibilities, teachers trying to use fan fiction as an educational inroads might be stymied by their students’ reluctance to share their results with anyone outside their online community.

What, then, can libraries do with fan fiction? If this paper has demonstrated anything, it is that fan fiction has an excellent capacity to teach and form communities, but it can be difficult for any outside agency to tap into that capacity. However, if a librarian embraces the notion of user-centered change, the library could serve as that middle ground between educator and participant that teachers seem to have a hard time finding. Casey and Savastinuk, in *Library 2.0: A Guide to Participatory Library Service*, point out the library’s capacity to expand beyond its own walls: “Part of knowing your community is knowing what your users do when they are not in the library. Where else do they go for entertainment? Enrichment? Education?” Other libraries have had success with gaming events, where teens are invited to the library not to receive instruction, but instead to do what they already enjoy in a face-to-face, communal environment. “Are there things that your users do alone at home that they may enjoy doing with a group in the library?”<sup>14</sup> In the same ways that libraries function as fertile ground for the exchange of information, they can also serve as neutral territory where a fan fiction community can meet in person without feeling uncomfortable about it. The question at this point is precisely how libraries might be able to accomplish this.

The first and fastest way for a library to make inroads with fan fiction is to start promoting it as part of readers’ advisory. A recent article in *Public Libraries* suggests just that, again focusing on teens and offering up a variety of websites a librarian can recommend to a curious patron. “A key point to remember,” the article reminds, “is that fanfiction is more than a

<sup>13</sup> Kelly Chandler-Olcott and Donna Mahar, “Adolescents’ anime-inspired ‘fanfiction’: An exploration of Multiliteracies,” *Journal of Adolescent & Adult Literacy* 46 no.7 (April 2003), 565.

<sup>14</sup> Michael E. Casey and Laura C. Savastinuk, *Library 2.0: A Guide to Participatory Library Service* (Medford, New Jersey: Information Today, Inc., 2007), 33-34.

collection of online reading. It is truly a part of the 2.0 experience, encouraging participatory involvement by supporting and encouraging writing as well as reading.”<sup>15</sup> Simply recommending fan fiction sites encourages participation in the sites and (by extension) the library that introduced them, laying the groundwork for involvement in future programs.

Beyond readers’ advisory, however, what sorts of activities might a library engage in that would attract a fan fiction community? Without any significant amount of literature on the subject of fan fiction in the library, the best one can do is make an educated guess based on the typical sort of programming libraries might offer. One example of programming might involve more facilitation than action, the sort of programming where the library invites a club to use its space. Another example might be more pro-active, such as a writing club that could use fan fiction as a focus or a starting point. A more ambitious model might involve a series of lectures, perhaps even an entire day, devoted to fan fiction, in which various speakers are invited and anyone interested can walk in, listen, talk, or meet like-minded people. Each of these programming options have been done by libraries in the past with other subjects and have the possibility of working well in a fan fiction context.

Take the first example, of a library offering up its space. This fits in well with the idea of the library being a hub of community activity, allowing community members to make the library their own. It follows the Library 2.0 model which “empowers library users by giving them the opportunity to assist in the creation and content management of services.”<sup>16</sup> Think of a knitting club or computer club that uses the library space without needing or wanting much interference from the librarians themselves. In order for an idea like this to work, though, there has to be a group of people within the community already formed and looking for space. Since a lot of the

---

<sup>15</sup> Kimberly Griffis and D. Yvonne Jones, “Readers’ Advisory 2.0: Recommending Fanfiction,” *Public Libraries* (November/December 2008), 62.

<sup>16</sup> Michael E. Casey and Laura C. Savastinuk, *Library 2.0: A Guide to Participatory Library Service* (Medford, New Jersey: Information Today, Inc., 2007), 6.

organizing for fan fiction groups happens online, a locally formed collective might be somewhat difficult to find, but if such a group could be found, simply offering that group a space could be a good place to start.

Another program which could be suitably adapted is the writing workshop, where people get together and share what they've written. The creative writing workshop is one of the many programs that libraries already use to connect to the community. Heather Prichard, who has run such general workshops in the past, offers the following advice: decide on an age group beforehand, limit the number of registrations, find contacts within the community, lay down ground rules which encourage constructive feedback, make sure everyone leaves the workshop with a finished product, and try to book an established author for the final meeting.<sup>17</sup> Prichard was writing about a general workshop for 12-15 year olds, but what happens when we introduce fan fiction into the mix? Because fan fiction relies on a preexisting story, introducing fan fiction as a valid medium could help some participants get past initial writer's block. In addition, online fan fiction communities could serve as a way for participants to expand their writing beyond the workshop into another writer's community. The dynamics of fan fiction communities could complement an average writing workshop quite well.

Lastly, on the largest scale, conferences and/or lectures can both introduce the concept of fan fiction to the library community and also pull in people who are already interested. As with the writing workshops, you can try to book a fan fiction writer to give a talk about what fan fiction is, how the community operates, and why fan fiction can be so compelling. In addition, there are more people out there talking about fan fiction than you'd think, and a lot of them come from academia. These people can offer up the kind of detailed analysis that fans will just eat up.

---

<sup>17</sup> Heather Prichard, "Write Here, Write Now: Holding a Creative Writing Workshop Series at Your Library," *Young Adult Library Services* 6 no. 4 (Summer 2008), 20.

Maybe you've just found out that some of those writers in your workshop are interested in *Doctor Who*. What about trying to get someone who talked at the recent *Doctor Who* conference?<sup>18</sup> Maybe your library isn't quite so British and prefers shows like *Supernatural*. It turns out an entire issue of an academic journal is being devoted to the show.<sup>19</sup> There are plenty of people out there willing to talk to anyone who will listen.

All three of these possibilities can pull more people into the library and allow them to explore different literacies. Not having very many examples in the past to draw from, the best way to find out what works is to experiment and see what happens. Most articles on fan fiction tend to focus on teens, so it might be a good idea to start there, but fan fiction as a movement goes back a long ways and attracts a wide spectrum of enthusiasts. Drawing upon that wide spectrum and experimenting would allow an ambitious librarian to figure out the right combination of programming which allows patrons to discover fan fiction on their own terms and come to their own conclusions about it.

With all the worth of experimentation, it couldn't hurt to be aware of a variety of pitfalls one has to look out for. The first is the issue of copyright. From a legal standpoint, most fan fiction writers rely on fair use to carry them through the day, particularly since making money is taboo.<sup>20</sup> Some authors, however, have made a special point of forbidding anyone from writing fan fiction based on their works. Anne Rice has notoriously made the following statement: "I do not allow fan fiction. The characters are copyrighted. It upsets me terribly to even think about fan fiction with my characters. I advise my readers to write your own original stories with your own

---

<sup>18</sup> Rebecca Williams, "'Whoniversal' Appeal: An Interdisciplinary Postgraduate Conference on *Doctor Who*, and its Spin-Offs' at Cardiff University, 14-16 November, 2008," Conference Report, *Critical Studies in Television*, <http://criticalstudiesintelelevision.com/index.php?siid=8611> (accessed April 8, 2009).

<sup>19</sup> Suzette Chan, "Supernatural Love: Catherine Tosenberger on Sam and Dean's transformative love story," *Sequential Tart*, <http://www.sequentialtart.com/article.php?id=1364> (accessed April 8, 2009).

<sup>20</sup> Kimberly Griffis and D. Yvonne Jones, "Readers' Advisory 2.0: Recommending Fanfiction," *Public Libraries* (November/December 2008), 62.

characters. It is absolutely essential that you respect my wishes.”<sup>21</sup> If you want to write fan fiction on the vampire Lestat, you had better watch out. In the same vein, if you want to run fan fiction programming, it would do a world of good to do some research first. If your library has a legal team, find out what your limits are, and always make sure that your participants know how the game is played. Fan fiction communities have a remarkable ability to police themselves, mainly by ridiculing or ostracizing anyone who violates the rules, and fan fiction communities have been suggested as a model for managing other forms of user-generated content.<sup>22</sup> The fan fiction community and the publishing world have developed a delicate symbiosis. So long as you take care to figure out and follow the rules, there shouldn’t be a problem.

There is also the issue of content. Because anyone can contribute, anything can wind up on a fan fiction site: poor writing, abominable grammar, works of genius, kid-friendly fare, and some of the most explicit content you never even thought could exist. Most fan fiction venues know well enough to separate out the explicit material using ratings or separate websites, but anyone looking to promote fan fiction needs to be aware of the kind of material that is out there, particularly if you’re going to be recommending material to teens. Even material which can seem quite tame – *Sonic the Hedgehog*, for instance – can inspire outlandish sexual fantasies on various fandom sites,<sup>23</sup> and the last thing a librarian needs is an angry mother demanding to know where her child found out about fan fiction, why the library’s promoting such filth, and what are those people doing to that blue rodent. As always, before recommending anything, do your homework, find out where the links lead, find out where the forums lead, and let your patrons

---

<sup>21</sup> Anne Rice, “Messages to Anne Rice Fans,” *AnneRice.com*, <http://www.annerice.com/ReaderInteraction-MessagesToFans.html> (accessed April 8, 2009).

<sup>22</sup> Casey Fiesler, “Everything I Need to Know I Learned from Fandom: How Existing Social Norms Can Help Shape the Next Generation of User-Generated Content,” *Vanderbilt Journal of Entertainment and Technology Law* 10 no. 3 (Spring 2008): 734.

<sup>23</sup> Pat Miller, “Crazy in Love,” *The Escapist* (February 10, 2009), [http://www.escapistmagazine.com/articles/view/issues/issue\\_188/5741-Crazy-in-Love](http://www.escapistmagazine.com/articles/view/issues/issue_188/5741-Crazy-in-Love) (accessed April 9, 2009).

know what they might be getting into. The worst mistake you can make is allowing yourself or anyone else to be caught unaware.

Once dangers like copyright or illicit content are managed, however, fan fiction has the potential to greatly increase the library's role within the community. Not only will the library be educating its patrons in a new form of literacy, it will also be involved with popular culture, which will bring it closer to its patrons. The library will also be encouraging community building through various programming. Fan fiction isn't simply a pastime or a hobby. It is another way of thinking about art, and being such, it is another way of thinking about literacy. A little programming can encourage patrons to think beyond the written plots of their favorite stories to the plots that haven't yet been written and the stories that haven't yet been imagined. Fan fiction, in encouraging patrons to write their own versions of popular stories, encourages users to create change on their own. The library would do well to be a part of that change.

## Bibliography:

- Black, Rebecca W. "Access and affiliation: the literacy and composition practices of English-language learners in an online fanfiction community." *Journal of Adolescent & Adult Literacy* 49 no.2 (October 2005): 118-128. <http://ezproxy.dom.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=18508925&site=ehost-live> (accessed April 10, 2009).
- Casey, Michael E. and Laura C. Savastinuk. *Library 2.0: A Guide to Participatory Library Service*. Medford, New Jersey: Information Today, Inc., 2007.
- Chan, Suzette. "Supernatural Love: Catherine Tosenberger on Sam and Dean's transformative love story." *Sequential Tart*. <http://www.sequentialtart.com/article.php?id=1364> (accessed April 8, 2009).
- Chandler-Olcott, Kelly and Donna Mahar. "Adolescents' anime-inspired 'fanfiction': An exploration of Multiliteracies." *Journal of Adolescent & Adult Literacy* 46 no.7 (April 2003): 556-566. <http://ezproxy.dom.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=9374038&site=ehost-live> (accessed April 10, 2009).
- Coppa, Francesca. "A Brief History of Media Fandom." In *Fan Fiction and Fan Communities in the Age of the Internet*, edited by Karen Hellekson and Kristina Busse, 41-59. Jefferson, North Carolina: McFarland & Company, Inc., 2001.
- Fiesler, Casey. "Everything I Need to Know I Learned from Fandom: How Existing Social Norms Can Help Shape the Next Generation of User-Generated Content." *Vanderbilt Journal of Entertainment and Technology Law* 10 no. 3 (Spring 2008): 730-762. <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790e361922cccebcceb321c6a36e659a47e2a92c3d3bf61effe6953bb64cebb22de0&fmt=P> (accessed April 10, 2009).
- Griffis, Kimberly and D. Yvonne Jones. "Readers' Advisory 2.0: Recommending Fanfiction." *Public Libraries* (November/December 2008): 62-65. <http://ezproxy.dom.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=lih&AN=35789186&loginpage=Login.asp&site=ehost-live&scope=site> (accessed April 10, 2009).
- Miller, Pat. "Crazy in Love." *The Escapist* (February 10, 2009). [http://www.escapistmagazine.com/articles/view/issues/issue\\_188/5741-Crazy-in-Love](http://www.escapistmagazine.com/articles/view/issues/issue_188/5741-Crazy-in-Love) (accessed April 9, 2009).
- Moore, Rebecca C. "All Shapes of Hunger: Teenagers and Fanfiction." *Voice of Youth Advocates* 28 no. 1 (April 2005): 15-19. <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?>

[recid=0bc05f7a67b1790e361922cccebcceb321c6a36e659a47e257a0c7172f28f24936c98d877267ba53&fmt=P](http://ezproxy.dom.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=lih&AN=33272035&loginpage=Login.asp&site=ehost-live&scope=site) (accessed April 10, 2009).

Prichard, Heather. "Write Here, Write Now: Holding a Creative Writing Workshop Series at Your Library." *Young Adult Library Services* 6 no. 4 (Summer 2008): 19-23.  
<http://ezproxy.dom.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=lih&AN=33272035&loginpage=Login.asp&site=ehost-live&scope=site>  
(accessed April 8, 2009).

Pugh, Sheenagh. *The Democratic Genre: Fan fiction in a literary context*. Glasgow: Seren Books, 2005.

"QUESTION." *Warning – entering Samgirl territory*. <http://tahirire.livejournal.com/111299.html>  
(accessed April 7, 2009).

Rice, Anne. "Messages to Anne Rice Fans." *AnneRice.com*.  
<http://www.annerice.com/ReaderInteraction-MessagesToFans.html> (accessed April 8, 2009).

Shultz, Staci. "Traversing Digital Boundaries: The Sponsorship of Fanfiction." *HASTAC: Humanties, Arts, Science, and Technology Advanced Collaboratory*.  
<http://www.hastac.org/node/1908> (accessed April 7, 2009).

Segall, Miriam. *Career Building Through Fan Fiction Writing*. New York: Rosen Publishing, 2007.

Williams, Rebecca. "'Whoniversal' Appeal: An Interdisciplinary Postgraduate Conference on *Doctor Who*, and its Spin-Offs' at Cardiff University, 14-16 November, 2008." Conference Report. *Critical Studies in Television*.  
<http://criticalstudiesintelevision.com/index.php?siid=8611> (accessed April 8, 2009).