

Fans Make Art: Authoring and Creativity in the Production of Fanvideos

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Resumo

The research aims to analyze how Brazilian produce fanvideos based on successful pop culture franchises. For such, assumes that fans are prosumers of pop culture in a context of participatory culture and that fanvideos are user-generated content propitiated by Web 2.0 technologies. A total of 257 fanvideos posted between April 2006 and February 2018 were analyzed through Interpretive Content Analysis. Five types of fanmade productions were identified: fandub, fanart, fan animation, fan music and fanfiction. Such production demonstrates that fanvideos reveal the fans' desire to make art, what occurs both as a way for the fans relate to the franchises they admire, as well as to express themselves based on them. By doing this, they wide the scope and the narrative possibilities of the franchises through intra- and inter-textualities in relation to the universe of pop culture and their own daily experiences. The research presents an original approach to user-generated content in association to fan production and the notion of prosumption. As limitation, the study is delimited to the Brazilian production of fanvideos. Future similar research could be carried out in other countries, as well as regarding other fan productions.

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Abstract

The research aims to analyze how Brazilian produce fanvideos based on successful pop culture franchises. For such, assumes that fans are prosumers of pop culture in a context of participatory culture and that fanvideos are user-generated content propitiated by Web 2.0 technologies. A total of 257 fanvideos posted between April 2006 and February 2018 were analyzed through Interpretive Content Analysis. Five types of fanmade productions were identified: fandub, fanart, fan animation, fan music and fanfiction. Such production demonstrates that fanvideos reveal the fans' desire to make art, what occurs both as a way for the fans relate to the franchises they admire, as well as to express themselves based on them. By doing this, they wide the scope and the narrative possibilities of the franchises through intra- and inter-textualities in relation to the universe of pop culture and their own daily experiences. The research presents an original approach to user-generated content in association to fan production and the notion of prosumption. As limitation, the study is delimited to the Brazilian production of fanvideos. Future similar research could be carried out in other countries, as well as regarding other fan productions.

Keywords: Fanvideos; prosumption; user-generated content; creativity; authoring.

Introduction

Constant technological changes have impacted on how individuals relate to contemporary cultures (Lévy, 2007). One of the cultures that is most influenced by technological advances is pop culture, massively diffused by large media conglomerates in search of getting closer to its consumers (Kizgin *et al*, 2018, Peñaloza, 1994). The strength of pop culture relies essentially on fans of media products (Hills, 2013). They are usually high engaged to the media products they admire, becoming organized and proactive in activities involving their relationships to them (Jenkins, 2006; Kozinets, 2001).

Once fans participate in the elaboration of their own consumption experiences, de Souza-Leão and Costa (2018) features them as prosumers. Prosumption is a concept accrued from an understanding of the impossibility to dissociate consumption and production (Ritzer, 2014; Toffler, 1980). Within the Web 2.0 technologies it has acquired a newly importance (Ritzer & Jurgenson, 2010). In this scenario, technological appropriation and media convergence begot participatory cultures, in which individuals with common interests become collectively productive (Guschwan, 2012; Jenkins, 2006). Grounded on new technologies of communication, such as social media, consumers commit to create, produce and disseminate content related to the/e pop culture (Boulaire *et al*, 2010; Ritzer et al, 2012).

Since the 1970s fanvideos has been one of the most emblematic sorts of fanmade content, contributing to the fan culture consolidation (Jenkins, 1992). Fanvideos production was made possible due to the evolution of home video technologies and became very popular nowadays, thanks to the ease of access and use of digital technologies, mainly the Web 2.0 ones (Freund, 2016; Stein & Busse, 2009), and to the video-sharing platforms, such as Youtube (Ziller, 2012).

User-Generated Content (UGC), such as fanvideos, emerges as a consequence to the technological changes on media consumption, associated with the participatory nature of Web 2.0 (Liu-Thompkins, 2012; Presi *et al*, 2014). Fanmade productions are hedonic practices (Kronrod & Danziger, 2013) created to expand or reinvent the original media content (Black, 2006; Kosnik *et al*, 2015), mainly those of pop culture franchises. Most popular creations include drawings and arts elaborated manually or digitally (Ordóñez, 2014), dubbing or subtitling of new texts on original content (Chaume, 2007), original or adapted songs regarding media products (Coppa, 2008; Freud, 2016).

This line of reasoning leads to the understanding that, when fans produce videos related to pop culture franchises, they seek to express their point of views about them, in a productive new and creative way. Among the emerging entertainment and social media markets, Brazil is a promising one. In addition, one can find in Youtube a vast amount of fanvideos produced by Brazilian based on some of the main franchises of pop culture. Considering this, the research aims to analyze how Brazilian produce fanvideos based on successful pop culture franchises.

The growing social and economic relevance of pop culture justifies the interest of consumer research. Specifically, fanmade content gained prominence over time (McKay, 2011, Schäfer *et al* 2013), especially in the context of UGC and Web 2.0 technologies. On the other hand, the assumption of fans as prosumers (de Souza-Leão & Costa, 2018) awakens the understanding of a logic of market productivity performed by them (Chen, 2011, Collins, 2010), advancing in the knowledge proposed by the Consumer Culture Theory (CCT)

Fans as prosumers of pop culture

Pop culture refers to cultural products forged by different industries (e.g., entertainment, sports, news) and echoed by society. Therefore, it is influenced both by technological advances and media conglomerates and by social transformations. Due to its broad reach, it has been one of the main factors boosting globalization (Kizgin *et al*, 2018; Peñalosa, 1994). Part of the prestige gained by pop culture results from its fans, that performers as specialized consumers (Jenkins, 2006; Zajc, 2015).

Fans differ from ordinary consumers once they engage and collaborate with what they consume in an attempt to materialize and legitimize their values (Hills, 2013). They often come together to share knowledges and assumptions of common interest, as well as they produce content based on the products they consume, in the context of the culture in which they are emerged (Hills, 2002; 2007; Sandvoss, 2005). Through social interactions, they consume in a collective way, configuring a particular organization of consumption known as fandom (Costa & Leão, 2018; Fiske, 2001; Fuschillo, 2018; Hills & Greco, 2015). Fandoms are social formations of fans who mutually shape and affect their values, ideology, productions, and even ways of socialization (Busse & Gray, 2011; Costa & Leão, 2017; 2018; Fuschillo, 2018, Goulding & Saren, 2007; Michael, 2015).

Due to the productive nature of the fans' consumption, we follow de Souza-Leão and Costa (2018) in the assertion that they can be understood as prosumers (Ritzer and Jurgenson, 2010). Such term was coined by Alvin Toffler (Toffler, 1980), who pointed out that modern consumer plays an important role in the production process. The productive way of consuming has its origin in the pre-industrial society, gaining major relevance with the technological advances that occurred in the twentieth century and, most recently with the development of the Web 2.0 (Collins, 2010; Jurgenson, 2010).

In marketing, the concept of prosumer had a small discussion in Kotler (1986) but has experienced a broader adoption since Ritzer's works (2014, 2015a, 2015b) on Consumer Culture Theory (CCT). For the author, the dichotomy between production and consumption never really happened, since all production presupposes consumption, and all consumption is performed by means of a productivity. In this way, production and consumption could be understood as abstract opposite forms of prosumption, in a phenomenon that may occur from a point of production as consumption to one of consumption as production, or even in a balanced way.

Thus, rather than simply performing production-consumption functions, fans act as coproducers of their own consumption experiences (Ritzer, 2014; Stuart-Menteth *et al*, 2006). Such experiences take mostly in engaged collectively practices (Morreale, 2014, Sugihartati, 2017), in dialogic interactions (Hartmann, 2016; Ritzer, 2014), when the fans assume the

responsibility of producing and sharing content amongst themselves (Collins, 2010; Ritzer et al, 2012).

This process takes place through a participatory culture, which concerns to collective shared knowledges, opinions, experiences and sensations, that have repercussions on the way in which the members of a culture socialize and interact (Guschwan, 2012; Jenkins, 2008; Tombleson & Wolf, 2017), transforming, in a symbiotic way, the relationship they have with the products they consume (Langlois, 2013; Jenkins, 2006). Among participatory cultures, fan communities are emblematic for their level of engagement and productivity, presenting possibilities for an economic and cultural development based on actions linked to global media conglomerates (Carpenter *et al*, 2012; Cleveland & Laroche, 2007).

The participatory culture stems from a process of media convergence, which concerns the re-signification of media texts by individuals who manage to transit between different media technologies. They move from a socio-cultural isolation to an engagement in a community that welcomes their productions concerning objects or themes of common interest (Jenkins, 2008; Tombleson & Wolf, 2017). This occurs both by the establishment of a collective intelligence, which concerns the possibility of the network retaining a vast amount of information through the activities of the individuals who use it (Jenkins, 2006; Lévy, 2007), as by the appropriation of the technology available to users (Jenkins, 2008; Herrmann, 2012).

Fanvideos as User-Generated Content (UGC)

The increasing possibilities of online interactions and the democratization of the Internet has propelled the activities of prosumption (Almeida *et al*, 2012; Fonseca *et al*, 2008). It has been occurred due to the interactions through digital platforms (Jenkins *et al*, 2013), mainly through the intensified use of social media (Ritzer *et al*, 2012; Zajc, 2013). They are the Web 2.0 technologies that best foster cultural production (Micu *et al.*, 2017; Tapscott & Williams, 2008), by introducing changes in social relations and enable the propagation of content developed by its users (Boulaire *et al*, 2010).

One of Web 2.0's most popular practices is the creation of content by users (Daugherty *et al*, 2008). User-Generated Content (UGC) have become more and more numerous and increasingly watched. UGC are produced with the intention of influencing audiences or just for fun and hobby (McKenzie *et al*, 2012; Tapscott & Williams, 2008). Many of its contents revolve around brands and products, as a way of its producers either expressing identity, or as a means of establishing social contact with other consumers (Daugherty *et al*, 2008; Muntinga *et al*, 2011).

The creation of original content that alludes to brands and products is one manner of consumers stablish bonds with them (Malthouse *et al*, 2016; Muntinga *et al*, 2011). UGCs that highlight brands and products are able to diffuse and legitimize them alongside consumers (Christodoulides *et al*, 2012; McKenzie *et al*, 2012). Hence, large conglomerates of the media and entertainment industry has begun to consider them relevant in creating social connection between brands and consumers (Delwiche & Henderson, 2013).

One of the most popular social networks, YouTube stands out for the possibility offered to its users to easily produce and share their own productions and so act as content-generators. No wonder, the platform had a rise of cultural and economic value after starting as a user-made video sharing site. Its popularity is not only based due to its innovative technological capacity, but mostly to the sense of community established between the users who generate content and those who use the site, what have turned it into a hybrid of social network and search tool (Portela & Marques, 2015; Van Djick, 2009; 2013).

YouTube has become a platform of influence on collective creativity, since it has propitiated its users to produce content (Burgess & Green, 2009). This fits the fan culture (Hills, 2013; Sandvoss, 2005), that has become notorious around the world due to the propagation of

pop culture (Guschwan, 2012; Jenkins, 2006), what became easier with the advent of Web 2.0 (Freund, 2016), propitiating that the fan-generated content to be available online at any time (Jenkins, 2006; Kozinets, 2001).

According to Jenkins (1992), the production of fanvideos is one of the paradigmatic practices of this culture. Developed on the basis of media products, fanvideos fosters interactivity among fans, creating a community understanding, as well as determines a connection between fans and media products, reshaping the media texts to which they are related. The main reason why fans develop videos is the wish to reformulate the media texts. It is done to fit them into their visions, to adjust what they think are flaws in the narratives, and to delve into details that do not were so well developed in the original content (Freund, 2016; Stein & Busse, 2009). Thereby, fanvideos production attests to the involvement of fans with pop culture, while strengthening the culture of fans.

The production of fanvideos is clearly related to advances in communication and information technologies. The practice originated in the 1970s, thanks to the popularization and improvement of videocassettes and handycams (Stein & Busse, 2009). With the ease access to digital technologies and the emergence of Web 2.0-based technologies, fanvideos production has become a common and popular practice in this century (Freund, 2016).

Methodological Procedures

Brazilian fanvideos disclosed on YouTube were the base of the research. The videos correspond to visual documents and, since they are available online, refers to secondary data (Flick, 2014; Loizos, 2013). Specifically, the fanvideos are multifocal data, since they comprehend different senses (Flick, 2014; Loizos, 2013), propitiating researchers to access the recorded social practices (Flick, 2014).

We adopted Interpretive Content Analysis (ICA) analytical method. It is an adequate technique for scrutinizing layers of meanings presented in a content (Baxter, 1991), in a manner lined with interpretive research (Wester & Jankowski, 2002). Because it is an interpretivist epistemology approach, ICA transcends the semantic and lexical levels of traditional content analysis (Drisko & Maschi, 2015), addressing the whole context in which a given content is signified (Ahuvia, 2001).

It is preferable ICA to be carried out by more than one researcher, so that a collaborative work calls for reflexivity and self-reflection (Ahuvia, 2001). This procedure averts personal biases in data interpretation (Drisko & Maschi, 2015), preventing categorization inadequacies of the research corpus (Montgomery & Duck, 1993).

ICA get started with researchers determining a data source and establishing criteria to qualify them, according to the representativeness of the data for the investigation. The analysis is conducted through data codification, based on hierarchy and interrelationship designs. It provides a way of generating and defining codes and relations between them, representing the problem under investigation (Drisko & Maschi, 2015).

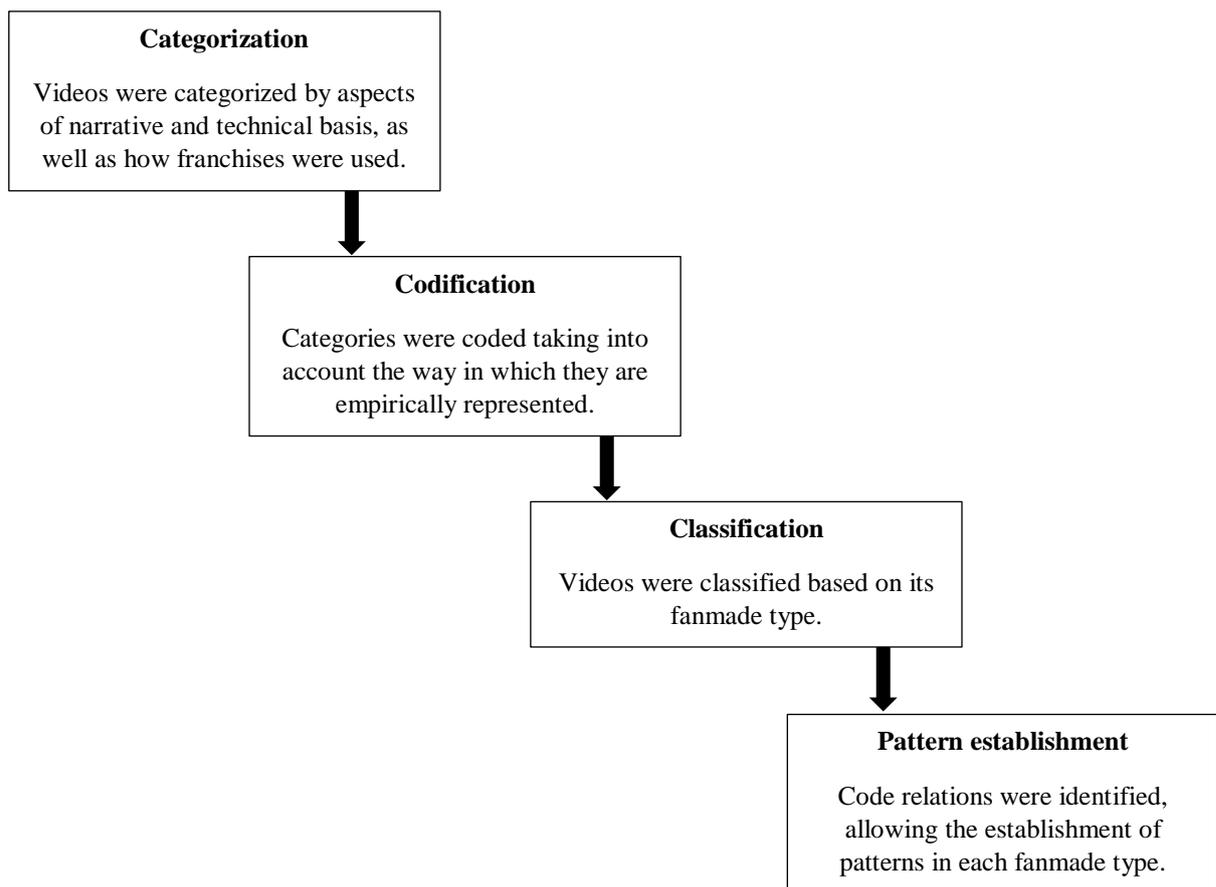
In line with the method, we undertaken a previous evaluation of fanvideos on Youtube. Videos based on three pop culture franchises provided substantial material: Game of Thrones, Harry Potter and Star Wars. For selecting the data, we defined three criteria according to the research problem. The fanvideos would have to be fanmade productions, done by Brazilian, with no monetary purpose.

A keywording search started the data collection. Then, videos were selected based on the criteria above described. YouTube suggests videos related to those in progress, so all videos showed beside those selected in a first round were considered, being collected by meeting the defined criteria. This process was exhausted repeated until all available videos regarding the research definition were collected, ensuring the research corpus representativeness (Aarts &

Bauer, 2013). The resultant corpus was composed by 257 videos, posted between April 2006 and February 2018.

Three researchers collected the data. The final research corpus was validated by other two. One of these defined the analytical categories (stage one of the analysis). The data collecting trio analyzed the fanvideos in an inter-coding reliability process (Miles *et al*, 2014). The other pair supported and reviewed the process, making its final validation (analysis stage two). Then, the same researcher that determined the analytical categories, also identified the fanmade types (stage three of the analysis). Finally, the same duo analyzed the code relations and determined the patters in each fanmade type (analysis stage four). This analytical process is outlined in Figure 1.

Figure 1 – Analysis scheme



Source: elaborated by the authors.

Lastly, data were undergone to quality criteria of qualitative research. The described research corpus construction process and data analysis procedures of reflexivity and triangulation serves this purpose, as so the detailed result description that follows (Paiva *et al*, 2011).

Results and Discussion

Seven categories were identified in our analysis (stage one). Two of them refer to technical characteristics of production; other two assign narrative characteristics do the videos; finally, three categories rely on how the franchises are adopted. A certain quantity of codes (stage two) were related to previous categories. Table 1 displays all categories and codes.

Table 1 – Categories and Codes

Categories		Codes	
Technical characteristics			
Format	Technical way by which videos were produced.	Animation	Videos made by the use of animated elements, such as objects, images and scenarios.
		Live action	Productions based on the use of real-life elements, such as persons and places, are used in the production.
		Collage	Combination of different materials for video production, such as images, animations and real-life performances.
Form	Origin of the material used on the production of the videos.	Original	Live-actions and animations created and produced integrally by the fans.
		Composition	Collages combining original material and franchise official content.
		Editing	Collages of franchise official material manipulated through cutouts and additions.
		Mixing	Collages combining franchise official material with content previously produced by third parties (e.g., songs, images), manipulated through cutouts and additions.
Narrative characteristics			
Genre	Narrative style used to develop the videos.	Parody	Productions made by means of imitations or jocular references of or from the original franchise material.
		Storytelling	Productions presenting situations or stories based on or inspired by the franchises.
		Thematization	Productions presenting real-life based on or mediated by the franchises.
		Tutorial	Videos produced to teach how to do something based on or inspired by the franchises.
Narrative techniques	Narrative resource used to develop the videos.	Compilation	Editions of scene sequences of franchise official materials defined by the fans.
		Addition	Superposition of content previously produced by third parties on official franchise materials.
		Subtitling	Subtitles are inserted over scenes of franchise official materials, either maintaining or changing the meaning of the original content.
		Dubbing	Dubbing of fans are inserted over scenes of franchise official materials, as well as Brazilian official dubbing are inserted over original or third parties' material, either maintaining or changing the meaning of the original content.
		Cosplay presentation	Original videos of performances based on or inspired by the franchises, in which fans are dressed in trustworthy clothing regarding such fictional universes.
		Fantasies presentation	Original videos of performances based on or inspired by the franchises, in which fans are dressed in fantasies allusive to such fictional universes.
		Simple presentation	Original videos of performances based on or inspired by the franchises, in which fans are dressed in ordinary clothes.
		Puppetry	Original videos of stages based on or inspired by the franchises, through the use of toys, animals or objects.
		Stop-motion	Original animated videos based on or inspired by the franchises, developed through frame-by-frame sequenced photos.
		Computer graphics	Original or composed animated videos based on or inspired by the franchises, developed through software-manipulated images.
		Drawing	Original or composed videos based on or inspired by the franchises, developed through manual drawing.
		Videoclips	Original or composed musical productions based on or inspired by the franchises.
		Accessories to real-life	Videos portraying real-life situations based on or mediated by the franchises.
Comics	Comic-like productions based on or inspired by the franchises.		

Franchises appropriation			
Reference	Base that guide the construction of the videos' narratives.	Internal	Productions made with the purpose to reverberate the franchises themselves.
		Mixed	Productions proposed to combine the repercussion of the franchises with matters external to it (e.g., ordinary life, local cultures, entertainment industry).
Thematic	Purpose on which content are developed.	Imagined saga	Stories coherent with the franchises fictional universes created in contiguity with some established narrative.
		Invented saga	Stories coherent with the franchises fictional universes created out of the contiguity with some established narrative.
		Intra-universe	Franchises fictional universes introduced by themselves.
		Inter-universe	Franchises fictional universes introduced jointly with other ones.
		Para-universe	Franchises fictional universes introduced jointly with real-life.
Approach	The manner fans incorporate official narratives into their productions.	Appropriation	Franchises fictional universes are used as a central reference for dealing with other subjects.
		Base	Franchises fictional universes are used as a central reference to produce materials adherent to them.
		New stories	Original productions created within the franchise's fictional universe.
		Reinterpretation	Franchises fictional universes narratives are presented in an alternative way, different from the original.
		Retelling	Franchises fictional universes narratives are presented in an alternative way, though not depriving them.
		Use of elements	Franchises fictional universes elements are used in contexts external to them.

Source: elaborated by the authors.

Characteristics of the videos confronted with literature references made possible classifying them according their fanmade type (stage three of the analysis). Thenceforward, the analysis searched for patterns based on the relationships between the codes (fourth stage of analysis). Results are presented by fanmade type, through the patterns defined by the combination of codes (in bold) and resorting to the research empirical context.

Fandub

Fandub are productions in which fans dub scenes of the franchises by keeping the original content of the scenes, in order to change only the tone or add some mannerism to them (McKay, 2011). Fandub is an innovation that both bring the fans together and provides a sense of identity (Chaume, 2007).

On the analyzed videos, fans make use of the **dubbing** to **retell stories of the universes (storytelling)** in an inherent way (**internal** approach) to them (**intra-universe of the sagas**). In most of the videos it is done through **mixing** and **collage**, in which fans dub scenes of Harry Potter and Star Wars movies based on the original screenplay of Brazilian dubbing.

A second pattern works like a fandub in reverse. It refers to **original live-action** productions, in which Star Wars fans **fantasy**-dress themselves as characters of the saga to **represent** scenes from the films with the original audio of the official dubbing in Brazilian Portuguese.

Both Harry Potter and Star Wars fans adopt this practice to retell stories of these sagas, giving a new face to the scenes of the films. Fans of Star Wars also use dubbing to experience the universe in real-life situations. The non-identification of fandubs related to Game of Thrones may be associated with the way the franchises are enjoyed over time. The TV series is the latest franchise and has an audience that typically watches it subtitled, whether by cable TV or through Internet. The films, on the other hand, come from a long tradition of dubbed replays on TV.

Fanart

Fanart is a type of graphic art created by fans of certain pop culture franchises, based on them, having the video as one of its means of production (McKay, 2011). Once this artistic production is not limited by the official franchises' narrative, it can extend its universe according the fans' imaginary (Ordóñez, 2014). Fanart can be characterized both as a fans' reinterpretation of a particular franchise theme and a self-reflection of the fan. Fanart, therefore, transcends the image of both the franchise and the creator-fan (Manifold, 2009).

A first pattern of fanarts is characterized by the use of the **drawing** technique, all based on Harry Potter. Some videos make **original animations** and others merge them (**collage**) with scenes from the franchise films (**composition**). They are produced for **retelling stories (storytelling)** of the universe (**internal reference** of the **intra-universe of the saga**) – typically striking passages of the saga.

In another pattern in which the fanarts are **drawings, original live-action videos based on Star Wars teach (tutorial)** to draw characters from the saga. In these terms, the franchise is a means (**mixed references**) for a real-life application of the technique (**para-universe of the saga**).

Finally, in another group of videos about Star Wars, the saga is **appropriated** through **mixed references** to **thematize** real-life situations (**para-universe of the saga**), such as birthday invitations and cultural contests. Fanarts are made from diverse sources (**collage**), both by original materials **composed** with those of the saga (**accessories to real-life situations**), and by **subtitling** scenes of the franchise films (**mixing**).

Regarding how the franchises are approached in fanarts, it is possible to conjecture a generational distinction, since typically younger Harry Potter fans are concerned with treating the universe itself through their art, while those of Star Wars, of a previous generation, use it for real-life applications, although related to typically childish issues and situations. On the other hand, the absence of fanarts inspired in Game of Thrones could be explained due the adult content of the series does not match with the childish-like productions in the corpus.

Fan animation

Fan animation is a bustling sequence of image produced by fans based on a fictional saga (McKay, 2011). Given the sociocultural and technological conjectures in which pop culture fans are embedded, they produce computer-generated animation to create animations that both tell sagas' stories, or stories themselves create by having the sagas as a base or reference. For such, they use different techniques of production, ranging from the use of computer graphics to stop-motion footage, using toy or modeling clay. Such care and dedication reflect their attachment to the franchises (Shen, 2007).

For its characteristic, all fan animation is an **original** production. In two similar patterns of production, **computer graphics** is the basis for addressing the saga in relation to real life (**para-universe of the saga**), **merging references** of the two spheres. In one of them, fans **appropriate** Star Wars references to **thematize** personal life situations (e.g., marriage proposal). In the other, fans of Game of Thrones and Star Wars create **saga-based** situations (**storytelling**) referring to the real world. Examples of this are productions representing Star Wars fans in real-life situations, and the remaking of Game of Thrones' opening scene, with the series' locations exchanged for Brazilian cities.

A latest fan animation pattern evidences the creation of **original storytelling (internal reference)** adherent to the fictional universe of the Harry Potter and Star Wars franchises. The sagas are either **imagined** (e.g., creation of a new end to the Harry Potter story) or **invented** (e.g., a rave involving Darth Vader, the main villain of Star Wars, and his soldiers, the stormtroopers). Although in this group also the **computer graphics** is adopted, the most used technique is the **stop-motion**, which is done through photographs, toys and modeling clay.

Attention can be drawn to the fact that, although the three franchises serve as a reference for this fanmade production, a significant majority is based on Star Wars. This possibly occurs because this is the only out of the three fictional universes that has animated series as official production with particular content of the saga. Even though Harry Potter and the Game of Thrones franchises present some content in animations (i.e., home video extras), they are complementary materials to the films and the television series, respectively.

Fan music

Fan music refer to songs (lyrics and melody) created by fans based on or having as reference pop culture franchises (McKay, 2011). It is a type of vidding, which is a popular practice in the universe of fandoms, based on the appropriation of the official narratives by the fans. They take their favorite passages of media product narratives for reconfiguring them in order to generate a music production (Coppa, 2008; Freund, 2016), bringing peculiar and particular interpretations (Freund, 2016).

Due to its own characteristic, all productions of fan music were made in the form of **videoclips**. However, in the research corpus we identify both the production of fan music in the proper sense of its definition, and what we call fan music version, when new lyrics, consistent with the universes of the franchises, are made for existing songs.

A set of patterns refers to **storytelling** videos, produced through **collage compositions** and as **original live actions**. One of these patterns concerns the role of the franchise in the daily life of the fans (**para-universe of the sagas**) through versions of songs based on the Harry Potter saga, **mixed** with references from real life. Examples of that are fans who have made new lyrics, based on their affective relationship with the saga, for a given Brazilian song that tells of the difficulty of losing someone, to mark the release of the last film of the franchise. The other patterns of this group approach the **intra-universe of the sagas (internal reference)** in musical productions that **reinterpret their universes** or **retell their stories**. In the first case, fans of Star Wars and Harry Potter create original songs that reinterpret the relationships of the protagonists of the sagas (i.e., parental relationship of Darth Vader and Luke Skywalker, the antagonism between Harry Potter and Lord Voldemort). In turn, two situations are used for retelling stories. Fans of the three franchises compose raps to enhance or depreciate characters and their relationships within the sagas. On the other hand, fans of Star Wars and Harry Potter use a famous Brazilian song that tells the saga of an anti-hero (i.e., Faroeste Caboclo) as bases for lyrics that summarize the biography of the boy-wizard or of Anakin Skywalker, the chosen one that became the villain of the stellar saga.

On another front, videoclips are made as **parody**. Again, the use of **compositions** by means of **collages** (now exclusively) is adopted. Videos **based on the sagas** approaching them as **para-universe**, through **mixed** references, convey both original songs and music versions. In a fun and even unusual way, such original songs declare the pleasure and pride of being a fan of Star Wars. The others are instrumental versions of notorious songs from Star Wars and Game of Thrones (i.e., imperial march of the first and the opening music of the second) remade in typical Brazilian rhythms (i.e., funk, samba). Parodic videos are also used for **reinterpreting the franchises**. This is done both in relation to the **intra-universes of sagas (internal references)** and through interlocations with (**mixed**) references of other universes (**inter-universe of sagas**). In the first case, fans of Harry Potter and Star Wars make versions of famous Brazilian songs with humorous new lyrics that feature re-readings of characters and important saga situations. In the second, fans of all franchises create rap duels between characters from the sagas and other fictional pop culture universes (e.g., Darth Vader vs. Lord Voldemort, Darth Vader vs. Sauron, villain of Lord of the Rings).

It shall be noted that the retelling of the fictional universes and their reinterpretation – sometimes in dialogue with other sagas –, occurs primarily through original raps. This aspect

seems blunt of a youth production, since such style has become one of the most popular since the last decade. On the other hand, musical production in dialogue with real life occurs primarily through music versions. Original songs of this kind are made by Star Wars' fans.

Fanfiction

Fanfictions are fan-created narratives based on and inspired by the sagas they admire, creating new stories and new possibilities for the original plot and characters (Black, 2006, Kosck et al., McKay, 2011). Fanfiction has become the most popular way of demonstrating fans' attachment to the franchises' narratives and their strong loyalty to them (Thomas, 2011).

In a first group of patterns, fans **mix references** of the saga with elements of real life (**para-universe of the saga**). These productions follow three axes: the **saga-based** production of both **parodies** and **storytelling**, as well as the **saga appropriation** for **thematization** of social real-life situations of the fans.

In the first of these patterns, fans of Harry Potter and Star Wars make **all types of representations** in **original live-action** videos, through humorous situations that emulate the fictional universes, such as Star Wars warriors (i.e., Jedi) engaging in duels for daily banalities.

Harry Potter and Star Wars' fans also use a variety of narrative techniques and production formats (second pattern): **addition on scenes of the franchise**, **computer graphics**, and **comics** in **collage-like** videos made by **composition** or **mixing**; and **puppetry** and **representations of all kinds in original live-action** videos. As an example, Star Wars fans create situations showing their anxiety with a new film release.

Third pattern evidences Star Wars fans **appropriating the saga** as ground for social situations. It occurs through **computer graphics** in **composition** videos through **collage**, or in **all types of representation in original live action**. It is the case of videos in which fans dress as characters of the saga in situations that promote events organized by them.

In a second set of patterns, fans are dedicated to exploring **storytelling** possibilities of the franchises (**intra-universe of the saga**), through their own (**internal**) references. Two patterns follow the same line of combination of narrative techniques and technical categories: they are **collages of compilations** by means of **editing** and **mixing** of **subtitling** or **addition on scenes of the franchise**. The difference between such patterns is in the way the franchise is approached. One of them concerns the **reinterpretation of the sagas**, in which fans of all the franchises investigated give new meaning to sagas situations, replicating stories from their own perspective. The second of these patterns, in turn, deals with **retelling stories from the sagas**. It has this in common with the third standard of this group, which makes it through **original live-actions**, in which the fans make **puppetry** or **representations (simple or fantasy-dressed)**. In both patterns, fans of Harry Potter and Star Wars use such resources to tell passages of the sagas in their own way or to stage them.

A third set of patterns is also characterized by the production of videos with **original live-action storytelling** in a **mixed approach** of the franchises (**intra-universe of the sagas**). In one of these patterns, Star Wars fans **use elements** of the saga in situations where it does not occupy a central role. For example, in a narrative based on a work by the Brazilian writer Machado de Assis, a duel takes place through lightsabers, the weapon of a Jedi in the Star Wars universe.

Fans of Game of Thrones, on the other hand, perform **representations (simple or by cosplay)** to **reinterpret the saga**. In a series of videos, one of the main characters of the series (i.e., Jon Snow) wakes up in the real world and engages in a variety of modern situations, such as learning to use smartphone apps.

Finally, still as part of this set of patterns, fans of Harry Potter and Star Wars make use of **representation with fantasy** and **puppetry** to create **new stories of the universes**, whether they are **imagined** or **invented**. Such patterns can be illustrated, respectively, with battles

waged through official Star Wars toys and duels between Jedi characters created by the fans themselves.

Fanfiction production is the most extensive and diversified. One way of understanding it may be by reflecting on how the sagas are articulated. There is a work of retelling and reinterpreting the universes, almost always restricted to them, but sometimes in intertextuality with other ones. This production is made by fans of the three franchises, but more broadly and diversified by potterheads (i.e., fans of Harry Potter).

On the other hand, there is also a production that proposes a dialogue between the sagas and the real life. No video related to Game of Thrones is found, while those inspired on Star Wars are more broadly and diversely.

Finally, there are the original productions, in which fans create new stories inspired by the fictional universes. This is a work made by fans of Harry Potter and Star Wars, the former only reimagining the saga while the latter also inventing completely unprecedented situations.

Final Considerations

Results allow us to conclude that the production of Brazilian fanvideos occurs both as a way for the fans relate to the franchises they admire, as well as to express themselves based on them. In both cases, the franchises' aspects serving as reference for these productions play an important role.

Fanvideos content reveals a strong desire of the fans to participate in the development of the franchises. Most of the videos relate to how the fans travel between retelling, re-interpreting and creating new stories of the sagas. Herewith, fans play a productive role in content generation as co-authors. On the other hand, much of this production dialogues with other narratives and even with "real life", also treated as a narrative instance.

Contents based on other texts can be understood as paratexts of those and end up composing and amplifying their meanings (Gray, 2010; Genette, 1997). Following a conception proposed by Foucault (2009), Mittel (2004) and Hills (2010) argue that the authorship of audiovisual texts refers to a function of a certain discourse, strongly oriented by its genre.

Thus, it is possible to propose that the fanvideos are paratexts that, assuming an author-function, widen the scope and the narrative possibilities of the franchises on which they are based. Without commercial ties, they do this through inter-textualities both in relation to the universe of pop culture and their own daily experiences.

Jenkins (2006) points out that one of the fans' characteristics is to seek textual tools to create new content related to the cultural products they consume. By mixing particular perceptions with the original content, they generate unprecedented content, adding meanings capable of reflecting their performance and subjectivity.

In terms of form, our findings demonstrate that fanvideos reveal the fans' desire to make art. Beside they are already an audiovisual production, fanvideos are used to create different types of artistic productions (i.e., drawings, music, performativity, etc.). Thus, not only does this production re-signify the franchises, but their content is also taken as the medium for such production, which indicates that the productive consumption of content generation is a creative practice.

In the globalized contemporary society, it is natural for fans to produce creative content related to what they consume and to share them in social media (Chen, 2018). It is part of the fan culture to interact, re-signify, imagine and materialize new contents about what they are in order to express their creativity (Chen & Chandler, 2010; Seregina & Weijo, 2016).

It is possible to conjecture that some of the characteristics of the franchises on which fanvideos are based may influence both these productions and how they re-signify their narratives.

Our findings indicate a gradation in the diversity of fanvideos form, as well as in the manner they add content and meaning to the franchises, ranging from Star Wars (major) to Game of Thrones (minor). Among the investigated franchises, Star Wars is the oldest and the one with the largest product portfolio, as well as that which has a more diverse base of fans. The opposite can be said of Game of Thrones: the latest franchise to be released, made up of a TV series based on books and with fans in a more specific age group.

On the other hand, videos based on Star Wars are those that establish more intertextuality both with other franchises and the daily life of the fans, while those based on Harry Potter are more dedicated to the very text of the saga. Harry Potter's books established a cult canon (Costa & Leão, 2017). It cannot be said, in turn, that Star Wars has a cohesive canon. At the same time, Star Wars is a media product of great repercussion not only in pop culture, but also in the social imaginary for more than four decades.

A possible tentative theoretical generalization from this evaluation is that cultural impact, time of existence, variety of products, and fan-base diversity of an entertainment franchise can influence how fans appropriate their elements in their productions.

The research presents an original approach to a specific kind of user-generated content (i.e. fanvideos), especially in associating fan production with the notion of prosumption. As limitation of the study we point its scope, delimited to the Brazilian production of fanvideos.

For a more accurate assessment of the fans' creative production types and the way they contribute to the meaning of the entertainment industry products, as well as the role played by these products in this process, we glimpse two possibilities. On the one hand, similar studies to the present one can be carried out in other countries, in order to observe how the fan productive culture is influenced by particular cultural contexts. Apparently, this aspect was not a critical factor in the present research, but new results could bring up some important details. On the other hand, the investigation of other fan productions (e.g., cosplay, fanfiction) could broaden the scope of understanding of the insights presented.

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