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A Song of Fans and Piracy

How participatory fan-culture challenges media industries, copyrights and notions of authorship

The case of A Song of Ice and Fire and HBO's Game of Thrones

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Claudia Krug, bakk.phil.

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A Game of Thrones: Who owns Westeros?

George R. R. Martin, please write, and write faster
You're not going to get any younger, you know
Winter is coming, I'm growing impatient
And you've still got two more damn books left to go
So write, George, write like the wind!

I curse the day that my friend ever loaned me
An old dog-eared paperback called Game of Thrones
How could I know that this seed would grow into
An addiction that held me, right down to my bones

Now, five books later, I lurk with the masses
Indignant, entitled, and waiting for word
That the great Bearded Glacier has finally published
Nine hundred more pages of crack for the nerds

Why does every new verse of your song
Keep taking you so goddamn long?

Paul and Storm, 2012: *Write Like the Wind* (George R. R. Martin)¹

This fan-song by comedy duo Paul and Storm is addressed to American novelist George R. R. Martin (the great Bearded Glacier), begging him to finish his bestselling, epic fantasy series *A Song of Ice and Fire*. The series is planned to contain seven books, of which five are already published. The first volume of the series, *A Game of Thrones*, was published in 1996, followed by *A Clash of Kings* (1998), *A Storm of Swords* (2000) and *A Feast for Crows* (2005). Fans waited six long years for *A Dance with Dragons* (2011) growing impatient – but 900 pages have not been enough to calm down the lurking masses who are waiting for the forthcoming novels². The fans are more restless than ever. Because now, with the HBO TV adaption slowly catching up with the books and George not “getting younger” nor in better shape – people are worried that he will not be able to finish his series (Hart, 2012). This would mean that they will never learn who will sit on the Iron Throne of Westeros in the end. After years of dedication and restlessness, fans seem to claim rights, in many different ways, to something they do not own in the sense of Intellectual Property law – by doing so, they break the boundaries between fans, creator and publisher and challenge the legal

¹ Paul and Storm, 2012. *Write Like the Wind* (George R. R. Martin) <http://www.paulandstorm.com/lyrics/write-like-the-wind-george-r-r-martin/> [Accessed 14 March 2013].

² Titled *The Winds of Winter* and *A Dream of Spring*.

concept of authorship and its corresponding rights and cause a great stir around the question about what it means to be an author.

But what is the buzz all about, anyway? How did it come to this point? The story of *A Song of Ice and Fire* takes place on the fictional continents Westeros and Essos. The setting reminds the reader of a feudal society of the European Dark Ages, only that seasons last for years in Westeros and long forgotten magic comes back into the world. The fantasy world of *A Song of Ice and Fire* is highly appreciated by fans for its particularly detailed history with its own lore, songs, myths and fairytales as well as a vast variety of different religions, guilds and cultures. The world comes to life with over a thousand named characters, most of them with their own detailed stemma and family history. Politics and family feuds, moral ambiguity, violence and sexuality, especially among the big noble houses, threaten to shatter the kingdom of Westeros once more – leaving only a few of the reader's most favorite characters alive. While the noble houses and other parties fight over the Iron Throne to and with it the claim to rule Westeros, a new enemy rises in the north, in the dark forests behind the Wall. An enemy that is older than mankind, that will bring ruin over Westeros when winter comes.

The stirring, quite grown-up novel series soon became very popular, thanks to word-of-mouth propaganda among fantasy fans (see Interview with George R.R. Martin³, 2012) and was translated into more than 20 languages (see Cover Art Gallery at georgerrmartin.com⁴). As of September 2013 more than 24 million copies have been sold in North America alone (Grover and Richwine, 2013). Other works derived from *A Song of Ice and Fire* are three prequel novellas that have also been adapted to comic books, as well as several video games, card and board games.

With growing popularity of the franchise, the American pay TV provider HBO showed interest in the material and started the production of a TV-adaption, titled *Game of Thrones*, in 2007. The first season aired in April 2011 and was a hit with the critics and the audience – making *A Song of Ice and Fire* a huge multi-media franchise with a lucrative market for fan

³ George R. R. Martin answers Facebook Fans' Questions, 2012.

<https://www.youtube.com/watch?feature=endscreen&v=WbaslypgyWk&NR=1> [Accessed 13 March 2013].

⁴ <http://www.georgerrmartin.com/cover-art-gallery/?id=249>

merchandise. By now four seasons have been released, the fourth season having premiered on the 6th of April 2014. The first three seasons won multiple awards, including 10 Emmy Awards and one Golden Globe (see imdb.com, *Game of Thrones*⁵). The immense success of the show made *Game of Thrones* and Martin's novels a big topic on the internet and therefore attracted the attention of a growing audience worldwide. Especially after the premiere of HBO's *Game of Thrones*, the show and the novels became a big Internet phenomena that found its followers even outside the boundaries of the fantasy-genre - a trend that even the mainstream media and magazines could not ignore any longer. Big popular magazines like *Vanity Fair* put *Game of Thrones* cast members on their cover⁶, American Late Night TV spoofs the hit series during the best airing times.⁷

The basis of this hype goes back to a vast range of fan-created content. From the beginning, people were inspired by this extensive and extremely detailed fantasy world to create their own part of Westeros and therefore spread the hype around this modern mythology. Today, in the age of the Internet and its new technologies, fans around the world use HBO footage and designs as well as other fan art to create their own versions of this epic fantasy series, pay homage to it and easily share it with others. Various Parodies (especially about short life expectancy in Westeros), fanfiction videos (some of them with amazingly high production value, like *A Tale of Benjen Stark*⁸), homage videos to favorite characters and other *ASoiaF*-related fan projects (like a picture of the books with every death marked with a post-it⁹), songs, animations and comic strips, as well as astonishing fan art went viral.

But the book-purists, especially those who are fans of the novels since the 90s, react to this hype with mixed feelings and want to protect Martin's original work as well as their own imagination. The band Axis of Awesome sang in their song *Rage of Thrones*¹⁰ with one laughing and one crying eye about a typical reaction of a book-purist towards fans who

⁵ <http://www.imdb.com/title/tt0944947/>.

⁶ For example *Vanity Fair*, April 2014.

⁷ Late Show with Jimmy Fallon (2013), *Game of Desks*: <https://www.youtube.com/watch?v=Gqgdyn6wg7E> [Accessed 1 April 2014].

⁸ Von Wong and Five Knights, 2013. *A Tale of Benjen Stark*: <http://www.youtube.com/watch?v=XGqdsMSkges> [Accessed 1 August 2013].

⁹ <http://instagram.com/p/g8X8aQPgKn/#>, author unknown.

¹⁰ Axis of Awesome, 2013. *Rage of Thrones*: <http://www.youtube.com/watch?v=1CLCOvZO1o>. [Accessed 1 April 2014].

jumped on the bandwagon due to the HBO show, complaining that Hollywood is destroying people's imagination and that no one is reading anymore.

As more and more people dive into this epic fantasy series and share their experiences with others – they start to take a part of the world. The text grew more meaningful – relationships and social links were based, strengthened and maintained on it (Baym, 2010), so fans began to worry about the creation and continuation of their new favorite myth. People started to address the author directly with their concerns – in extreme cases even saying that he is literally “fat and old”, which means that he has to write faster, so that he can finish his books before he dies (Hart, 2012). It seems that among fans the feeling arose that Martin owes them an ending for planting this addicting seed. He owes them for killing their favorite characters and keeping them on their toes through clever storytelling, rousing cliff hangers and shocking twists for over 16 years - maybe even because they spread this highly addictive material and made his books so successful. This fan behavior was the kick off for an ongoing debate about “What does an author owe to his fans?” (ibid).

Martin addressed the fan behavior in his Blog (19 February 2009):

“After all, as some of you like to point out in your emails, I am sixty years old and fat, and you don't want me to "pull a Robert Jordan" on you and deny you your book. Okay, I've got the message. You don't want me doing anything except A SONG OF ICE AND FIRE. Ever. (Well, maybe it's okay if I take a leak once in a while?)”

One of Martin's “wingmen” in this discussion is fantasy novelist Neil Gaiman. Together they appear on stage during the performance of *Write like the Wind (George R. R. Martin)* at w00tstock 5.0 at San Diego Comic-Con.¹¹ Martin smashes the musician's guitar, humorously reminding the fans that he is not “your bitch”- what became his slogan in this debate.

But HBO fights yet another war. Just as fans seem to think that Martin owes them an ending, they “take what is theirs” - with bits and torrents. This led to a new record in TV-history: By the end of the year 2012 *Game of Thrones*, the HBO fantasy drama adapted from the books of George R. R. Martin, became the most pirated show of the year. According to torrentfreak.com and data compiled from BitTorrent file-sharing services one individual

¹¹ George R.R. Martin destroys Paul and Storm, 2013: <http://www.youtube.com/watch?v=GqcqapoFy-w>. [Accessed 1 August 2013].

episode of *Game of Thrones* alone had been illegally downloaded over 4.28 million times (Itzkoff, 2012). The record was broken immediately after the Season 3 premiere. "Piracy tracker TorrentFreak says that more than 1 million viewers downloaded the episode in the first day after it aired. At one point, more than 163,000 people were simultaneously sharing a single torrent -- a new record. The previous record, of just under 145,000 simultaneous file-swappers, was set by the "Heroes" season 3 debut in 2008, according to TorrentFreak's data" (Isidore, 2013).

The New York Times (Itzkoff, 2012) assumes that this volume results from very limited legal availability of the content. In fact, HBO shows are not available through commercial video websites like Amazon Prime or Hulu. Furthermore, HBO's own online platform, HBO Go, is only available with an HBO subscription. The company has said to New York Times that it is not planned to offer HBO Go as a standalone service in the US (ibid.). Another fact that speaks for availability problem is that 80 percent of these downloads happened outside of the United States, in regions with no possibility to subscribe to an HBO service (ibid.). But it would be wrong to suppose that all of those 4.28 million downloaders did pirate the content because they do not want to pay for it or want to harm HBO as a part of the capitalistic system. The online initiative "Take my money, HBO¹²" of fans asking for an online only subscription of the show demonstrates that the audience is willing to pay. But as HBO said "No Thanks"¹³, as it seems, a lot of them do not have a possibility to pay for the legal content at premiere time. At the same time they simply seem unwilling to wait for *Game of Thrones* to be broadcasted in their countries. So why not download it now – we will buy the DVD/Blue Ray later, anyway, seems to be their approach.

While *Game of Thrones* co-creator David Benioff speculates about how many special effects he could buy if every pirate was paying 99 cents per episode, the HBO programming director Michael Lombardo feels flattered by the attention the show gets through illegal downloads and the "cultural buzz" it created (Isidore, 2013). Lombardo said in an interview ahead of the season 3 premiere: "I probably shouldn't be saying this, but it is a compliment of sorts [...] The demand is there. And it certainly didn't negatively impact the DVD sales.

¹² Take My Money HBO, <http://takemymoneyhbo.com/>. [Accessed 1 April 2014].

¹³ See <http://takemymoneyhbo.com/>. [Accessed 1 April 2014].

[Piracy is] something that comes along with having a wildly successful show on a subscription network" (ibid.). David Petrarca, one of the directors of the show, also states that illegal downloads did not matter as a show like this survives on the "cultural buzz" and the social commentary that it generates (theage.com.au, 2013). Even Time Warner CEO Alan Bewkes said that the piracy debate around *Game of Thrones* is better than an entertainment industry award (Neal, 2013). Statements like this caused a sensation on the internet. Hence, HBO feared for his position in the piracy debate and called Petrarca off. The director corrected his statement only a few days later, saying that he is 100 percent against piracy and that no one could win from piracy behavior (derStandard, 2013).

Of course, this does not mean that HBO strikes back from using this cultural buzz and the social commentary to promote its products. They use fan-reaction videos to the "Red Wedding", an especially unsettling highlight of the third season, to promote the release of the DVD/Blue Ray box.¹⁴ Another example of active audience engagement is HBO's fanart challenge. Unfortunately, fans seem to pay with their IP rights to have the chance to win merchandise and get the feeling of being a part of the whole *Game of Thrones* crossmedia conglomerate as the rules of the fan art contest show:

"[...] Entrant agrees to waive all claims to and shall receive no royalties of any kind now or in the future from Sponsor and its respective affiliates, or their licensees, successors and assigns for use of Entry in the Challenge or otherwise, and you represent, warrant and agree that no other party is entitled to claim royalties from the use of the Entry as set forth in these Official Rules, and that the Entry is not subject to any collective bargaining agreements [...](HBO, 2013).¹⁵

The user as participating author in this media industry increasingly becomes the consumer of the products on which he or she elaborates for free. But the profit still remains in the hands of the big players of media industries, that own the platform or the entities that facilitate the conditions for fan-participation and creation (Rodriguez-Amat and Sarikakis, 2014). Thus the logic of creation, ownership, investment and protection that once originated in copyright law is starting to fade (ibid.). The case of Martin's *A Song of Ice and Fire* and

¹⁴ HBO, 2014. Season 3 DVD release teaser. <http://www.youtube.com/watch?v=0fj-YKex-oc> [Accessed 14 March 2014].

¹⁵ HBO Fan Art Challenge, 2013: http://www.hbo.com/html/sweepstakes/got_fan_art_rules.html [Accessed: 26 March 2013].

HBO's *Game of Thrones* is a perfect example of the power struggle between top-down media industries and bottom-up grassroots media production. This case shows how the participating culture is breaking the traditional roles in a market of goods. But who of them has the righteous claim to the Iron Throne? George R. R. Martin, the original author and creator of the world? HBO, that made it a highly successful crossmedia brand? Or the fans, who created this cultural buzz, pay for the merchandise and made the books and the show so popular through their internet activities and word of mouth propaganda? Who owns culture and the right to re-create and interpret our modern myths? This is why this thesis questions how new participatory fan cultures challenge media industries, copyrights and notions of authorship.

The first part of this thesis will take a look at copyright and piracy policy. In this context it will discuss the historical development of copyright and notions of authorship and look at the war against "digital piracy" as a fight for supremacy of traditional media production.¹⁶ Furthermore, it will take a look at the clash between traditional media industries and grassroots media production in the debate about copyright and authorship. Thus, it will question what role copyrighted material plays in the creation of a cultural identity¹⁷ and how ideas of collective cultural property challenges existing copyright systems.¹⁸ In this context, the cultural significance of the "amateur"-culture will be discussed with its legal and social implications.

The Second part deals with the case study of *A Song of Ice and Fire* and *Game of Thrones* with a qualitative analysis of the fanboard "*A Forum of Ice and Fire*" of Westeros.org. The case study tries to find out how the policy debate is reflected in or challenged by fan practices. Leading to the case study, the second part will discuss theoretical ideas about community and fandom that are essential for the analysis. Part two tries to answer in which way people use copyrighted content to express themselves as part of a fan community.¹⁹ It discusses how fans define authorship and actively participate in the creation of the world of

¹⁶ Subquestion 1: How does the law understand authorship and digital piracy?

¹⁷ Subquestion 2: What role does copyrighted material play in the creation of a cultural identity?

¹⁸ Subquestion 3: How do ideas of collective cultural property challenge existing copyright laws?

¹⁹ Subquestion 4: In which ways do people use copyrighted content to express themselves as part of a fan community?

*A Song of Ice and Fire*²⁰ and whether the sense of community strengthens ideas of collective cultural property that might trigger copyright infringements.²¹ In the end, closing the arch to the first part, this study will reflect on how these fan practices challenge existing copyright policy and notions of authorship.

²⁰ Subquestion 5: How do fans define authorship and rules of participation in the creation of the world of *A Song of Ice and Fire*?

²¹ Subquestion 6: Does the sense of community strengthen the ideas of collective cultural property and does it trigger acts of copyright infringements?

PART ONE

1.1. A Feast for Lawyers: Intellectual Property and Copyright

Copyright is one field of intellectual property law (IP law). IP law “regulates the creation, use, and exploitation of mental or creative labour. The term ‘intellectual property’ has been used for almost one hundred and fifty years to refer to the general area of law that encompasses copyright, patents, designs, and trade marks, as well as a host of related rights” (Bently and Sherman, 2004: 1). One feature all these areas have in common is “that they establish property protection over intangible things such as ideas, inventions, signs and information” (ibid.).

Copyright, in particular, describes the “area of intellectual property law that regulates the creation and use that is made of a range of cultural goods such as books, songs, films, and computer programs. The intangible property protected by copyright law is distinctive in that it arises automatically and usually for the benefit of the author” (ibid: 29). “The common law copyright model is said to be primarily concerned with encouraging the production of new works” (ibid: 30). Thus, copyright law is usually focused on economic rights and benefits and its protection.

The origin of copyright laws is the idealized notion of the author-creator whose existence depends on the protection of his/her copyrights (Silbey, 2008). The place of the “author” in our society is defined by copyright governance (Rodriguez-Amat and Sarikakis, 2014). Thus, justification theories for copyright are also centered on the notion of the individual author-creator.

1.1.1. Justification

IP and copyright law are highly politicized and an area of high economic and social importance (Bently and Sherman, 2004: 3). “The existence of copyright in a particular work restricts the uses that can be made of the work. [...] As well as being inconvenient and/or expensive, copyright has the potential to inhibit the public’s ability to communicate, to

develop ideas, and produce new works. [...] Because copyright law has the potential to inhibit the way people interact with and use cultural objects, it is important that we constantly reassess its legitimacy. More specifically, we need to ask whether (and why) copyright is desirable”(ibid:32f.). There are various sides that argue about the justification of intellectual property. To many of them it seems especially important “to justify the grant of exclusive right over resources – ideas and information – that are not scarce and can be replicated without any direct detriment to the original possessor of the intangible [...] (ibid:4). So, not everyone thinks that copyright is legitimate. There are scholars who do not find the grant of intellectual property justified at all. Another direction imposes that intellectual property rights do not go far enough. Others only criticize that intellectual property rights are not legitimized in their current form; as they are missing a moral and cultural component, impinge upon the public domain or stifle our possibilities to make the most of new technologies (like the internet) (ibid. 3ff.; 33f.). One scholar who argues that copyright went too far is Lawrence Lessig. He claims that modern copyright does not pay enough attention to cultural aspects of communication and the public benefit that arise from creative works (Lessig, 2004).

a) *Natural Rights Theories*

There are three major fields of justificatory theories. The first of them are natural rights theories. Natural right theories do not see the justification of copyright laws in benefits for the public. Instead, they are granted because it “is right to recognize a property right in intellectual productions *because* such productions emanate from the mind of an individual author. For example, a poem is seen as the product of a poet’s mind, their intellectual effort and inspiration. As such it should be seen as their property, and copying as equivalent to theft. Copyright is the positive law’s realization of this self-evident, ethical precept” (Bently and Sherman, 2004: 33). European traditions and scholars who support the personality theory of Hegel argue that works should be protected because they are products of the author’s personality and identity. Every creative work is an expression of the author’s unique nature and should therefore be protected; thus, every copyright violation infringes the persona of its creator (see Hughes, 1988). American scholars draw upon Locke’s idea that every person has “the natural right over the products of their labour, it is argued that an

author has a natural right over the productions of their intellectual labour” (Bently and Sherman, 2004: 34).

Opponents of natural rights theories “criticize the extension of natural rights theories to copyright, challenging the idea of individual creation of ideas, emphasizing the social (or ‘intertextual’) nature of writing and painting. If works are seen less as the products of individual labour or personality, and more as reworkings of previous ideas and texts, the claim to ownership seems weak” (ibid).

b) Reward Theories

In the sense of reward theories copyright is the “legal expression of gratitude to an author for doing more than society expects or feels that they are obliged to do” (ibid: 34). Thus, the law protects creative works to reward the author for his efforts. Critics ask if authors of creative works should be rewarded at all – as the act of creation was not necessarily unpleasant. Others question the nature of the reward in form of an exclusive right as there are other systems of reward with lower economic and social costs (ibid: 35).

Bently and Sherman (2004:35) see exclusive property rights as the best way to make the reward proportional to the public’s appreciation of the creative work; because the more a record is played on the radio, or the more copies of a book are sold, the greater the financial reward for the copyright owner.

c) Incentive-Based Theories

The last argument for copyright does not ask what is right or fair to an author; it is rather based on assumptions of what is good for the public in general (ibid: 35). “The incentive argument presupposes that the production and public dissemination of cultural objects such as books, music, art, and films is an important and valuable activity. It also presupposed that without copyright protection, the production and dissemination of cultural objects would not take place at an optimal level” (ibid). While the production of a creative good is very time consuming and costly, it can be very easily copied and sold by others once it is published. “In short, copyright provides a legal means by which those who invest time and labour in producing cultural and informational goods can be confident that they will not only be able to recoup that investment, but also to reap a profit proportional to the popularity of their work” (ibid).

Critics question if there can only be production and dissemination of creative goods with the help of incentives (see Breyer, 1970: 281). Others admit that incentives are necessary but ask whether exclusive property rights are appropriate incentives (Bently and Sherman, 2004: 36).

1.1.2. Authorship and Copyright: History and International Influences

As one can see, copyright and IP law and their legitimization has been a hot topic over centuries. Copyright is not what it used to be. In fact, copyright law has changed over the last centuries from the mere right to copy and publish a piece of literature to an extensive system that protects various derivative works that grow out of the original work. To understand “copyright” means to put it in context. Centuries have left their traces. Societal changes, the law, changing technology and new concentrations of market power have transformed copyright over time. At the same time “the author appears to embody the inner reason for every form of regulation and protection of intellectual property.” (Rodriguez-Amat and Sarikakis, 2014) The concept of authorship, Rodriguez-Amat and Sarikakis (2014) argue, “did not emerge historically from a single point or as the product of a cumulative evolution; rather, the author is the result of various and diverse lines of thought and practical needs.” They state that the author is a product “of a rupture in the forms of knowledge” (ibid.). The advent of mechanical reproduction of content in form of printed books and print press changed the reproduction and distribution of knowledge sustainably. At the same time the consumer (reader, critic or commentator), who can have his or her own original opinion, is distinguished from the author (ibid.) “Equality in the difference of individuals is a product of the invention of print and marks the birth of the author” (ibid.). As a result, idea and expression are differentiated, which leads to the segregation between thinker and thought around the mid-17th-century. (ibid.) “These notions create a constellation for a new form of knowledge that assumes that which is thought is different ontologically from that which is said. Those historical epistemic scenaria created the conditions for regulation and formalization of copyright laws very similar to the ones known today” (ibid.).

One of the first copyright laws is England's Statute of Anne. It came into force in 1710 to protect England's flourishing publishing market from foreign copies. (ibid.) However, in "1710, the 'copy-right' was a right to use a particular machine to replicate a particular work. It did not go beyond that very narrow right" (Lessig, 2004: 87) Thus, the Statute of Anne protected the economic interests of the publishers rather than the author (Lessig, 2004; Rose, 1993).

Newlyn (2000) identifies the second epistemic change of the "author" in the time of the French Revolution and the advent of the legal concept of the citizen. "Citizenship" also grants an identifiable and definite persona to the author. In the 19th century, a new romantic concept of authorship became fundamental in legislative developments. "The concept of the romantic author implied that any intellectual work was the spiritual and original expression of a person. The law incorporated the dimension of moral rights, but separately from rights that secure material remuneration" (Rodriguez-Amat and Sarikakis, 2014) (see also Natural Rights Theories).

In the late 1970s a new approach dissolved the author "in the social practice of discourse" (Rodriguez-Amat and Sarikakis, 2014). Authors of this movement put interpretation at the center of communication in which the author lost his/her interpretation authority. Still the author can be identified, socially, in context of the creative process and as an individual actor with social recognition. This social recognition is ultimately connected with the notion of the romantic author (Rodriguez-Amat and Sarikakis, 2014).

Newlyn (2000) argues that the romantic author was also an economic product in an expanding book industry in which authors had to distinguish themselves from scribes. Thus originality, ownership and authenticity were a commercial asset that had to be regulated (ibid: 13). "The political economy of authorship brings the author as an abstract and specific individual to the space between public and publishers, labor and creation" (Rodriguez-Amat and Sarikakis, 2014). Within the investment-benefit-consumption logic of the cultural industries the author is closer to a proprietor than to a creative worker (ibid.). Hence, "most of the technical discussion about ownership and authorship in copyright regimes stand in between this double logic of authorship as a personal expression of an individual and ownership as an economic effort by the publisher" (ibid.). At the intersection of these interests the philosophy of intellectual property as an exchange of rights or a license was

born. The idea of economic return was also the foundation of collective authorship in the context of organized cultural industries that “involve thousands of employees in the creative process” (Rodriguez-Amat and Sarikakis, 2014).

In this context the definition was expanded during the 20th century on a global scale, but changes have not only altered the notions of authorship (Bently and Sherman, 2004: 31) but also occurred in the gradual expansion of the subject matter, duration, reach of copyright regulations and the enforcement of such regulations (Lessig, 2004: 133ff.). “Never has copyright protected such a wide range of rights, against as broad a range of actors, for a term that was remotely as long” (ibid:170).

IP and copyright laws are national or territorial in nature (Bently and Sherman, 2004:4) but there are a number of bilateral and multilateral (mostly European) treaties that influence national IP and copyright law in the last century (ibid: 37). Bently and Sherman (2004: 37) name the Berne Convention for the Protection of Literary and Artistic Works (Berne Convention 1886-1971), the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations (Rome Convention 1961), The Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS), the World Intellectual Property Organization (WIPO) Copyright Treaty (1996) and the WIPO Performances and Phonograms Treaty (1996) as the most significant treaties in this matter.

First drawn up in 1886, the Berne Convention on the Protection of Literary and Artistic Works allowed “mutual recognition of rights amongst a few largely European countries. Since then, the treaty, revised on a number of occasions, and the membership expanded to 151 states (ibid: 37), has been defining the author in terms of proprietary rights (Rodriguez-Amat and Sarikakis, 2014). “The moral rights dimension of authorship is exhausted with the right of the author to claim authorship of the work” (ibid.).

Furthermore, The Berne Convention defines two key issues of copyright. This first one is the principle of national treatment that is regulated in Berne Art. 5(1). It implies “that with certain exceptions a country of the Union should not discriminate between its own nationals and those of other countries of the Union” (Bently and Sherman, 2004: 37). The second principle requires that the ‘enjoyment and exercise’ of copyright should not be ‘subject to

any formality' (Berne Art. 5(2)). "This means that registration or notices cannot be made prerequisites for protection" (Bently and Sherman, 2004: 38).

TRIPS extends the Berne Convention in regards of various aspects of copyright. It is also the best example for the largely economic direction (return and protection of creative and economic investment) of transnational copyright agreements. Members of the TRIPS agreement must implement Articles 1-21 of the Berne Convention. As a consequence, "disputes over compliance with the Berne Convention can now be considered by the WTO (ibid: 40). TRIPS also reflects new technological modes of distribution. Members have to give copyright owners the right "to authorize rental computer programs, cinematographic works, and phonograms" (ibid: 41; TRIPS Art. 11, Art. 14(4)). Copyright owner's concerns about new digital communication technologies are met in the WIPO Copyright Treaty (1996), which came into force in 2002 (Bently and Sherman, 2004: 41). As part of the 'communication right', "contracting parties must provide copyright owners with the exclusive rights to make their works available to the public in such a way that members may access the work from a place and at a time individually chosen by them" (ibid: 41; WCT Art.8). With this the treaty emphasizes the need to maintain a balance between the larger public interest and the rights of authors (Rodriguez-Amat and Sarikakis, 2014).

Further attempts of harmonization [although Bently and Sherman (2004: 45) doubt the harmonizing effect of these directives] came with the copyright directives of the European Commission. The aims were to maximize copyright protection in the European Union; as Recital 10 to the Duration Directive states: "[copy]rights are fundamental to intellectual creation [...] their protection ensures the maintenance and development of creativity in the interests of authors, cultural industries, consumers and society as a whole." The European Commission prefers to harmonize copyright law "upwards". As an example, the "Duration Directive required member states, by 1 July 1995, to grant a term of protection for copyright works [...] lasting for the life of the author plus seventy years" (Bently and Sherman, 2004: 49), as it was already common in Germany. Other countries granted only 60 years post mortem before that (ibid.).

Nevertheless, all treaties and directives are proof for the strong focus on economic issues (especially trade) concerning copyright law, rather than cultural matters or moral rights of an author. Hence, Bently and Sherman (2004: 9) criticize, the globalization and transnational

progress of IP law is largely marked and directed by well developed world lobby groups (ibid: 9). On the European level the tendency has been to harmonize at a higher level, “revealing a policy that favours owners over users. As of now, there is no coherent policy that takes account of the relationship between authors and owners, or authors and users: two of the other limbs of the copyright triangle” (ibid: 55).

Yet, the expansion of copyright in context of digitalization creates new possibilities to define the author in context of new “conditions of media production, profit, and investment on a global scale” (Rodriguez-Amat and Sarikakis, 2014). New technology empowers the audience to participate in the production of media content in the environment of media convergence and crossmedia storytelling (see 1.2.). “Already in the 1970s, the term ‘prosumer’ came to characterize the proactive public as consumers contributing to the development of a product as semi-professional consumers who use products as if they were specialists, as well as creators and sellers (publishers) of their own products” (Rodriguez-Amat and Sarikakis, 2014). Rodriguez-Amat and Sarikakis state that the lines between the actors of the copyright triangle are blurred in the context of the crossmedia transformation. This constellation challenges the historic conception of markets of goods. At the same time, authorship is multiplied and moves away from an easily identifiable creator, writer or even publisher (ibid.).

Rodriguez-Amat and Sarikakis (2014) argue that “without precise, flexible, or comprehensive definitions about the author, the focus of the law falls on ownership of the rights to exploitation of the work.” Ultimately, copyright legislature does not try to cope the blooming of this newly empowered “prosumer”-authors, or iAuthors, and new authorship processes, but rather focuses on gaining control “over – and profitability of- work and, increasingly, of the user” (ibid.). The user as author becomes harder to identify and protect, and thus vanishes in the face of technological and cultural transformation. The industry, in the meantime, still refers in its argumentation in the piracy-debate to the romantic notion of a creator whose existence depends on the protection of his or her copyrights with the intention to maintain the supremacy of publishers (ibid.).

1.1.3. Media “Piracy” in the Internet era – a fight for supremacy

One major battle that is fought to protect the supremacy of publishers is the war against digital piracy. Politics has already reacted to technological changes in our society and its implementations for copyright laws. Probably “one of the most intensively debated proposals in recent EU history” (Fallenbock, 2002:80) was the Information Society Directive from 2001 that reacted to new challenges of digital technology to copyright laws. Recital 5 says: “ Technological development has multiplied and diversified the vectors for creation, production and exploitation. While no new concepts for the protection of intellectual property are needed, the current law on copyright and related rights should be adapted and supplemented to respond adequately to economic realities such as new forms of exploitation” – better known as online piracy.

Traditionally, the term piracy in this context refers to acts of copyright infringements [particularly manufacturing unauthorized copies of protected material and the distribution and sale of these copies (Sterling, 1999)] that are committed intentionally for a financial gain (Panethiere, 2005: 2). Panethiere argues in his study²² that piracy “derives entirely from a willful determination not to respect [intellectual property] rights.” (ibid.: 1) Those who make and deal pirate copies infringe rights of authorship, protected by copyright, and especially in the case of sound recordings, rights of ownership. Therefore, “piracy” also refers to acts of “bootlegging”²³ and “counterfeiting”²⁴ (ibid.: 2). The traditional definition clearly emphasizes the goal of commercial benefit for intentional acts of piracy and is often embodied in national laws and criminal codes.

Piracy is also often referred to as “thievery” by the international media industry and even officials of the MPAA²⁵, one of the biggest players in the global entertainment industry. One quotation, even Panethiere alludes to in his study, expresses this definition very pictorially: “There is nothing romantic nor swashbuckling about the pirates of intellectual property. They are criminals, usually operating on a large and organized scale, engaged in the theft of the products of other people’s talents, skills and investments” (De Freitas, 1999: 7).

²² This study was commissioned by the UNESCO Secretariat for the 13th Session of the Intergovernmental Copyright Committee.

²³ Unauthorised recordings of live performances.

²⁴ Distribution of works that are made to resemble an original copy.

²⁵ Motion Picture Association of America.

Arguments like this complement the idea of the romantic author as a “hero” of cultural work (Rodriguez-Amat and Sarikakis, 2014).

Referring to the idea of piracy being theft that harms the original creator, the entertainment industries used slogans like “You Wouldn’t Steal A Car” to gain more awareness for the problem of digital piracy. Of course within the legal terminology, piracy is not thievery because a digital pirate does not remove the original but produces copies of it (e.g. California Penal Code Section 486 lit. a (1872)., § 127 StGB 1975 "Austrian Penal Code 1975").

However, more modern definitions arise with the increasing impact of the internet on piracy. Especially modern peer-to-peer file sharing programs and increased broadband internet availability opened up new possibilities. Despite strict fines and penalties, unauthorized distribution and usage of intellectual property is still rampant within these virtual communities, as sharing is temporary and only among peers, which makes it hard for authorities to provide evidence and take legal actions (Kwong/Lee, 2004: 223). Therefore, new definitions of the term piracy see the absolute condition of piracy not in obtaining a commercial advantage but in “the significant damage to the interests of [...] rights holders whose protection is the aim of intellectual property regimes and that this damage increasingly is sustained by conduct with little or no commercial motivation” (Panethiere, 2005: 2). Panethiere argues that infringements of intellectual property rights occur, even without commercial motivation, when the prohibited act of unauthorized copying and distribution, also in the form of public performance, takes place. He writes: “Considerations of intent or commercial gain generally go to the issue of appropriate damages rather than having relevance to liability (see Panethiere, 1997²⁶: 15 cited in Panethiere, 2005:2). When the interests of rights owners are impacted to the degree that unauthorized copying over the internet has already affected creative industries around the world, then it is in no doubt appropriate to speak of this conduct as “piracy”” (Panethiere, 2005: 2).

Still other authors see these definitions of piracy as flawed. Lawrence Lessig points out that in this case all American media grew on a certain form of piracy.²⁷ “If ‘piracy’ means

²⁶ Panethiere, D., 1997. The basis for copyright infringement liability: the law in common law jurisdictions. *European Intellectual Property Review*, Special Report 15, at 15.

²⁷ For details see Lessig, 2004. Chapter 4.

using value from someone else's creative property without permission from that creator – as it is increasingly described today²⁸- then every industry affected by copyright today is the product and beneficiary of a certain kind of piracy. Film, records, radio, cable TV The list is long and could well be expanded. Every generation welcomes the pirates from the last. Every generation – until now” (Lessig, 2004:61).

Especially new file-sharing and streaming technologies are a major battlefield for copyright framers. Users all over the world violate copyright laws to get free access to their desired media content. But officials fight back. Due to new technologies, new copyright regulations cannot apply only to texts and media content but to codes as well. As especially Internet piracy is seen as a problem for the cultural industries (supposedly causing job losses, as well as losses in sales and cultural goods) it has the full attention of government policy makers and law enforcement officials. International treaties and agreements are implemented in national law and focus on the elimination of piracy (Panethiere, 2005: 1). On the 18th of January 2012 the debate about SOPA (Stop Online Piracy Act) and PIPA (Protect IP Act), both being requests of the US-entertainment industry for stronger protection of intellectual property rights, escalated in the Black-Out-Day. Several NGOs (e.g. Electric Frontier Foundation and Wikimedia), online communities (like WordPress or Reddit) and Google organized this protest and blackened content on their websites for one day. Their intention was to show how exorbitant copyright protection limits the free speech provisions of the First Amendment (Savov, 2012). Scholars like Panethiere nevertheless argue that Internet piracy is not a “form of free speech or legitimate civil disobedience” (Panethiere, 2005: 8) and is therefore not protected by the First Amendment.

Still the Black-Out-Day showed that the internet is not the strong instrument of corporate hegemony as many might want to believe. Strangelove (2005) agrees and argues that internet communication is rather functioning outside of the market logic. He writes: “A digital future is unfolding, one propelled by a cultural divorce between the values of the commercial sector and a newly empowered online audience. This online audience is free to produce and disseminate its own version of the world. This online audience is unconstrained by the market economy of corporate media. To the great dismay of the corporate sector,

²⁸ “See, for example, National Music Publisher's Association, *The Engine of Free Expression: Copyright on the Internet – The Myth of Free Information*. „The threat of piracy – the use of someone else's creative work without permission or compensation- has grown with the Internet” (cited in: Lessig, 2004: 313).

this online audience is also disinterested in the ethics of private property and is capable of producing compelling content of great cultural significance” (Strangelove, 2005: 10f.). In this sphere of free speech arose a new mode of cultural production; which every theory of cultural transmission should account for now. The new cultural products, outside of the confines of the market economy, can be distributed and archived on a large global scale at extremely low cost (ibid.).

Thus even file-sharing and other notions of the so called “digital piracy” should be considered under cultural terms as many authors see them as expression of a new cultural shift. Furthermore, peer-to-peer-networks (p2p) aren’t necessarily harmful for the content industries and uses should therefore be distinguished.

Sano-Franchini (2005), for instance, is one of the few who chooses to think primarily in cultural terms about file-sharing. She writes about exclusive file-sharing communities with very strict self-regulation concerning the issues of copyright law. This specific community works on an invitation only basis. Members have to upload the same amount as they download – but they are only allowed to share unlicensed music, music of independent labels and creative common files. Every label is allowed to withdraw its property from the sharing lists. Her results show that p2p-programs like BitTorrent can be used for both legal and illegal actions. Furthermore, her work points out that the motifs for digital “piracy” go beyond anti-social behavior or anti-capitalistic intentions – as the commercial and legal debate might put it (see Panthiere, 2005). Especially the “joy of sharing” and “giving something back to the community” are relevant intentions for file-sharing under group settings (ibid.).

Lessig (2004: 66) is against piracy in form of p2p-networks: “[It] is rampant and just plain wrong. It doesn’t transform the content it steals; it doesn’t transform the market it competes in. It merely gives someone access to something that the law says he should not have.” Nevertheless, he states that not all “piracy” is wrong “if the term is understood in the way it is increasingly used today. Many kinds of ‘piracy’ are useful and productive, to produce either new content or new ways of doing business. [...] This doesn’t mean that there are no questions raised by the latest piracy concerns, peer-to-peer file sharing. But it does mean that we need to understand the harm in peer-to-peer sharing a bit more before we

condemn it to the gallows with the charge of piracy.” (ibid: 66) He therefore divides uses of p2p-networks, like Napster or BitTorrent, into four categories.

Category A are those who use sharing networks instead of purchasing content legally. Category B are people who sample music or other content via sharing networks before they purchase it. The third category, C, are those who use sharing networks to get access to copyrighted content that they would not have purchased because the transaction costs are too high, or copyrighted content that is no longer sold. And finally there are those, D, who use sharing networks for content that is not copyrighted or given away by the copyright owner (for example creative commons). The community Sano-Franchini (2005) wrote about (see above) is an example for category D. Only this category is legal. But from the perspective of economics, Lessig claims, only category A is clearly harmful. Type B is plainly beneficial and type C is illegal but with a social benefit (ibid: 68f.). With type C sharing society has solved the problem of availability of texts in their non-commercial life that are still protected by copyright. (see above) This means the question is how p2p-sharing matters on balance. “Whether on balance sharing is harmful depends importantly on how harmful type A sharing is” (ibid: 69).

Today’s easier ways of sharing and accessibility of content might even enhance a feeling of cultural property that goes beyond the legal and commercial frame work. It goes hand in hand with the expectation of free circulation of information on the net (Rodriguez-Amat and Sarikakis, 2014). But, as discussed above, not all forms of online piracy are completely antisocial. One of the authors who state that some notions of online piracy have an important cultural momentum is Ian Condry. He worked on a theoretical approach about the impact of fan “subs” on copyright wars - In this case, Japanese Anime dubbed or subtitled by American fans. The Anime fan-community knowingly breaks copyright laws, which is clearly a challenge to ideas of commodification of the free market. But still, Condry argues that in this case piracy is not as antisocial as one might think. “What makes fansubbing so interesting is that, although fans feel little compunction about breaking the law, they [...] tend to maintain a deference to ideas of promoting markets, at least up to a point” (Condry, 2010: 195). They think they are paying something back by expanding the fan communities. Condry calls this force of (inter-media) activities that expands fandom “dark matter” – a social dynamic that cannot be translated into economic value (ibid.).

As one can see there are two ethical concepts colliding. The ethics of the “new sharing culture” pose major challenges to (neo-) liberal ethics that support the free market with its ideals of commodification and the protection of intellectual property. But the audiences are no longer bound to the hegemony of the mass media. Today’s communication and creativity happen to a large extent outside the commercial sector – a trend that media industries are eager to control and benefit from (see Lessig, 2004).

1.2. A Clash of Cultures: Creativity and Authorship in the Internet Era

1.2.2. Top-Down: Authorship in Commercial Crossmedia Production

On the one hand media industries started a tireless copyright “war” against online pirates and file-sharing. On the other hand, they encourage and strengthen a new participatory culture of prosumers with new marketing methods. They use more and more cross-media marketing, even establishing cross-media stories which ask the consumer to access different kinds of media to get all parts of the story. One early example of transmedia storytelling²⁹ and crossmedia production³⁰ is the Matrix Trilogy. To get the whole story you have to watch the movies, read the comics, play the video games and watch short animated episodes (Jenkins, 2006:131ff.). They use multiple technologies to build an “entertainment supersystem” (Jenkins, 2003) that actively “encourages viewers to pursue their interests in media content across various transmission channels, to be alert to the potential for new experiences offered by these various tie-ins” (ibid). Jenkins calls this trend media convergence. Media convergence is very attractive to the media industries “because it will open multiple entry points into the consumption process and at the same time, enable consumers to more quickly locate new manifestations of a popular narrative. One may be able to move from watching a television drama [like Game of Thrones] to ordering the soundtrack, purchasing videos, or buying products that have been effectively ‘placed’ within the narrative universe” (ibid). This asks for the development of media content that can provoke strong audience engagement and investment (ibid).

²⁹ Refers to the content of crossmedia products.

³⁰ Considers managerial organization and technological implementations (see Rodriguez-Amat and Sarikakis, 2012).

At the heart of this multimedia-universe a new form of author occupies a central role that refers to a main figure that can be identified and associated with each single text of one narrative universe. George Lucas is such an author for the Star Wars galaxy (Rodriguez-Amat and Sarikakis, 2012:133). This central author is embedded in a complex system of new patterns of media ownership and production that enables this technological integration of delivery systems (convergence or cross media) (Jenkins, 2003). “The current trend within the entertainment industry has been toward the increased concentration of media ownership into the hands of a smaller and smaller number of transmedia and transnational conglomerates. Horizontal integration, that is the consolidation of holdings across multiple industries, has displaced the old vertical integration of Hollywood studios. Companies, such as Viacom and Warner Communication, maintain interests in film, cable, and network television; video, newspapers and magazines; book publishing and digital media. What emerged are new strategies of content development and distribution designed to increase the ‘synergy’ between different divisions of the same company” (ibid.).

“This approach encourages studios to be more attentive to audience interests [thus they] are using the Net and Web to directly solicit feedback as well as to monitor unsolicited fan responses to their products” (ibid.). That is why they even look favorably on independent blogging, which is driven by quite similar motivations like “online piracy” (Strangelove, 2006: 199), because it enhances viral marketing and helps to detect new trends and interests in the audience. Additionally, promotion is embedded in social media. For example, fans of the Lord of the Rings franchise stay up to date via the official “The Hobbit”³¹ blog where they can watch exclusive production videos. Game of Thrones fans are tied in via Facebook, amongst others, where they can leave their comments to ongoing developments of their favorite franchise or attend exclusive Facebook Live events³². They get the feeling of being virtually part of the production.

Jenkins explains this trend as a complex relation between top-down corporate media and bottom-up participatory culture (Jenkins, 2006: 243). This might enhance a new form and feeling of collectivity in which cross-media flows are put in the hands of consumers through online piracy and fandom. Especially in this constellation, “intellectual property, which has

³¹ <http://www.thehobbitblog.com/>.

³² Like the livestream of the New York GoT premiere for Season 4. (March 18, 2014).

proven popular with mass audiences, has enormous economic value and companies seek to tightly regulate its flow in order to maximize profits and minimize the risk of diluting their trademark and copyright holdings”(Jenkins, 2003).

Hence, even creative participation is welcome and encouraged as long as it does not threaten the economic position of the global entrepreneurial players. The strategy to promote entry points and spaces³³ for fan-participation that monetize user’s labor and creative force has become a common practice (Rodriguez-Amat and Sarikakis, 2012), for example the HBO fanart competition (in which users have to waive their IP rights to participate) and the usage of fan-reaction-videos to promote the new BlueRay Box (see intro). Thus, legal participation of the audience and its empowerment to control and influence the narration is usually limited in two ways: “the fan-author receives the authority to intervene in the story and to enter it from any point to re-construct the reading order of the stories at will. In front of those possibilities of reading, the owner-creator keeps the rights of intellectual property” (Rodriguez-Amat and Sarikakis, 2012: 131). The (fan-)author is also violently displaced as the ownership of their narratives is in the private hands of the owner of participation platforms, in which the content is exposed (see Case Study Runes of Calidor in *ibid*: 135). The consequence is the clash of different cultures: a clash of the big players of the media industry, that try to attract public involvement and free labor in the development of their crossmedia products (Andrejevic, 2007³⁴ cited in: Rodriguez-Amat and Sarikakis, 2012:132), a copyright system that is centered on the “single author-creator” (and therefore owner of rights) and a newly empowered public with new tools and spaces to create and share their own work (Rodriguez-Amat and Sarikakis, 2012:132.). The cultural meaning of this power struggle about the legitimacy of authorship goes beyond the scope of a copyright system that was originally designed to protect publishers.

1.2.3. Bottom-up: Participatory Culture and the Vanishing Author

Jenkins (2003) speaks of the rise of a new participatory culture since the 1990s. This term refers to new patterns of consumerism that emerged from the new environment of

³³ Like digital platforms, interfaces or do it yourself applications.

³⁴ Andrejevic, M, 2007. *iSpy: Surveillance and Power in the Interactive Era*. Lawrence, KS: The University Press of Kansas.

technological changes, questioning the consumerist logic of mass media (ibid.). “Patterns of media consumption have been profoundly altered by a succession of new media technologies which enable average citizens to participate in the archiving, annotation, appropriation, transformation, and recirculation of media content” (ibid.). But as stated above, this cultural transformation does not only refer to this new form of consumerism and sharing culture (ibid.) it also enables new modes of authorship. “Computer and video games encouraged us to see ourselves as active participants in the world of fiction [...] The Net opened up new space for public discussion of media content and the Web became an important showcase for grassroots cultural production” (Jenkins, 2003). Today, everyone who is interested enough and owns a computer can create movies and music, capture pictures, create websites and easily share it with others.³⁵ But this form of grassroots cultural production is not unique to the Internet era; especially fans have been very productive creating new media content based on their favorite TV shows and movies. For example, Star Wars and Star Trek fans have created their own home-fan-videos using camcorders and video cassettes. The Internet only changed the tools of creation as well as the possibilities to share the content with others (Jenkins, 2006).

This exploding volume of cultural production expands the frame of authorship and contributes to the “amateur culture” that obscures values like the quality of (production of) cultural goods and authority of the author as acknowledged creator (Rodriguez-Amat and Sarikakis, 2014). “The discourse separating amateur from professional authors undervalues and leaves the work of amateur users unattended” (ibid.) and unprotected. The author might still be omnipresent in copyright related debates about the manifestation of culture, but at the same time s/he vanishes. The author becomes harder to protect as s/he becomes harder to identify in the conglomeration of narratives (Rodriguez-Amat and Sarikakis, 2014). Nevertheless, the amateur – or non-commercial – author has an important cultural momentum that is currently unacknowledged by the copyright system.

³⁵ On the other hand, the Internet made it much easier to track transactions of media content and therefore possible to centralize control over access to this content - because technology builds a copy into every transaction. (Lessig, 2004:146)

1.2.4. The Cultural Significance of Amateur Culture

In this context, Lessig refers to John Seely Brown, chief scientist of the Xerox Corporation, who compares this new form of authorship and its usage of new technological tools of storytelling with “tinkering”: “When ‘a lot of us grew up’, he explains, that tinkering was done ‘on motorcycle engines, lawnmower engines, automobiles, radios, and so on.’ But digital technologies enable a different kind of tinkering – with abstract ideas though in concrete form. [...] Digital technologies launch a kind of bricolage [...] Many get to add to or transform the tinkering of many others” (Lessig, 2004: 45f.).

The possibilities to share results of this “tinkering process”, this grassroots cultural production encouraged a new enthusiasm about self-expression and creativity (Jenkins, 2003). “As more and more amateur works have entered into circulation via the Web, the result has been a turn back toward a more folk-culture understanding of creativity. Historically, our culture evolved through a collective process of collaboration and elaboration. Folktales, legends, myths and ballads were built up over time as people added elements that made them more meaningful to their own contexts” (ibid.). Today media consumers want to take part in the creation and distribution of media narratives and are threatening the dominance of media industries. At the same time “participatory culture is running ahead of the technological developments necessary to sustain industrial visions of media convergence” (ibid.).

For Lessig, it is obvious that our social and emotional investments in our culture have not shifted; but the ability of corporations to control their “intellectual property” limits our ability to participate in the interpretation and creation of that culture, pushing us back to the roles of consumers rather than active participants (ibid.). “The Industrial Revolution resulted in the privatization of culture and the emergence of a concept of intellectual property that assumes that cultural value originates from the original contributions of individual authors. In practice, of course, any act of cultural creation builds on what has come before, borrowing genre conventions and cultural archetypes, if nothing else (ibid.).

This goes hand in hand with Lessig’s concept of “Free Culture”, which says that culture is created upon the creativity around us and the re-creation of the texts of previous

generations. He also calls this mode of re-creation and re-invention of culture “Disney Creativity” – as Walt Disney used the tales of Brothers Grimm – which were in the public domain - mixed it with his own talent, “and then burned that mix into the soul of his culture” (Lessig, 2004: 24). The difference was that in 1928 the public domain was not very old and therefore still very vibrant (ibid: 24). Today this “Disney Creativity” is limited by the extraordinary long periods after which a text enters the public domain.

1.2.5. Limits of Free Culture: Creativity and Public Domain

“Media conglomerates often respond to these new forms of participatory culture by seeking to shut them down or reigning in their free play with cultural material” (Jenkins, 2003). Lawrence Lessig (2004) complains about similar trends in the US copyright system, even though the Constitution had had other intentions. He explains that in the case of American copyright law, America first copied English copyright law - but while English copyright law favored concentration of power of publishers, the American Constitution built a frame of checks and balances with the attempt to prevent concentrations of power. They kept copyrights away from publishers entailing that copyrights extend to the authors only (Lessig, 2004: 131). Article I, section 8, clause 8 of the American Constitution gives Congress the power to establish “creative property”.

“Congress has the power to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.”

Lessig calls this clause the “progress clause” and points out that it does not say that Congress has the power to grant “creative property”; but has the power to “promote progress”. The purpose of this is a public one, he claims, to assure that culture is not unevenly controlled by only a few who exercise disproportionate control over publishing (ibid: 131).

Nevertheless, he argues that today’s copyright laws are challenging this progress of culture by interfering with the nature and future of creativity. He states that at this point copyright is going into the opposite direction as intended by the Constitution. Today’s copyright regulations, so he claims, are granting more and more power to only few actors of the media industry as they are constantly extended in favor of the big players. This makes it

harder for smaller actors to build upon the contents of the previous generations. In this context Lessig emphasizes the importance of an American tradition, which he calls “free culture”, according to which American culture evolved upon the re-creation of creative works of previous generations. We should therefore ask ourselves who owns culture and how much culture should be owned. “And yet there has never been a time when the concentration of power to control the uses of culture has been as unquestioningly accepted as it is now” (ibid: 12).

According to Lessig, the main problem that threatens this creative culture is the continuing extension of the period until a bit of creative property enters the public domain. “In the clause granting Congress the power to create ‘creative property’, the Constitution requires that after a ‘limited time’, Congress takes back the rights that it has granted and set the ‘creative property’ free to the public domain (ibid: 119). This means that texts in the public domain are no longer protected by copyright regulations and therefore free to use. Thus, creative property and property (for example of land) are not the same rights in the face of the Constitution, as Congress “does not have any obligation to pay ‘just compensation’”(ibid: 119) when it “takes” your creative property after the expiration of the copyright term and turns it over to the public domain. In the United States, the period after which copyright expires and a text enters the public domain was 14 years in the beginning. (Although, in 1790 American copyright did not guarantee a public domain as we know it now.) Until today this period was extended to 95 years (ibid: 134f.). “In the first hundred years of the Republic, the term of copyright was changed once. [...] Then, beginning in 1962, Congress started a practice that has defined copyright law since. Eleven times in the last forty years, Congress has extended the term of existing copyrights; twice in those forty years, Congress extended the term of future copyrights (ibid: 134). The same trend is visible in EU copyright practices due to upward harmonization (see Bently and Sherman, 2004).

Lessig (2004: 7) further distinguishes between commercial and noncommercial culture. Therefore, every bit of creative property goes through those two “lives” (ibid: 112). The first phase is commercial life where the creative work is published and (if the creator is lucky enough) sold. If the creative work does not have enough commercial potential anymore it enters its non-commercial life in which it continues to inform even though that content is no

longer sold. Examples for this second stage are libraries and used books stores in the case of books (ibid:112f.).

In fact, most books in the United States are out of print after just one year (Ringer³⁶, 1963 cited in: Lessig, 2004:134). These books can be traded free of copyright regulation; but this does not necessarily mean that those texts are in the public domain and that one is free to build upon these texts and to create something new using them (for example making a screen play based on the used book) – they can still be, and most likely are, protected by copyright law although they are no longer sold.

Yet, Lessig (2004: 113) claims that this second life of creative content and the public domain is of paramount importance for the spread and stability of culture. Today both stages - the commercial life and non-commercial life - are still regulated by the law which makes it ever harder to re-use the content for new creative works. Lessig criticizes that in this way the law makes it possible for just a few big actors to control the creativity of a whole nation. He claims that by controlling the materials and possibilities to build upon or transform the work of others rather than just regulating the republishing of someone's work, the law does not just control the creativity of commercial actors but that of anyone. Thus, the law is less and less supporting creativity in the United States, but focuses more on protecting certain industries against competition by extending copyright law (ibid.:19).

In conclusion, a culturally valuable second life is not certain for media and popular culture of the twentieth and twenty-first century. He states that content of television, movies, music, radio and the internet is only (legally) accessible to the extent of certain limited market demands. "Beyond that, culture disappears"(ibid: 113). Today over 94 percent of American books, film, and music produced between 1923 and 1946 are not commercially available (Schultz, 2002) These study results show that a big share of cultural goods is no longer available for the broad public in America. But Lessig (2004:225) states that "the noncommercial life of culture is important and valuable – for entertainment but also, and more importantly, for knowledge. To understand who we are, and where we came from, and how we have made the mistakes that we have, we need to have access to this history."

³⁶ Ringer, B.A., 1963. Study No. 31: Renewal of Copyright. Studies on Copyright, Vol1, New York.

The reasons for the limited availability have been economic constraints rather than legal difficulties in the last century. Collecting, making analog copies and archiving all television, film and music to make them accessible to the public would have been extremely expensive in the past. Law therefore had little practical effect as the market made it nearly impossible to archive this seemingly ephemeral culture. But the digital revolution makes it possible to imagine such an archive of all moving images and sound. Technology has removed the economic limits to realize such a project – yet the lawyers’ costs remain. The costs to clear the rights for every creative text would be enormous (ibid: 114f.). Still, the period after which the commercial-life of a creative good ends and the work moves to the public domain becomes ever longer. The latest extension in the U.S. was justified by the Sonny Bono Copyright Term Extension Act from 1998. Lessig (2004: 228ff.) claims that this extension was unconstitutional and a dramatic harm to free speech and free culture. He states that the United States are moving away from its tradition of a free culture to a permission culture that is ruled by lawyers and therefore limits creativity and innovation (ibid: 192).

1.2.6. Legal implementation of Free Culture

With the rise of a new participatory culture and the internet, storytelling went global, free from market constraints of the mass media. Now, ordinary people play a major role as public performers, producers of cultural tales and bearers of national aesthetic values – this “bardic role”, as Hartley (2009:23) calls it, was previously limited to broadcast media. With this new trend in the internet, back to the old folk culture, a new responsibility arose, as now everyone can be an author. Hartley emphasizes that people have to be educated about their new roles to make this trend culturally valuable. Especially the problem of digital divide makes it necessary to increase media literacy and teach people how to use the new tools of digital storytelling. (Hartley, 2009) “The challenge is to find a way to think about, to explain, and to promote mass participation without encouraging splits, divisions, migrations, and anarchy on the one hand, or an incomprehensible cacophonous plurality of competing voices on the other, or an authoritarian/elitist alternative to both. The challenge is also a negative one – how not to associate ‘more’ with ‘worse’; mass participation with loss of quality”(ibid.: 25)? This shows that the participatory culture cannot act without limits. Participation asks for skills as well as certain standards and rules that everyone has to meet. But when is a work a re-creation of previous content with cultural value? Where to draw the

line between rip-off and the re-interpretation of our modern cultural myths? Who has the right to decide whether a work is original or not?

Even the legal situation is vague concerning the exact meaning of “original”. “It is very difficult if not impossible to state with any precision what copyright law means when it demands that works be original” (Bently and Sherman, 2004: 88). Thus, it is hard to determine whether a work is original as there are no overarching principles or rules. Still, originality is one of the most important requirements that must be satisfied for copyright protection³⁷ (ibid.). Conceptions of originality differ from country to country but it is almost always concerned with the relationship between the author and the work. “That is, originality is not concerned with whether the work is inventive, novel or unique. [...] When copyright says that a work must be original, this means that the author must have exercised the requisite intellectual qualities in producing the work. More specifically, in determining whether a work is original, copyright law focuses on the input that the author contributed to the resulting work. Consequently, a person who writes a film script based on an original story recounted by Homer in The *Odyssey* produces an ‘original’ work even though the story and characters have been widely known for thousands of years. [...] However, it should be noted that the fact that a person creates an original work does not mean that they are not infringing copyright in work they have drawn on. This is because [...] infringement depends on what a person has taken from a copyright work, the effort that such a person adds is irrelevant”³⁸ (ibid.: 88f.).

Does this mean that fan-fiction writers can call themselves authors from a legal point of view – and be protected like authors - even though they use copyrighted characters or authorized fictional settings (like for instance the kingdoms of Westeros from A Song of Ice and Fire/Game of Thrones) but do not form it into another medium? Is fan-fiction worth to be protected by the law? In this case another aspect is important: Those authors usually use these texts for non-commercial purposes. Fan-fiction and other fan-related production are driven by a different intention. Commercial intentions of fan creation are usually ill-reputed as it lacks “honest” fandom. Thus attempts to commercialize fan fiction, like project FanLib, failed to attract potential customers (De Kosnik, 2009). But can unauthorized fan fiction still

³⁷ This only applies to literary, musical, dramatic and artistic works. (Bently and Sherman, 2004: 88)

³⁸ More details: Consult Bently and Sherman, 2004, chap. 8.

be considered piracy? The US law protects authorship of any kind - all authors presumptively own the copyright in works that they author [U.S. Const. art. I, § 8, clause 8 (“The Congress shall have power . . . To . . . secur[e] . . . to Authors . . . the exclusive Right to their respective Writings”)].

The idea of conflicting levels of authorship showcases further challenges, only in part resolved by previous interpretations of the “Fair Use” doctrine which has been called upon, for example, in cases of parodies, one of the most important mediums of participatory culture (United States Copyright Office, 2012: <http://www.copyright.gov/fls/fl102.html>).

Fair use was introduced as balance in the copyright regulations to enable others to use copyrighted material for non-commercial purposes. Nevertheless, fair use got less and less important and in-effective with the rise of the Internet, claims Lessig (2004, 172f.). He further states that the costs of exercising any fair use right became unavoidably high and nearly impossible to protect against the big players. (ibid: 145f.) At the same time Fair Use does not expand the legal frame of authorship as it merely adapts notions of the romantic author-creator by differentiating between amateur (non-commercial) authors and professional (commercial) authors (see Newlyn, 2000; Rodriguez-Amat and Sarikakis, 2014).

For Lessig (2004), the failure of Fair Use to enable free creation is just another step away from free culture toward permission culture. He brings up Creative Commons as one response to the increasing control effected through law and technology. (ibid: 282) Creative Commons was created in Massachusetts as a non-profit corporation. Its home is nevertheless at Stanford University. “Its aim is to build a layer of reasonable copyright on top of the extremes that now reign” (ibid.). It makes it easier for people to build upon the creations of others. The content is marked “with the CC mark, which does not mean that copyright is waived, but that certain freedoms are given. These freedoms are beyond the freedoms promised by fair use” (ibid.). The authors can decide to what extent their creation can be used. “Creative Commons is just one example of voluntary efforts by individuals and creators to change the mix of rights that now govern the creative field. The project does not compete with copyright, it completes it. Its aim is not to defeat the rights of authors, but to make it easier for authors and creators to exercise their rights more flexibly and cheaply. That difference, we believe, will enable creativity to spread more easily” (ibid. 285f.). Still critics have doubts about the efficiency of Creative Commons to deal with new notions of

authorship and manifestations of culture as it is based on traditional copyright systems (Toth, 2005; Dvorak, 2005, see Rodriguez-Amat and Sarikakis, 2014). Still, even if the traditional copyright system could effectively provide a legal space for free culture it would still not answer the question whether the “bardic”-author is protected by the law from (commercial) exploitation through traditional players of media industry and thus protected from vanishing in the cross-media environment.

Nevertheless, this trend to permission culture away from a free culture of creativity implies the conclusion that, “if the media industries understand the new cultural and technological environment as demanding greater audience participation within what one media analyst calls the ‘experience economy’, they seek to tightly structure the terms by which we may interact with their intellectual property, preferring the pre-programmed activities offered by computer games or commercial Web sites to the free-form participation represented by fan culture. The conflict between these two paradigms --- the corporate-based concept of media convergence and the grassroots-based concept of participatory culture --- will determine the long-term cultural consequences of our current moment of media in transition” (Jenkins, 2003).

PART TWO

2.1 A Storm of Creativity: Fandom and Fan-Communities

As mentioned above, especially fan-communities are early adopters of new media technologies and are very active creators of media content – although cultural production is not exclusively limited to fan-communities (Jenkins, 2003). They respond to the increasingly privatized culture by using copyrighted materials of their favorite franchise as raw materials to re-create their own fantasy, using them as resources to forge their own communities (ibid.). “Their aesthetics and cultural politics have been highly influential in shaping public understanding of the relationship between dominant and grassroots media” (ibid.). Therefore, they are a potential threat to copyright owners – especially because the organized social interactivity in community structures empowers this participatory culture. The sense of community strengthens collective practices and can lead to a cultural and normative shift. Hence, it is important to look at theoretical aspects of fandom and the meanings of being a community in the internet era.

2.1.1. Sense of Community

There are many definitions and uses of the term “community”. In 1955 Hillery discovered no less than 94 distinct definitions of the term in everyday conversation. In science, “community” is mainly treated as a psychological construct. From this psychological framework came the need to define “community” in psychological terms (Obst et al, 2001: 2). In 1974, Sarason developed a concept of the psychological sense of community (PSOC) as “the overarching value by which community psychology itself should be defined” (ibid.). Sarason (1977: 157) defines the basic characteristics of sense of community as “the perception of similarity with others, an acknowledged interdependence with others, a willingness to maintain this interdependence by giving to or doing for others what one expects from them, the feeling that one is part of a larger dependable and stable structure.” German sociologist Tönnies declared community “to be an essential condition for the development of close, primary social bonds” (Chayko, 2008, p.6³⁹, as cited in: Baym, 2010, p. 74).

McMillan and Chavis hypothesized four dimensions in their theoretical discussion of the PSOC: Belonging, Fulfillment of Needs, Shared connections and Influence.

An essential part of *Belonging* is social boundaries. Belonging to a particular community implies that there are people who do not belong to this group. This notion of inclusion and exclusion has been present from the very beginning of sociological community research (e.g. Parks & Burgess⁴⁰, 1921 cited in Obst et al, 2001: 3). McMillan’s and Chavis’ (1986) concept also include emotional safety derived from membership as well as the sense of belonging and identification with the particular community. Also Fisher and Sonn (1999) point out how differences in PSOC may be understood in the degree to which members identify with the community.

The second dimension of McMillan and Chavis is the *Fulfillment of Needs and Integration*. This means that the relationship of the individual to the community has to be rewarding to some extent to maintain a positive sense of togetherness. McMillan and Chavis (1986) name

³⁹ Chayko, M., 2008. Portable Communities: The Social Dynamics of Online and Mobile Connectedness. Albany, NY: SUNY Press.

⁴⁰ Parks, R. and Burgess, W., 1921, Introduction to the science of sociology. Chicago: University of Chicago Press.

the status of membership, success of the community and the perceived competence of other members as examples for such rewards.

The third dimension is *Shared Emotional Connection*. This dimension is based on a shared history and identity with the community. McMillan and Chavis suggest that the more people interact and the more positive this interaction is, the more likely they are to form close relationships.

The authors name *Influence* as their fourth dimension. This dimension goes into two directions. This means that the individual must feel some control over the group while the group needs to influence its individual members to be cohesive (Obst et al, 2001: 3).

Gusfield (1975) distinguishes between two kinds of communities: territorial communities and communities of interest. In the first sense, the term community refers to a sense of belonging to a particular area like a neighborhood, town or region. Community in the sense of interest community has a more relational meaning. It concerns the quality and character of human relations independent from local or geographic boundaries. Speaking about communities of interest one would refer to interest groups like hobby clubs, religious groups or work settings. Still these two kinds are not mutually exclusive: Most interest groups are also location based (Obst et al, 2001: 2). Nevertheless, Durkheim observed in 1964 that modern society appears to develop community around interest rather than locality.

The internet poses infinite possibilities for people from all over the world to connect and form subcultures based on similar interests (for example: Cooper/Harrison, 2001: 71ff.). In these interdependent groups people interact with each other while sharing common social identification and experiencing their collective existence (Mullen⁴¹, 1987 cited in Kwong/Lee, 2004: 223). Hagel and Armstrong (1997) call this kind of computer-mediated groups virtual communities.

Virtual communities “serve as bases for the creation of new relationships as people from multiple locations gather synchronously or asynchronously to discuss topics of shared interest, role play, or just hang out. Participants have extolled the benefits of being able to form new connections with others regardless of location and to easily find others with

⁴¹ Mullen, B., 1987. Introduction: The study of group behavior, in Mullen, B. and Goethals, G.R. (eds.). theories of group behavior. New York: Springer Verlag.

common interests, the round-the-clock availability of these groups, and the support they provide” (Baym, 2010: 72). Virtual communities are perfect examples of communities of interest. Thus the main qualities of virtual communities are: a metaphorical sense of sharing the same space without being in the same geographic location; shared practices like language and certain behavior, shared recourses and (social) support, shared identities and interpersonal relationships (ibid.).

2.1.3. The Power of Fandom

In the late 80s and 90s, the specific topic of fandom became a focus of academic research. First scientific studies tended to be rather descriptive than trying to identify the place and role of fandom in society. Today we can find a strong theoretical implementation of fan practices in social theories enabling us to learn about the “social contract a culture makes with its cultural industries and the very real contribution to social identity the products of these industries provide for us” (Harris, 1998a: 41) by examining these subcultures.

Fan-communities, like the *Song of Ice and Fire*-Community, are a kind of interest communities.⁴² The social and cultural environment of these fan-communities is called “fandom” (Harris, 1998: 4). Harris (1998a: 42) furthermore conceptualizes fandom in his *Sociology of Television Fandom* as “a spectrum of practices engaged in to develop a sense of personal control or influence over the object of fandom in response to subordinated social status. In addition, varying degrees of involvement in fan practices is found to be associated with unexpected outcomes.” There are even authors who argue that the outcome of the involvement is not as important as the involvement itself. Nancy Baym’s (1998) observation of soap-opera-fandom even suggests that being a community becomes more important than the object of fandom itself.

Fans and fan-communities are also driven by self-invention. Henry Jenkins (et al 1998) describes self-invention as the opportunity to live in and through a set of symbols, embedded with the fan-community that expresses ones desires rather than “reality”. Jenkins writes: “What many [...] fans enjoy is the sense of creating their own culture [...] which more perfectly expresses their own social visions and fantasies” (cited in Harris, 1998: 6). Chad Dell

⁴² Nevertheless, fan-communities can also be local.

(1998) shows with his example of postwar female fans of professional wrestling how even traditional social roles can be challenged or inverted through expressions of fandom. He argues that significant historical social developments and accompanying cultural shifts can result in the rise of fan movements that threaten or displace social identities.

This suggests that another important aspect of fandom is “empowerment” as fan-activities seem to lead to a stronger sense of influence and therefore control over the object of fandom (Harris, 1998a: 51). Harris (1998a) found out that the felt empowerment and the sense of control over the object of fandom are connected to the level of participation. He states that fandom is not a unified concept and that it should be conceived on a continuum (ibid.: 48). Moreover, his results show that more active fans have a stronger sense of power and control than less active fans. This results in the feeling of ownership over the object of fandom (be it stars, shows, books, etc.) and the belief of directly contributing to the production of the texts over time (ibid.). The author further suggests that “audiences retain a kind of parasitic relationship with television for a chance to play in the game of cultural politics. The contest has an unusual mutual payoff: Fans help the culture industries recoup their marketing costs for stars and texts in return for its limited access. Real control of the industry remains in the hands of the few” (ibid: 51). This might still be true to some extend but this study was conducted in the late 90s. Much has changed, one might think, since the advent of the internet and ever growing broadband connections. The internet brought new opportunities for active audiences.

In the sense of Jenkins’ old folk culture or Lessig’s concept of free culture, fans react to increasing privatization of culture “by applying the traditional practices of a folk culture to mass culture, treating film or television as if it offered them raw material for telling their own stories [...] (Jenkins, 2003). “Fans reject the idea of a definite version produced, authorized, and regulated by some media conglomerate. Instead, fans envision a world where all of us can participate in the creation and circulation of central cultural myths”(ibid.). “For some, these grassroots cultural productions are understood as offering a radical alternative to dominant media content, providing space for various minority groups to tell their own stories or to question hegemonic representations of their culture” (ibid.). But fan-communities do not necessarily seek to hurt media industries, they rather claim affiliation with their favorite media content and use it for social interaction, cultural

production and intellectual exchange. Especially the grassroots cultural production can be understood as essential instrument to build social ties within a virtual community and its shared interest. “The pervasiveness of popular culture content has made it a particularly rich basis for forming social ties within the geographically dispersed population of the Internet” (ibid.). “In theory, such efforts could increase the commercial value of media products by opening them to new audiences” (ibid.).

Jenkins (2003) emphasizes that this right to participate is not a right given to us by a media company – it is a “freedom we have allowed ourselves” (ibid.). Intellectual property becomes a new definition and meaning in the context of grassroots creativity. It becomes “‘shareware’, something that accrues value as it moves across different contexts, gets retold in various ways, attracts multiple audience, and opens itself up to a proliferation of alternative meanings (ibid.). People take ownership of their favorite fantasy worlds and argue that “giving up control over intellectual property [...], increases its cultural value (if not its economic worth) by encouraging new, creative input and thus enabling us to see familiar characters and plots from fresh perspectives” (ibid.). Ian Condry (2010: 195) referred to this idea with the term “dark matter” – fan activity that cannot be translated into economic value but spreads fandom and therefore boosts the value of a franchise.

This empowerment might lead to stronger piracy activities. The need to feel control over their “fantasy” apparently results in a new sense of collective value that further challenges the limits between the copyright owner (the original author) and the fans who claim their share for making this work so successful as a community. “Fan culture, thus, represents a participatory culture through which fans explore and question the ideologies of mass culture, speaking from positions sometimes inside and sometimes outside the cultural logic of commercial entertainment. The key difference between fan culture and traditional folk culture doesn’t have to do with fan actions but with corporate reactions. Robin Hood, Pecos Bill, John Henry, Coyote, and Br’er Rabbit belonged to the folk. Kirk and Spock, Scully and Mulder, Han and Chewbacca, or Xena and Gabrielle belong to corporations” (Jenkins, 2003). But this does not discourage fans to “take what is theirs”.

2.2. A Dance with Pirates: Case Study - A Song of Ice and Fire and HBO's A Game of Thrones

Similar to the Star Wars universe, which is considered as one of the first cases of cross media production (Rose, 2011), the world of *A Song of Ice and Fire* and *Game of Thrones* provides multiple entry points for fans. The open-endedness promotes audience engagement and empowerment of the reader (Landow, 1991: 176). From a commercial perspective this franchise shows “high concept logic”, as Jenkins (2003) puts it, because the narrative universe is “rich enough and complex enough to sustain [the reader’s] interest over time and thus motivate[s] a succession of consumer choices” (Jenkins, 2003). As the introduction suggested this franchise is also of high social interest worldwide, which makes it a fertile case study. It also reflects perfectly the power struggle between grassroots fan media production, the creator and the media conglomerate that made it a multimillion franchise.

2.2.1. The Material

The study will consist of a qualitative data analysis of the *A Song of Ice and Fire/Game of Thrones* fan board *A Forum of Ice and Fire* (<http://asoiaf.westeros.org/>). The board is part of *Westeros.org* – a fan coordinated network dealing with George R.R. Martin’s work as well as the TV-show and other Westeros-related content. The admins describe the sites function as cited:

“Among what Westeros has to offer is the largest discussion forum for A Song of Ice and Fire and Game of Thrones as well as All Sorts of Weird Stuff, featuring news and information about the series and about mr.[sic] Martin's other projects. Westeros also hosts a site dedicated to the HBO-adaption of the books, Game of Thrones, and another popular feature is The Citadel, our archive of various setting resources. The site is also the home of of [sic] Blood of Dragons, a MUSH (an on-line, text-based role-playing game) set in Westeros, a dedicated wiki edited by members of the forum and A Ring of Ice and Fire, a webring that helps make series-related webpages more accessible to fans.

Westeros is not run by George R.R. Martin, he has his own official site. If you are looking to get in touch with GRRM, please see this FAQ entry before you email him. The team behind Westeros consists of Elio M. García (aka Ran) and Linda Antonsson, fans of the series since 1997 who are currently working with GRRM on the forthcoming guide-book to the setting, called *The World of Ice and Fire*. The site is hosted by Noderunner.net (donations towards its upkeep are accepted at paypal@noderunner.net) and powered by ExpressionEngine. Questions or comments? Don't hesitate to contact us" (Westeros.org, <http://www.westeros.org/About/> [Accessed: 26 May 2013]).

The team members mentioned above are also the administrators of *A Forum of Ice and Fire*, which started as a discussion board of the novels. The forum is one of the biggest forums for *A Song of Ice and Fire* and *Game of Thrones* fans. At the end of the research period the board had an amount of 61.420 registered members (not all of them active – including the author of this thesis). After the 1st of March 2013 over 12.800 people posted in the boards. In February 2014 it had over 77.700 registered members (not all of them active). 10 of them are board-moderators.⁴³

The board is divided into five sub-forums: *Information*, *A Song of Ice and Fire: The Novels*, *Fame of Thrones: The HBO TV Series*, *Related Projects* and *Miscellaneous*.

Information contains general informations about the forum its functions and usage. *A Song of Ice and Fire: The Novels* includes all discussions about the (past and upcoming) novels as well as the "The World of Ice and Fire"-fan-book project. The third sub-forum is the place to discuss every aspect of the HBO TV series and the fantasy-language "Dothraki" (created for the TV series based on Martin's books). *Related Projects* deals with the MUSH, fan meetings and conventions as well as "*Objects of Ice and Fire*"- licensed products of the franchise. *Miscellaneous* is the sub-forum for general and off-topic discussions (not dealing with Westeros) and board games.

The used source material dates from March 2013 to the end of May 2013. This timeframe is right before the TV-premiere of the 3rd season (premiere date: 31 March 2013) until the end of the season. This period was chosen as the TV show did already run for two seasons

⁴³ Numbers extracted from board search function.

and is therefore well established among the book-fans. The show and the franchise also had enough time to be noticed by non-readers with chances to finally attract even them to the forums to learn more about the world of *A Song of Ice and Fire*. This opens up the opportunity to gain the perspective of a larger variety of fans. Also, it can be expected that people are awaiting the new season and eager to talk about it online triggered by trailers and teasers.

This research focuses on topics of authorship and ownership as well as fan art and fan creation. The source material was selected from Hot Topics (more than 30 replies) started between the 1st of March 2013 and the 31st of May 2013. Included sub-forums are *General (ASoIaF)*, *General (GoT)*, *Brotherhood without Banners*, *Objects of Ice and Fire*, *Wiki of Ice and Fire* and *Literature*.

All Hot Topics of the included forums have been previewed for discussions of authorship, creation and ownership in the context of the research questions before feeding them to Atlas.ti (pdf prints). A topic was dropped from the research material when the discussion was only about character changes (from the book to the series), about interpretations and detailed theories concerning the story, plot points and characters and in case of favorite-lists and concerns not dealing with authorship and creation in general. During pre-tests it was striking that in the case of fanfiction and fan-creation a large part of the topics got locked before they could become Hot Topics. This was especially the case in the subforums to related projects. In these cases also non Hot Topic (found with key words) were used. Additionally, the search function of the board was used for the sake of completeness and in case that major discussions have not been detected during the pre-view phase. The key words used are (based on discussed theory): *fiction, fan-fiction, fanfiction, fan fiction, fanart, art, author, authorship, writer, writing, create, recreate, adaption, folk culture, folk lore, fair use, creative commons, free culture, tinkering, creation, copyright, intellectual property, IP rights, piracy, pirating, file-sharing and torrents*.

The basic structure of the category system for the qualitative analysis was taken from the theory discussed in the first part of this thesis and additional theoretical ideas from the second part (fandom and community). Further differentiations and adaptations to the concrete material of the case study were created using grounded theory. Atlas.ti was used to

work through topics concerning authorship and ownership. In more than 2.000 posts about 260 quotes have been categorized.

2.2.2. Research Questions

Main question:

How do new participatory fan cultures challenge media industries, copyrights and notions of authorship?

The theory (part 1 and beginning of part 2) discussed following subquestion:

Subquestion 1: How does the law understand authorship and digital piracy?

Subquestion 2: What role does copyrighted material play in the creation of a cultural identity?

Subquestion 3: How do ideas of collective cultural property challenge existing copyright laws?

The case study applies these results to a category system to a) look how the theory is reflected in this particular fan community and b) answer follow-up questions that are represented by the following three main categories at the heart of the category system:

Subquestion 4: In which ways do people use copyrighted content to express themselves as part of a fan community?

[Who's a fan?] - connecting categories concerning fandom and community.

Fan-creativity and self-expression as part of an community.

Subquestion 5: How do fans define authorship and rules of participation in the creation of the world of *A Song of Ice and Fire*?

[Who's an author?] - connecting the original author, fan-creation and commercial re-creation of the source material.

Subquestion 6: Does the sense of community strengthen the ideas of collective cultural property and does it trigger acts of copyright infringements?

[Original Author GRRM] - is the head-category of all fan practices towards the original author George R. R. Martin and cross media practices that can be identified with his name.

The last part will discuss connections and contradictions between part 1 and part 2 of this thesis.

2.2.3. Category System

The three main categories **[Who's an author?]**, **[Who's a fan?]** and **[Original author GRRM]** form a triangle at the heart of the category system that connect all other subcategories. The three main categories are closely connected with each other. This connection influences many subcategories, which means that the main categories cannot be looked at separately. It is a living system that cannot live without any of the important organs.

As the theory suggests, authorship is closely connected with fandom in the context of fan-creations. Projects trying to commercialize fanfiction (FanLib) failed because fans accuse the creators of lack of fandom. So, one can assume that the question of 'Who's an author?' can only be answered in connection to the definition of "the fan". Fandom, on the other hand, is defined over the material of the original author and it seems obvious that people see George R.R. Martin as a legitimate author.

a) The Community

The **[Who's a fan?]** category is divided into four subcategories that have their theoretical background in the theory section about fandom, community structures and practices. All of them capture how the community defines itself through shared practices, characteristics and rules. It is of major importance for the understanding of the rest of the category system.

[Uber-Fans] - contains any suggestions of a fan-hierarchy that filters out a fan-elite that is considered being "above" the average fan.

[Regulation fan-author relationship] - This category is closely associated with **[Worshipping GRRM]**. It contains all quotes that show how the Fan-Author-Relationship is regulated through the community.

[Worshipping GRRM] – is the expression of the fan-author-relationship. It contains words of praise for the author and his skills, how fans rank him in context of the fan community and how his persona defines and influences the fan community. The latter is grounded especially in the specifications [Non-Purists: various versions of the text] and [Purists: Only Martin's version purest version]. Both specifications are based on Jenkins' idea that fans do not want a definite version of their favorite text and a hegemonic representation of their culture (Jenkins, 2003). Both categories also link the fan-author-relationship to the **[Commercial Re-Creation]**.

[Self-concept of community: Dedication to original text] – this category shows how fans define themselves and what they expect of their fellow community members. Dedication in this context is defined as time spent with the material (in interaction with the community), as well as respect and truthfulness to the material and the original author in discussions and proof of knowledge (with textual evidence from the original text).

The subcategories were created based on the grounded material. They gather reactions towards and specifications of the most defining feature: "dedication".

[Purists: Book fans better fans] shows how the feature "dedication" leads to a separation within the fan community, a sub-group of fans that implies that only book fans show enough dedication and knowledge of the world to be called fans.

This subcategory is the cause of:

[conflict book purism]: contains quotes that suggest that this split-off within the community causes conflicts and disharmonies.

b) Creation and Creativity:

Lawrence Lessig (2004) divides creation into commercial and non-commercial creativity – therefore **[Who's an author?]** is divided into **[fan-creation and participation]** and **[commercial re-creation]**. **[Who's an author?]** is also associated with general discussion about the meaning of original creation in comparison to recreation. All quotes about the latter are gathered in the subcategory [original writing or re-creation].

b.1.) Fan Creation & Participation

The section on non-commercial fan creativity is divided - based on the theoretical, preliminary considerations on how people use copyrighted material to express themselves as a part of a fan community – into the following sub-categories:

[fanfiction] – this section contains all quotes about fanfiction and fanfiction-practices. It was grounded in further specifications:

[“witch hunt”- fanfiction] – quotes that imply that fanfiction is not tolerated in the community; *[fanfiction topics get locked immediately]* – quotes that show practices towards fanfiction; *[apologies up front]* – people’s reaction towards the fanfiction policy; *[not creative/not as good as original work]* – overall POV towards the genre fanfiction; *[Outing fanfiction writer/pro fanfiction]* – people speaking in favor of the genre. *[IP fanfiction]* gathers general statements about the intellectual property of fanfiction writers.

[participation in (re-)creation of original work] – this section specifies on how people take part in the creation of the original (commercial) text of George R. R. Martin. It showed following subcategories in the material:

[author doesn’t make room for participation] –users suggest here that they cannot participate in his work because he does not want them to influence his writing; *[fan should not interfere with creation process]* – users who think that fans should not influence the work of the original author; *[awareness of passive influence]* – quotes that suggest awareness of passive influence, passive influence meaning their fan-practices and discussions on the web, panels and conventions that are not directly targeted towards participation in the writing process; *[“actively” try to participate]* – quotes that suggest that

people would like to participate given the chance, or try to participate actively.

[fan-art] – in contrast to the [participation in (re)-creation of original work] this subcategory gathers all references to fan art of any kind that enriches the periphery of the original work but does not alter it. This includes individual art projects as well as smaller group projects using any medium. The material leads to further specifications of this category:

[reaction] – collecting all reactions to fanart references; [right of the artist] – any quotes that suggests that people are reflecting on the IP rights of a fan-artist; [showcase fanart (own or of others)] – summing up cases of people presenting their own art/project or the art of others to the community.

[fan-projects] – this category refers to collective fan projects that are related to the original text. These projects are community based and organized (in contrast to individual fan-art). It includes the Wiki and the “The World of Ice and Fire”. It collects quotes about the meaning of these projects for further creations; and reflections of the meaning of being an author in these projects.

b.2.) Commercial Re-Creation

Commercial re-creation gathers fan reactions and practices towards commercial re-creation of the franchise. Commercial re-creation was grounded in the topic **[HBO and D&D]**. In relation to the category **[Who’s an author?]** this section is split into:

[D&D worthy authors] – this category collects quotes of fans who appreciate the writers of the HBO show as “worthy” authors. This category was grounded in the following specifications that define the appreciation:

[they are fans/show dedication], [experience with TV medium/screenplay writers] – they add to the world with skills from another medium than novels; [GRRM-proofed] – the original author quizzed them and approved them as worthy authors; [improve flaws of books/added material welcome] – their work makes the original material

better (for the medium) and people like surprises of new, added material that is not from the original text.

[D&D not worthy] – this category is closely connected to book-purism (people who only appreciate the original text). It consists of quotes that explain why these authors should not participate in the re-creation of the original text.

This category was specified in the material as opposite to the categories that lead to appreciation. *[lack attributes of fandom]*, *[no talent/not good enough for Martin's work]* and *[think they are better than Martin]*.

The question whether a commercial author is taken seriously or not can strongly influence purchase decisions and fan behavior towards the commercial product (see FanLib example). Thus, this section also tries to answer the question how fans react to commercial re-creation as consumers. Consumer reactions, of course, cannot be separated from the background of fandom.

[Piracy] – deals with these consumer reactions in the context of IP laws. As HBO's *Game of Thrones* is the most pirated TV-show at the moment, the topic of digital piracy has to be considered in the context of the definition of authorship and fandom.

Following subcategories, as grounded in the material, specify how people justify copyright infringements in form of digital piracy (illegal download of the TV series)

[Justification: others do it as well], *[Justification: later purchase]* – people download it now and buy the DVD later, *[Justification: no good providers]* – legal consumption is inconvenient or not possible; *[Justification: Fear of spoilers/can't wait]*

The material also showed quotes that promote legal ways to the community *[promote legal ways]*.

[GRRM IP rights] – quotes of people generally speculating about and reflecting on Martin's legal rights.

2.3. Findings⁴⁴

The study showed that the particular fan-author-relationship in this community shapes definitions of authorship and is at the same time defined by the romantic ideal of the “creator author”. This triangle proved to shape and limit fan creation and participation as well as opinions and practices towards any commercial re-creator outside the fan-community. In this context, it is not surprising that the fan community has its very own “policy” and criteria to authorize legitimate authorship.

A) The Lord and his bannermen: The fan-author-relationship

A.1. Who’s a fan?

The definition and concepts of fandom in this community are not much different from other fandoms. A legitimate author or participant, in the eyes of a fan (not IP laws), can only be someone who is a real fan. To be integrated as a part of the community you have to show interest and dedication to the source material, the original author and the community. Dedication in this case means time spend with the material as well as “fact knowledge” about the world of Westeros (see [Self-concept of community: dedication to original text and author]⁴⁵ and [D&D no worthy] – [lack attributes of fandom]).

This becomes important in collaborative text interpretations. Users discuss different ways to read the text. They pull the original source apart and piece it together into new theories about different plot points and characters, etc and their possible meaning for the overall story arch. What is especially important in this community is that every reading has to be supported with textual evidence from the books. Users are not allowed to invent details to the story (see [“witch hunt” fanfiction]⁴⁶). However, this investigative behavior seems to be the heart of community activity in this board. A good theory with textual evidence, and

⁴⁴ For reasons of anonymity, usernames will not be quoted unless they are relevant for the results. Examples from the study will be quoted using the name of the last category branch and its quote-number within this category. All quotes and categories are listed in the appendix.

⁴⁵ For example [Self-Concept:...] [2:6]: “And to me it just seems lazy not to read the books. Fans can't even really discuss the story with these actors because most are clueless. They're not even real fans.”.

⁴⁶ [“witch hunt” fanfiction] [19:1] “do you have any textual evidence?” or [11:1] “Borderline fanfiction. Evidence is thin and the bit about Bael does not match the timeline”.

therefore a great deal of dedication, will gain the user praise and respect from the community – or at least a highly frequented and lively discussion. For example:

[praise for dedication] [11:3] “This is a brilliant theory nice job in all the work done into it. It sounds plausible however it does have flaws for example Bael the Bard wasn't the father of Joramun or at least the books don't tell us that. Overall great theory, kudos man!”

Users are aware of this behavior and their role as “Westeros detectives” who try to pick up Martin’s breadcrumbs and to piece them together, solve his riddles and try to make sense to the many prophecies and visions that one encounters in the books. They make fun of this over-investigative behavior in mock-threads treating obvious “facts” (like Sandor and Gregor Clegane being brothers) as if they would be highly controversial theories (like the question of Jon Snow's parentage). (see quotes in [making fun of own hyper-investigative behavior])

Participants outside the fan community, like actors of the show, who show a lack of dedication or interest can be considered as disrespectful towards the community and the original author.

[Self-Concept:...] [2:4] “I still stand by the position though that when they do these Q&As and start talking about Westeros with GRRM sitting right next to them it seems almost insulting that only a few people on stage actually have read the books.”

Nevertheless, not everyone shares this opinion, some differentiate between being a fan (fandom as hobby) and being a professional participant in this world.⁴⁷

One extreme specification of the “dedication and knowledge”-criteria is the group of book-purists, a term used in the community. Book purists seem to imply that only dedicated book fans could call themselves the real fans of this franchise (unlike fans of the TV series) – because only Martin’s books were the purest version of the text (see [Purists: book fans better fans] and [Purists: Only Martin’s version purest version]). This split-off group causes conflicts in the community (see [conflict book purism]). Users express concerns about their elitist behavior and constant nitpicking. They imply that book purists would not appreciate the opinion or creative work of others while at the same time not showing any creative participation themselves. For example:

[conflict book purism] [3:15] “I also have a beef with book readers who for some strange reasons feel like having read a bunch of books entitles them to be assholes and ruin the series for non-book readers. It happened to me and it's happened to a few of my friends.”

[conflict book purism] [3:25] “It's a TV show based on fictional books, stop acting like it's bio chemistry.”

⁴⁷ [difference between fans and commercial participants] [2:2] „Who said that anybody that acts on the show has to be a fan of the show and/or books? It's a job for them, not a hobby like it is for us.“

[conflict book purism] [10:9] "All you're really trying to say is that you think you could do a better job, and yet you've probably never written anything in your life that has been published or made available for the public at large to consume."

As in any community there are hierarchies among more active and less active members. Also, there is a group of people, categorized as [uber-fans], that are credited a very high amount of knowledge of the world and who are (considered being) very close to Martin himself. *Elio* and *Linda* were named as this kind of fan (one user would trust them to end the books if Martin would somehow not manage to do so⁴⁸). One can assume that these fans are granted more "authorship-authority" through the community than the average fan because of their vast knowledge and closeness to George R. R. Martin. As mentioned above, these two are the administrators of the board as well as "fact-checkers" and official co-authors for George R. R. Martin (see 2.2.1. The Material).

Even though the structure of the community is not very unique, the relationship between the administrators - the heads of the community who organize the shared space - to the original author is essential to the fan-author-relationship in this community. This particular closeness of the community founders to the original author appears to strongly influence community practices and rules.

For example, practices of board moderators and reactions of members indicate that regulations exist about what fans are allowed to discuss about George R. R. Martin.

[Regulation fan-author-relationship: talk about GRRM] (16:7) "We're not allowed to talk about GRRM's health or his...so this will be locked."

[Regulation fan-author-relationship: talk about GRRM] (16:9) "We're not allowed to talk about it because there are friends and family of GRRM on the forum, and they won't like it if there were topics discussing his health or..."

The latter indicates how close this board is to the original author and his family and friends, as some of them apparently are members of the community. Again, the problem appears of fans worrying about Martin dying before he could finish his books. (see Introduction). As one can see, members in this community do not use the word "death". The community policy represents the author's side in this conflict and strictly protects George R.

⁴⁸ [uber-fans] [16:13] "if not maester Martin, then Elio and Linda - nobody else has the sufficient knowledge and skills." Notice again that knowledge and skills are important for being a fan-legitimated author.

R. Martin's integrity and opinions – which will show surprising effects in the section about fan creation & participation (see The Brotherhood without Banners (and IP rights)).

A.2. The romantic author

In conclusion, to be part of or close to this community you have to show respect to the original author George R. R. Martin and respect his opinions and rights. Members seem to highly appreciate Martin as an author. Moreover, in this community, people share the romantic idea of the one creator-author who owns the material and therefore has (or should have) the power over his work (see Newlyn, 2000; Rodriguez-Amat and Sarikakis, 2014).

This is reflected in the category [GRRM IP right]. Quotes concerning George's IP rights suggest that the community members are a) aware of the power of IP rights and b) think about Martin as copyright owner of the franchise. He is the one who created the material; therefore he is the only one who has the right to control the "tinkering" with it.⁴⁹ What seems to support, as well as mirror this romantic ideal of Martin can be seen in statements about [original writing or re-creation] or the discussion about the value of fanfiction: original writing/creation seems to be rated higher than mere recreation or adaptation in general.

[original writing or re-creation] [3:36] "Have to strongly disagree. The hardest, the most difficult, the most challenging task in any creative process is – starting from the blank page. Creating something out of nothing, i.e. out of your own imagination as the only available source. Compared to that, every other task is considerably easier. [...]"

[fanfiction][not creative/not as good as original writing] [18:11] "Yes, do let's encourage artists to simply re-hash other author's worlds and characters instead of encouraging them to create their own. Sigh. I guess in a world of Fifty Shades of Grey this was to be expected."

Having this ideal in mind it is no surprise that people "worship" Martin as the one true author who created all this "out of nothing" ([original writing or re-creation] [3:36]) and has outstanding skills.

[Worshipping GRRM] [13:16] "I hope he isn't influenced by the fans because he is above all of us."

⁴⁹ [GRRM IP rights] [16:11] „ps : it has been stated many times that the publisher can't force the serie to be ended as Martin has full rights and so far isn't willing to allow anyone to (so you can only hope that if he feels he can't continue, or has health problems, he'll change that decision, that's all).“

[Worshipping GRRM] [12:1] “Ok, so these are all pretty far fetched, and veering into bad fanfiction territory, but I'm not a writer. GRRM is, and if he wants Arya sat on a throne he'll find a way to do it that makes sense.”

Compared to Martin people do not seem to think of themselves as worthy, potential creators. This also makes him the highest authority in the question about who is a legitimate author in his world (also see commercial re-creation): what he says, approves and disapproves seems to be largely accepted (or at least tolerated) as right.

[Worshipping GRRM] [16:16] “Yes, yes anyone deciding Martin to accept to let him/her finish the story would be interesting enough to read I think.(preference : someone chosen by him ^^)”

[GRRM-proofed] [20:10] “GRRM asked them [*HBO writers: Benioff and Weiss*] many questions about the books before he let them put his baby to screen, so don't worry about it.”

Thus, very much like George Lucas for the Star Wars galaxy, Martin occupies a central role at the heart of the Asoiaf-crossmedia franchise. He keeps the narrational world together and can be associated with every single text. Rodriguez-Amat and Sarikakis (2012) refer to this as a new form of authorship emerging from crossmedia environment.

In contrast to George Lucas, who fell out of favor with a lot of his fans because he does not release the original cinematic version of the first Star Wars trilogy (and “Jar Jar Binks; see *The People Vs. George Lucas*, 2010⁵⁰), George R. R. Martin apparently is still trusted and granted highest authority over the franchise and its creation through the fans (at least in this community). Of course, this trust and high amount of authority that he holds as the central author seems to come at a cost. Fans expect high quality under his name – at the same time they want more of the franchise in different channels (board games, computer games, TV series, novels, short stories, comic book adaptations,...). But what does he really owe his fans? (see Introduction) Even the most productive and creative individual author cannot possibly produce the content for each and every channel, give the fans the “purest version”, and still write two 1000 page-novels that will please the fans at the same time. This is where the romantic ideal of authorship cannot live up to challenges of crossmedia-industries and its newly empowered audiences. The new author at the center of the crossmedia-universe has to share his power.

⁵⁰ Philippe, A. O., 2010. *The People vs. George Lucas*. Exhibit A Pictures.

B: The Brotherhood without Banners (and IP rights): Fan creativity between community practices and legal constraints

The spectrum of fan creation and participation is limited by the rules of this particular fan-author-relationship within the shared, virtual space of this community. Participation in form of fan-art and other creative projects was only sparsely grounded within the timeframe of this study.

Fan-artwork does not seem to be a vivid topic for discussion.⁵¹ Still, there are a few references to fan-art where people link to their own artwork or the work of others. The reactions are just as sparsely as the appearance of fanart. The reactions depend on the purpose of presentation: they range from no particular comments at all, especially when people just list fanvideos they like (see thread: GoT Youtube vids –Part 2), to a wave of praise for outstanding artwork⁵², like in the case of the member *Cellio*. If the artwork is presented with the purpose to sell it, in the case of *Lorinjen*, the artist will be reminded of Martin's copyrights and the thread will be closed (see also Forum FAQ).

[reactions][24:4] "Is your for-sale screen print an officially licensed-from-GRRM product? If not, in creating it without permission and license you are in violation of Martin's international copyright and intellectual property rights; he strictly controls all the rights to for-sale products created from his Ice and Fire series. Be aware that his wife Parris is a member of this forum and looks for this kind of thing. She'll know about this print very quickly, if permission and a license has not been granted."

When *Cellio* offered his work for sale⁵³ no one objected or closed the thread. If he is not an officially licensed artist one could only assume that the reactions are based on the distinctiveness of the work, as well as the reputation of the artist in the fan-community. It appears that *Cellio* is well known among fans. Users know his work from deviantART or the *A Song of Ice and Fire* Wiki - or as one user puts it:

[reactions][51:4] "wow you were the guy who did the ramsay pic, ur like a celeb!?"

⁵¹ One reason might be a gallery of selected artwork on the main website, Westeros.org.

⁵² [reactions] [14:1] „I've seen a few of yours. Very distinctive. Great job!“ etc.

⁵³ [reference to fan-art] [26-16]“If anyone is interested I will be selling prints of this and the Red Wedding.”

This shows that good fan art is highly appreciated in the community, even beyond the borders of the forums. Fanart is also essential for the collaborative Wiki project⁵⁴. Probably because a) you need illustrations to make the site attractive and b) these form of illustration is cheap because fanartists usually do not want monetary compensation for their work. Still people do not seem to ignore that these artists have copyrights for their work.

[reactions][26:12] "Your "children of the forest" was my desktop background for a month, sorry if that's unlawful. I was also captivated by your Spectre Groove series. I don't compliment people easily, but you are unquestionably a great artist."

Reply: [reactions][26:15] "Nah man, don't worry about it being lawful. I like the idea of sharing stuff like this with people. As long as they don't claim it as their own I am good. I am sure some day I will find a way of making money out of it, but not quite yet,"

So again there is the aura of copyrights surrounding the idea of the individual artist in the mind of the users. Unfortunately, the collaborative fanprojects like the Wiki or the *World of Ice and Fire*-book of the administrators (the subforum promises that people can participate with content suggestions) have not been discussed in context of notions of authorship. There was no talk about the meaning or rules of participation or the legal rights of participants, be it author or protagonist of a particular idea. Discussion about the Wiki have either been content-oriented or technical and organizational advice (see [fanprojects]). Legal advice was limited to the rights of George R. R. Martin and not the rights of the Wiki-author.

[fanprojects][53:2] "A review of a book usually contains a summary / synopsis as well. Nothing wrong with that; you are allowed to discuss a book or tv series. That includes quoting from it. For quotes the trick is to see where it could infringe on the copyright. For instance on this wiki we took the position that we cannot quote the complete text of a song. The argument behind is was that Martin might want to publish the songs. If we would include all the complete text of his songs on the wiki it might hurt sales. (This does not apply for songs of which the books only include a few lines; they are very very unlikely to be published)."

In general, this community seems to participate rather in finding new ways to read the text than to create something in addition to it. This passive participation is again reflected in the fan-author-relationship. Many members share the opinion that fans should not actively influence the creation of the original text. The only talk that implied that the users would like

⁵⁴ [fanprojects] [8:2] „No problem, Cellio. I've spotted some of your artwork on the Wiki of Ice and Fire pages as well.“

to actively influence the creation was a discussion about an online petition to re-cast a certain actor for the HBO show. The idea about the petition, nevertheless, did not arouse enough attention and came to nothing (see ["actively" try to participate])⁵⁵.

Nevertheless, there are no signs that people would like to actively influence the creation of the original text. While some users state that their fan-practices influence Martin's writing passively, others assume that the author would not make room for fan-participation by reflecting the authors opinion that "art is not a democracy" (see Winteriscoming.net Interview, 2013⁵⁶).

[author doesn't make room for participation (active/passive)][13:1]" Actually GRRM has said in many interviews that he avoids the fan sites specifically for that reason. He doesn't want people influencing his writing. So no, we don't affect his story choices."

Others came to share this opinion about collaborative art by either repeating his statement of "art is not a democracy"⁵⁷ or saying things like:

[fans should not interfere with creation process][13:18] "I very much hope Martin does not even consider reading the forums since as artist, letting others decide the work you do is the fastest way into bad art. This would mean he'd produce his own cheesy fanfiction. it's trying to be fashionable by always running one step behind current fashion."

Once again, this speaks for the ideal of the romantic author. Nevertheless, one quote was rather critical about this romantic notion of authorship. It implies that Martin might use fan-ideas for his commercial work without admitting it. This would mean that Martin sells someone else's intellectual property as his own.

[author doesn't make room for participation (active/passive)] "GRRM has to at least say to the public that he isn't influenced by fan theories for (what should be) very obvious legal reasons."

But how can creative ideas that were born from passive participation practices, like reading a text differently and discussing it, be protected from commercial exploitation?

⁵⁵ Prior to Season 1 Benioff and Weiss started a casting thread in this board asking fans who they would like to see as their favorite characters. This might have left the users in this board thinking that they are able to influence the TV production with their wishes (see „Hello from Benioff and Weiss, Started by David and Dan, 14 Nov 2008: <http://asoiaf.westeros.org/index.php/topic/32275-hello-from-benioff-and-weiss/>).

⁵⁶ Winteriscoming.net Interview, 2013. George R.R. Martin Reveals "Winds of Winter" Plans and Talks "Game of Thrones" Season 3. https://www.youtube.com/watch?v=E5_QQreskNI.

⁵⁷ [fans should not interfere with creation process][13:11] and [13:12].

The problem is that the users do not seem to consider themselves as free creators. The ideal of the romantic author seems to lead to submissive fan-behavior. Trying to pay their respect to their favorite author and to live up to his opinion about original creation and fanfiction, users share the opinion that their work is only based on Martin's original writing and therefore not as valuable. Even though some users think that they have "as much authority on [their own] fiction [in form of what if scenarios] as GRRM has on his" – fan theories have to be grounded on details given by Martin.

[IP fanfiction][32:2]" You might want to get off the forum, it's like that in every thread. Plus GRRM has nothing to do with "what if" scenarios: these being fan-fiction, any poster has as much authority on his fiction as GRRM has on his story, what matters is merely to be consistent with the interpretation you have of the world... and discussing interpretations, that's what the forum is for anyway. What were you here for, by the way?"

If those theories are not consistent with Martin's world or add new details that are not in his original text it is considered fanfiction and banned from the board. The practices towards fanfiction have been a surprise in this study. Even though fanfiction would not necessarily infringe Martin's copyrights as it would fall under the case of fair use, it is banned from this community. The board FAQ even states that you should not even mention it, in case you wrote fanfiction, or link to other sites that post fanfiction of *A Song of Ice and Fire* (see Board FAQ⁵⁸).

Topics that cross the border from text-based speculations to fanfiction will get locked immediately by the moderators (see [fanfiction topics get locked immediately]). The community supports this notion and is fast to detect any cases of fanfiction for the moderators.

["witch hunt" fanfiction][17:1] "Reminder: writing hypothetical POV passages is considered fan fiction (I already asked the moderators). Don't do it or this thread will be locked. I've already seen two so far.

["witch hunt" fanfiction][20:1] "I just wanted to inform you GRRM does not condone fan-fic"

["witch hunt" fanfiction][22:2] "GRRM doesn't like fan fiction, so it's not allowed on the forum."

As one can see in these examples, the reactions towards *A Song of Ice and Fire*-fanfiction is once more shaped by personal opinions of the original author (see Winteriscoming.net

⁵⁸ <http://asoiaf.westeros.org/index.php?app=forums&module=extras§ion=boardrules>

Interview) that the users are supposed to respect. In accordance to the general opinion about the value of original work compared to recreation, fanfiction is considered bad art and not as creative or good as original work. For example:

[not creative/not as good as original work][18:12] "And I don't like the notion of encouraging young writers to feed off of previously established intellectual properties, especially when there's already a panoply of so-called "original" works that shamelessly rip-off ideas and styles from whatever's popular to begin with."

[not creative/not as good as original work][16:2] "Oh I was, like, totally being sarcastic. I've seen some terrible, terrible ASOIAF compositions in my day. The internet is dark and full of terrors gang."

It is no surprise that no one wants to be accused of writing fanfiction in this environment. People therefore apologize upfront when their theories could be considered fanfiction.

[apologies upfront][15:1] "Now I don't like to fictionally speculate in case anyone accuses me of fanfiction, but let's say Raymund hadn't slit her throat and just took her prisoner as was planned... She would be in a Twins cage I presume for a while."

[apologies up front][19:2] "We have only few lines indicating that Aerys was fond of Joanna, and even that is stretched theory, but as for Princess of Dorne being Aerys's mistress, well it's borderline fanfiction. And I apologize for this in advance, no offense."

Only one person made it public that he wrote fanfiction for *A Song of Ice and Fire* but did not post any of it. The community did not react negatively to this statement. Other users stated, in another thread, a very positive opinion towards fanfiction in general (see [outing fanfiction writer/pro fanfiction]). The discussion about Amazon's Kindle World for fanfiction showed that the users (at least the users who are active in the Literature subforum) worry about the exploitation of IP rights of fanfiction authors. Thus, even though it is considered bad art among some of the users, it is still seen as something that is protected by IP laws.

Critical considerations could lead to the conclusion that this community structure - that is very close to the original author - only allows thinkers who produce ideas that fit seamlessly into the original text (as they have to be consistent with the source material) and could therefore easily be used in it. This could be quite convenient for an author or co-author in such an extensive and detailed context.

C: The Others – Commercial recreation outside the community

It seems that the community rates commercial re-creators, like David Benioff and Dan Weiss (D&D) from HBO, by similar community standards like fan-participants. The question of their legitimization can only be answered from the perspective of a community (even if the authors do not share the same space with this internet community): Are they considered as part of the fandom and therefore deserve their respect?

This means that even a commercial author has to prove all characteristics of fandom and furthermore show respect and dedication to the original author, the original text and the fan-community – like every other member of the community. Therefore, arguments pro or contra D&D as legitimate authors include whether they are fans or not (see [they are fans/show dedication) and [lack attributes of fandom]). Also the question of skills is important and how their skills can add something to the world of *A Song of Ice and Fire* (compare to reactions towards outstanding fan art) because people expect high quality under the name of their favorite franchise (see [experience with TV medium/screen play writing] and [no talent – not good enough for Martin's work]).

Nevertheless, while fan creation and participation is not really discussed in this forum, the topic of authorship in commercial re-creation ([HBO and D&D]) is highly controversial and people are less forgiving. This means that some users expect commercial re-creators to limit their creative input to the rules practiced in the forums - which seems to be participation limited to paying homage and illustrating the book content. Especially book purists do not want commercial authors to change the story or try to “be better writers” than George R.R. Martin.

[think they are better than Martin][3:1] “I agree wholeheartedly and those points are just D+D thinking they can 1-up Martin, which...they can't.”

[think they are better than Martin][10:14] “I said they did it because they wanted to. What that means is they want to flex their writing muscles and "make it their own," rather than simply "copy,paste,cut" GRRM's work. People often do this in show business with adaptations because they want to make it in their image. They may be thinking they are improving it, but if they truly respect the work it's not theirs to "improve"; but to make suitable to TV.”

The last quote shows that a respectful fan cannot and should not improve the work of the romantic author. They should not produce their own fanfiction but stay consistent to the original text (see also [Purists: Only Martin's version purest version]). In contrast to these book purists who do not think that anyone can or should try to best George R. R. Martin, some Non-purists suggest that changes could improve flaws from the books:

[Non-Purist: various versions of the text][10:37] "So I say, "Bring on the changes!" Heck, a lot of it will be CORRECTING the work GRRM's editor should have been doing. The showrunners should feel free to go ahead and take a machete to those books' plotlines. They need it."

Nevertheless, even people who tolerate various versions or even welcome changes from the original text expect a commercial re-creation to stay true to major plot points of the source material.

[Non-Purist: various versions of the text][3:34] "I totally agree with you. I have read all the books, but quite frankly I don't care if they deviate, change, and cut out some stuff, as long as the huge overall arcs are faithful to GRRM's vision. Its a TV show, I want entertained [sic], not just an audiobook with nice pictures."

[Non-Purist: various versions of the text][10:42] "If I wanted exactly what was in the book, I'd read the damn thing. For the TV series, I'd like to see something a little different."

[Non-Purist: various versions of the text][10:54] "At first I was kinda iffy about changes from the book, but now I don't give a damn. As long as I got a great TV series to watch, then changes don't bother me. All that really matters is they keep the main point of each character's story, and they've been doing that marvelously. If they change a few things to get to that main point, that's alright with me. Some things are just not filmable, or fit for an adaption. They have every character where they should be by this point in the story, so everything's alright with me."

One argument that non-purists use in favor of Benioff and Weiss links back to Martin as the highest authority in his world. They argue that both authors have to be legitimate because Martin made sure that they are fans and approved them as worthy by selling his rights to them (in this case HBO), and apparently not anyone else.

[GRRM-proofed][10:23] "Strange, that GRRM think otherwise, he made sure they knew where they were talking about en that they not only wanted to make some cash. They read the books probably much faster than us. The only thing is, they knew how to make TV."

He even shared knowledge with them that even Uber-Fans do not have, which puts them on a different level than the average fan:

[GRRM-proofed][10:36] “Can't find any links right now, but there were 1 or 2 panels with GRRM and DnD where they said that they visited GRRM in Santa Fe and they did a big discussion during which he revealed them how the series will ultimately end.”

At least the behavior of the purists in this community speaks against Jenkins' (2003) argument that “Fans reject the idea of a definite version produced, authorized, and regulated by some media conglomerate.” They might want it to be regulated and authorized by the romantic author rather than by some media conglomerate – but they certainly want a definite version of it.

D: Paying the Iron Price⁵⁹ – Fans and digital piracy

Anyway, the fan practices and talk about HBO and D&D are not as strictly regulated through the administrators and moderators as talk about George R. R. Martin. Apparently, as the HBO show is not directly Martin's work, talk that suggests copyright infringements towards HBO is tolerated whilst any sign of fanfiction or unlicensed fanart leads to a closed topic.

Users talk openly about downloading the HBO series from illegal sources without anyone speaking against them. They justify it with the later purchase of the DVD/Blue Ray box [Justification: later purchase] or the lack of unsatisfying legal providers [Justification: no good providers] in their country. Others argue that others do it as well assuming that it must be a socially accepted, trivial offense [Justification: others do it as well]. But also the fear of spoilers from other media platforms after the official premiere of a new episode [fear of spoilers/can't wait] is a reason for illegal downloading. The latter, nevertheless, can also lead to the decision to subscribe to HBO or another legal provider. Some promote legal ways but do not speak against others who outed themselves as “digital pirates” [promote legal ways].

The category [“Law of Westeros”] emphasizes how the community seems to treat the issue of digital piracy (in context of the HBO show) less seriously than the copyrights of the

⁵⁹ An idiom used by the House Greyjoy. It means to forcefully take something without paying for it.

original author. They use pirate-terms from the books to describe their copyright infringements – transferring it into a world with romantic ideals of piracy – where “paying the iron price and taking what is yours” proofs that you are stronger than the rest.

[“Law of Westeros”][6:1] “I’m paying the iron price for it and watching it online, before downloading or buying the season. Get it? Iron price? Because it’s piracy! Gods, what a knee-slapper!”

[“Law of Westeros”][6:2] “I’m going to do a sallador saan⁶⁰, but will buy the box set when it comes out.”

One user even playfully mocks another person who said that s/he has no other option than to wait for the DVD box:

[“Law of Westeros”][7:11] “Oh my sweet summer child ...”

A phrase one would say to a Westerosi child that does not know anything about life and hardship – in this case, ways to get it from the internet.

2.3. Conclusion

To sum up, this fan community, as a part of the newly empowered online audience, is not “disinterested in the ethics of private property” as Strangelove (2005: 10f.) implied. They highly respect the IP rights of George R. R. Martin as well as copyright concerns in context of the commercial use of fan-creations by community members. In fact, this particular community - fan organized and not licensed by big players of the media industry (HBO) or the original author - does not challenge copyright systems and traditional notions of authorship but rather reproduces them on the level of their community practices.

Especially the stylization of George R. R. Martin as the romantic author (Newlyn, 2000, Rodriguez-Amat and Sarikakis, 2014) complements this reproduction of traditional copyright ideas. The respect towards – and practically worshipping of – Martin seems to hinder the community members in developing concepts of authorship that would break with the ideal of the singular creator-owner. It seems like they do not think of themselves as recognizable authors as George R. R. Martin seems to be “above them all”, which would make it impossible for the “average” user to be among equals compared to Martin. Hence, the

⁶⁰ Sallador Saan is a pirate from the books.

community reflects once more the divide between the licensed, professional, commercially successful author and the non-commercial amateur author, whose authorship is limited to recognition among peers (if any) and non-commercial contribution to the greater good of the franchise [in the sense of the “bardic role” (Hartley and McWilliam, 2009) or the free culture (Lessig, 2004)] without monetary compensation or equal protection as George R. R. Martin’s work (see Wiki project)].

Still, fans show a sense of ownership of the franchise, but not in a legal sense – the ownership is purely emotional. It is possible that this leads to the notion that HBO’s commercial re-creation is also considered as a kind of contribution in the periphery of Martin’s work. Thus, it is treated like every other contribution: it is rewarded with recognition within the community (cultural buzz) and freely shared in form of illegal downloads to spread the joy and recognition. In the end, the community decides if the contribution is worth being rewarded with money as well (buying a subscription, the DVD box or fan art). Still, this conclusion does not cope with the complexity of the piracy issue because being a “worthy author” in the eye of the community does not mean that you have the right to sell your work on the same market level as the big media players. Nor does it make you equal with the original author. Moreover, this idea of a collective form of granting certain rights to a “worthy author” puts the fan back into the role of the consumer, playing out traditional market ideas and copyright systems. Thus, the limits of authorized creation are still set by the media industry rather than cultural forces (see Rodriguez-Amat, Sarikakis, 2012:130).

Thus, the only way to avoid going under in the masses of unrecognized amateur-authors is to work your way to the top and become an “Uber-Fan” and an authorized co-author; to become integrated and accepted into corporate copyright policies. It seems like these Uber-Fans become agents of the largely economic copyright policy structure and limit fan creativity in their space of empowerment (the board). Thus, if someone wants to be part of this community and to create in the environment of this community – that is closely connected to, and partly consisting of, family members of the original author – he or she has to bend to the rules of IP policies that are regulated by the big players of the media industry (see Lessig, 2004). You can either live in their old world, as a consumer and provider of free labor in form of fan creativity, or vanish in the narrative conglomerate of their new

crossmedia world. Both ways seem to lead to the same end: the vanishing author whose labor is fully unprotected. But how long can media industries exploit fan creativity and get their money, too? How could fan participation be rewarded and the rights of authors still be protected?

Fans in this community do not seem to bother that they protect Martin's IP rights and integrity at the cost of limited creative options and legal recognition as authors. They reward Martin's work with loyal fandom and respect – they pledge fealty to the ONE author who gave them this world. This shows that the very nature of fandom embedded in the ideas of free culture (Lessig, 2004) and folk-culture (Jenkins, 2003, Hartly and McWilliam, 2009) makes this participatory culture prone to exploitation from traditional media production industries. It might be true that giving up IP rights increases the cultural value of a text (Jenkins, 2003) but it does not mean that this cultural value is somehow protected.

And what does Martin really owe his fans in return? Legally, nothing. Because in the end, fans do not own the world of *A Song of Ice and Fire*, from a legal point of view – he as the creator owns it and sells his rights to other creators. So his follower's fandom and fan creativity is, apparently rightfully, owned by the great bearded glacier George R. R. Martin as well, and through him by the overlords of big players of the media industry. And so far the media industry tries everything to protect the great glaciers from melting.⁶¹

⁶¹ Dear George R. R. Martin, should you, by chance, ever read my thesis, please note that any criticism against you as a part of the traditional copyright system should not be interpreted as animosity towards you as an artist or a person. I highly appreciate your work. Valar dohaeris!

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Info. Soc. Dir.: Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society .

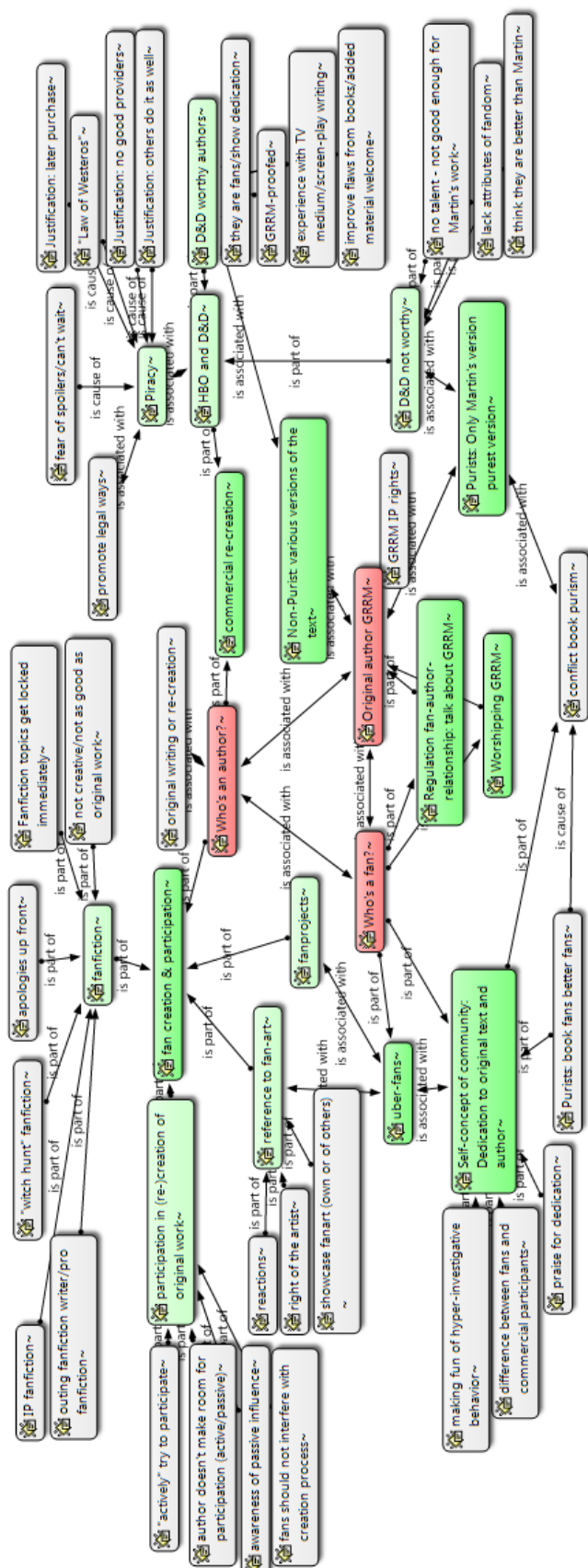
Rome Convention: Rome Conventions for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations (1961).

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World Intellectual Property Organization (WIPO) Copyright Treaty (WCT) (20 December 1996).

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5. Appendix



Codes-quotations list

Code-Filter: All

HU: Magisterarbeit
File: [C:\Users\Administrator\Desktop\Magisterarbeit\MASE\Magisterarbeit.hpr7]
Edited by: Super
Date/Time: 2014-04-09 21:24:11

Code: "actively" try to participate {3-1}~

P 4: We need to fix the Mountain.pdf - 4:1 [Ok, everyone who's read the bo..] (1:263-1:582) (Super)

Codes: ["actively" try to participate] [participation in (re-)creation of original work]
No memos

Ok, everyone who's read the books know his big fight scene is coming up next year. I think we need to petition Weiss & Benioff to bring back Conan Stevens. Seriously the guy they found for season 2 is certainly tall enough, but he's built like Don Knotts. And I think that was even with 4 layers of clothing & armor.

P 4: We need to fix the Mountain.pdf - 4:2 [I sent Conan a message on Twit..] (12:48-12:134) (Super)

Codes: ["actively" try to participate] [participation in (re-)creation of original work]
No memos

I sent Conan a message on Twitter about a return. I'll let you know if I get a response

P 4: We need to fix the Mountain.pdf - 4:3 [Co-nan! Co-nan! Co-nan! Loved ..] (21:420-21:571) (Super)

Codes: ["actively" try to participate] [participation in (re-)creation of original work]
No memos

Co-nan! Co-nan! Co-nan!

Loved him as the Mountain, seriously there needs to be a legit petition for this. Anyone know the best way to get that going?

Code: "Law of Westeros" {6-1}~

P 6: How willyouwatchtheseries Mar2013.pdf - 6:1 [I'm paying the iron price for ..] (5:196-5:364) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]
No memos

I'm paying the iron price for it and watching it online, before downloading or buying the season.

Get it? Iron price? Because it's piracy! Gods, what a knee-slapper!

P 6: How willyouwatchtheseries Mar2013.pdf - 6:2 [Im going to do a sallador saan..] (6:246-6:319) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]
No memos

Im going to do a sallador saan, but will buy the box set when it comes out

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:5 [Pirate life for me.....] (6:45-6:77) (Super)

Codes: ["Law of Westeros"] [Piracy]
No memos

Pirate life for me.....

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:11 [Oh my sweet summer child ...] (4:781-4:808)

(Super)

Codes: ["Law of Westeros"] [Piracy]

No memos

Oh my sweet summer child ...

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:7 [Apparently this year Showtime ..] (2:424-2:754)

(Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]

No memos

Apparently this year Showtime on Foxtel will be showing it two hours after it airs in the US (http://www.youtube.com/watch?v=AF3XqXGHj_U). Australia seems to be stepping up it's availability. But I don't have Foxtel so I'll be paying the iron price, though I'll make up for it when the bluray comes out, like I do every year

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:12 [The Lyseni way, of course. Pro..] (7:56-7:194)

(Super)

Codes: ["Law of Westeros"] [Piracy]

No memos

The Lyseni way, of course. Props to whomever named it a 'sallador saan'. Fromm now on, I'll refer to watching pirated movies as 'Saaning'

Code: "witch hunt" fanfiction {9-1}~

P11: 88114-nights-king-is.pdf - 11:1 [Borderline fanfiction. Evidenc..] (8:183-8:272) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Borderline fanfiction. Evidence is thin and the bit about Bael does not match the timeline

P11: 88114-nights-king-is.pdf - 11:2 [Wouldn't call this fanfiction ..] (8:1107-8:1222) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Wouldn't call this fanfiction any more than most theories. Even R+L=J starts with an idea that has no proof at all

P17: if you could make any character a pov character.pdf - 17:1 [Reminder: writing hypothetical..] (2:141-2:318) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Reminder: writing hypothetical POV passages is considered fan fiction (I already asked the moderators). Don't do it or this thread will be locked. I've already seen two so far.

P19: mad king aerys legitimate children.pdf - 19:1 [do you have any textual evidenc..] (1:1180-1:1211)

(Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

do you have any textual evidence?

P20: the ending, revealed to me by god.pdf - 20:1 [I just wanted to inform you GR..] (5:455-5:511)

(Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

I just wanted to inform you GRRM does not condone fan-fic

P21: the great mystery about.pdf - 21:1 [Seriously, though. It could be..] (2:591-2:690) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Seriously, though. It could be. But I don't like this kind of speculation, it sounds like fanfiction

P22: the worst fan fiction.pdf - 22:1 [I think that fanfiction is not..] (1:379-1:430) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

I think that fanfiction is not allowed in this forum

P22: the worst fan fiction.pdf - 22:2 [GRRM doesn't like fan fiction,..] (1:486-1:549) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

GRRM doesn't like fan fiction, so it's not allowed on the forum.

P22: the worst fan fiction.pdf - 22:3 [Yep, fanfic for ASOIAF is not ..] (1:697-1:775) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction] [Fanfiction topics get locked immediately]

No memos

Yep, fanfic for ASOIAF is not allowed on this forum. This will get locked soon.

Code: apologies up front {2-1}~

P15: How human is Lady Stoneheart (apologizing for borderline fanfiction).pdf - 15:1 [Now I don't like the fictional..] (5:518-5:746) (Super)

Codes: [apologies up front] [fanfiction]

No memos

Now I don't like the fictionally speculate in case anyone accuses me of fanfiction, but let's say Raymund hadn't slit her throat and just took her prisoner as was planned... She would be in a Twins cage I presume for a while.

P19: mad king aerys legitimate children.pdf - 19:2 [We have only few lines indicat..] (2:123-2:360) (Super)

Codes: [apologies up front] [fanfiction]

No memos

We have only few lines indicating that Aerys was fond of Joanna, and even that is stretched theory, but as for Princess of Dorne being Aerys's mistress, well it's borderline fanfiction. And I apologize for this in advance, no offense.

Code: author doesn't make room for participation (active/passive) {10-1}~

P13: do you think fans change the storyline.pdf - 13:1 [Actually GRRM has said in many..] (2:438-2:628) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]

No memos

Actually GRRM has said in many interviews that he avoids the fan sites specifically for that reason. He doesn't want people influencing his writing. So no, we don't affect his story choices

P13: do you think fans change the storyline.pdf - 13:2 [But yeah its already been stat..] (3:149-3:367) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

But yeah its already been stated, GRRM doesnt engage on forums and stuff much due to not wanting to be influenced by fan theories. (cuz lets face it. Some of us are pretty good with coming up with plot line theories!

P13: do you think fans change the storyline.pdf - 13:3 [Actually Martin commented on t..] (9:947-9:1310) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

Actually Martin commented on this awhile ago. In the interview he mentioned that he did not want to be liar, and the clues within the story would not be changed because a few fans figure out where he is going (i.e. R+L=J). Apparently some authors do switch things up when fans figure something out, but Martin's perspective is that this would make him a liar.

P13: do you think fans change the storyline.pdf - 13:4 [GRRM spent years carefully bui..] (12:715-12:1248) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
[Worshipping GRRM]
No memos

GRRM spent years carefully building these clues into his stories. Astute (read : obsessed) fans like us come on the internet and post them, so they seem so obvious, but the vast majority of his readers have not figured them out. His writing is subtle and these twists and surprises are masterfully crafted and hidden, so well, that even those of us who have read each book five or six times and come on here to argue about it- because even after so many re-reads, we STILL are not 100% sure about the answers to our questions.

P13: do you think fans change the storyline.pdf - 13:6 [No, Martin's gone to pretty gr..] (14:74-14:314) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

No, Martin's gone to pretty great lengths to make it known that he does not frequent fan forums or take fan input on the story. He has a general outline of the plot and he's not going to change it in response to fan reactions/speculation

P13: do you think fans change the storyline.pdf - 13:9 [No we do not as GRRM has expli..] (23:393-23:435) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

No we do not as GRRM has explicitly stated.

P13: do you think fans change the storyline.pdf - 13:10 [I'm sure he appreciates our re..] (23:239-23:332) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

I'm sure he appreciates our reading but whether or not we'll like it doesn't affect his story.

P13: do you think fans change the storyline.pdf - 13:12 [No. Art is not a democracy. Ex..] (24:1176-24:1269) (Super)

Codes: [author doesn't make room for participation (active/passive)] [fans should not interfere with creation process]
[participation in (re-)creation of original work]
No memos

No. Art is not a democracy.
Exactly. And GRRM is too busy writing. No time to lurk the forum.

P13: do you think fans change the storyline.pdf - 13:13 [GRRM has to at least say to th..] (24:1369-24:1498) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

GRRM has to at least say to the public that he isn't influenced by fan theories for (what should be) very obvious legal reasons.

P13: do you think fans change the storyline.pdf - 13:21 [I doubt GRRM lets fan theories..] (14:899-14:1092) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

I doubt GRRM lets fan theories influence him. (I know he says he doesn't read anything on the fansites, but if I were him, I couldn't resist. If he does, I bet he gets a good laugh out of it.)

Code: awareness of passive influence {3-1}~

P13: do you think fans change the storyline.pdf - 13:15 [I'm pretty sure GRRM himself h..] (7:283-7:672) (Super)

Codes: [awareness of passive influence] [participation in (re-)creation of original work]
No memos

I'm pretty sure GRRM himself has said he doesn't read the forums or anything like that, but I seriously doubt he's ignorant to fan theories, I mean hell you read interviews with the actors from the show talking about how they want Jon and Dany to get together at the end, in which case I really hope GRRM has taken note of that and is making steps to make sure that will never happen.

P13: do you think fans change the storyline.pdf - 13:19 [Well I think he does read or h..] (9:231-9:538) (Super)

Codes: [awareness of passive influence] [participation in (re-)creation of original work]
No memos

Well I think he does read or hear of the stuff fans are saying - he just must and I really think that is going to put him off making R+L=J a BIG part. Sure I think it is there but it can't be a big twist anymore and he must know that. He does love a big twist so he is going to have to outdo that somehow

P13: do you think fans change the storyline.pdf - 13:20 [Every author is influenced by ..] (14:1135-14:1195) (Super)

Codes: [awareness of passive influence] [participation in (re-)creation of original work]
No memos

Every author is influenced by fans, just look at Harry Potter

Code: commercial re-creation {0-2}~

Code: conflict book purism {20-3}~

P 3: The uncanny valley of tv adaptions.pdf - 3:10 [This is an interesting way of ..] (11:1269-11:1365) (Super)

Codes: [conflict book purism]
No memos

This is an interesting way of looking at it, and it gives me a bit more sympathy for book purists

P 3: The uncanny valley of tv adaptions.pdf - 3:11 [Really, the sheer entitled nat..] (17:1510-17:1944) (Super)

Codes: [conflict book purism]

No memos

Really, the sheer entitled nature of book fans makes me wary of them. I found out about the series just last year and I still

like everything, but to hear some of the novel fans, you'd think they hated ASOIAF. It's always whining and bitching

about how long the books will take, and how they wanted more in aFfC, and how aDwD didn't live up to their expectations, as if they actually contributed anything to the creative process.

P 3: The uncanny valley of tv adaptions.pdf - 3:12 [Yes, and Isaac Hemstead-Wright..] (7:1020-7:1321) (Super)

Codes: [conflict book purism]

No memos

Yes, and Isaac Hemstead-Wright and Maisie Williams should begin hormonal therapy to arrest their physical maturation

so they can keep playing the parts of children. Their refusal to do so indicates a serious lack of commitment to their craft,

and I frankly question the entire venture going forward

P 3: The uncanny valley of tv adaptions.pdf - 3:13 [And while I'd say this is the ..] (9:873-9:1799) (Super)

Codes: [conflict book purism]

No memos

And while I'd say this is the prevailing opinion amongst hardcore book fans (at least on this site), if you venture out of the cocoon, you'll note that the prevailing opinion amongst the vast majority of television critics is that Season 2 was a better season than the first (although the first is well liked too). This is mostly because they are not viewing it as an adaptation, but a serialized television show and there is a confidence evolving from the producers and writers of the show to take some detours and make their own choices that better suit the medium in which they are dealing with. For many of these critics, the first half of the first season suffered from the clear indication that the show was simply transcribing the novels into the teleplay and allowing them to play out and the scenes very much seemed like a "play on screen" which is not what you want when it comes to the visual medium.

P 3: The uncanny valley of tv adaptions.pdf - 3:14 [. I would say though that thre..] (52:1207-52:1571) (Super)

Codes: [conflict book purism]

No memos

. I would say though that there are

a couple different types of book purism:

1) People who dislike any change from the source material. If one character is omitted, or changed, or something

tweaked you will hear it.

2) People who will give latitude to changes to make adaptations for tv purposes, but are upset by what they feel are core

changes to the story.

P 3: The uncanny valley of tv adaptions.pdf - 3:15 [I also have a beef with book r..] (18:45-18:283) (Super)

Codes: [conflict book purism]

No memos

I also have a beef with book readers who for some strange reasons feel like having read a bunch of books entitles them to be assholes and ruin the series for non-book readers. It happened to me and it's

happened to a few of my friends.

P 3: The uncanny valley of tv adaptations.pdf - 3:16 [Right! Tywin would never sleep..] (32:1673-32:1850) (Super)

Codes: [conflict book purism]

No memos

Right! Tywin would never sleep with a whore! Martin butchered his character! What? Did he think he was a better writer than GRRM and thought he could improve Tywin's character?

P 3: The uncanny valley of tv adaptations.pdf - 3:17 [People like to categorize book..] (46:835-46:1097) (Super)

Codes: [conflict book purism]

No memos

People like to categorize book purists in the worst possible light. It makes it easier to dismiss their monologues. I have yet to see a poster on these forums who has bitched about things like hair color or Tyrion's nose, etc. Maybe I'm not looking hard enough

P 3: The uncanny valley of tv adaptations.pdf - 3:18 [Stating one is reasonable does..] (49:63-49:275) (Super)

Codes: [conflict book purism]

No memos

Stating one is reasonable doesn't make it so. I've read countless posts by selfprofessed "reasonable purists" who "understand that changes must be made" that then ignorantly proceed to rage on every single change

P 3: The uncanny valley of tv adaptations.pdf - 3:19 [When those same purists talk a..] (50:984-50:1395) (Super)

Codes: [conflict book purism]

No memos

When those same purists talk about adapting material they themselves don't particularly like (especially parts of AFFC/ADWD), many suddenly have no qualms about "butchering" it. Meaning, these virtuous purists are pure only insofar as books follow their wishes. They are essentially (not all of them, of course) pretty hypocritical and self-absorbed. Arguing with them is hard, not to mention unproductive.

P 3: The uncanny valley of tv adaptations.pdf - 3:20 [My point is, neither of us kno..] (54:705-54:911) (Super)

Codes: [conflict book purism]

No memos

My point is, neither of us knows where any of this is going yet, but you have immediately jumped to the "this can't work, they've butchered everything!" instead of considering an alternate possibilities.

P 3: The uncanny valley of tv adaptations.pdf - 3:21 [Book fans seem to think that i..] (97:1663-97:1986) (Super)

Codes: [conflict book purism]

No memos

Book fans seem to think that if something gets changed, it's all because there's this conspiracy to try and change everything and make it better and blagh blagh. Clearly none of these people have ever written anything. Do you have any idea how boring it would be to literally just transcribe all the dialogue and scenes?

P 3: The uncanny valley of tv adaptations.pdf - 3:22 [How strange. You dismiss the f..] (70:1551-70:1821)

(Super)

Codes: [conflict book purism]

No memos

How strange. You dismiss the fact that I point out that what your saying is just an opinion, then go on to dismiss my opinion. This exactly the sort of purist, elitist attitude that is so irritating. Oh, you dont agree? Well, obviously you havent understood the books

P 3: The uncanny valley of tv adaptions.pdf - 3:23 [Blind fanboy-ism annoys me, re..] (85:1054-85:1267)

(Super)

Codes: [conflict book purism]

No memos

Blind fanboy-ism annoys me, regardless of the side. Be it silly and unrealistic expectation about TV series or lack of tolerance of criticism of flawed, if interesting, show. Both books and TV show are imperfect.

P 3: The uncanny valley of tv adaptions.pdf - 3:24 [I agree 1,000% I have already ..] (98:1042-98:1436)

(Super)

Codes: [conflict book purism]

No memos

I agree 1,000% I have already hit an overload on Angry ASOIAF Fan who does nothing but complain. Even after the excellence of, "Blackwater" there were folks whining about that stupid chain!!!!!! Did you just not see great TV production better than many major films compacted into one hour? Or are you too busy nitpicking Varys showing Tyrion the map Aerys gave him of the tunnels under KL?

P 3: The uncanny valley of tv adaptions.pdf - 3:25 [It's a TV show based on fictio..] (98:1602-98:1678)

(Super)

Codes: [conflict book purism]

No memos

It's a TV show based on fictional books, stop acting like it's bio chemistry.

P 3: The uncanny valley of tv adaptions.pdf - 3:26 [It's so convenient to have a l..] (100:1-100:130)

(Super)

Codes: [conflict book purism]

No memos

It's so convenient to have a label like "purist" or "fan-boy" to hang on someone so you can easily dismiss what they have to say

P 3: The uncanny valley of tv adaptions.pdf - 3:32 [Honestly, the book purists rea..] (17:586-17:1506)

(Super)

Codes: [conflict book purism] [Non-Purist: various versions of the text]

No memos

Honestly, the book purists really piss me off. I LOVE the books, but the TV show really is it's own separate entity. I will never understand the level of jaded hate and cynicism that most of the book purists seem to have. Honestly, I like the tv show fans way more, because they're excited and happy about everything. Book fans seem to think that if something gets changed, it's all because there's this conspiracy to try and change everything and make it better and blagh blagh. Clearly none of these people have ever written anything. Do you have any idea how boring it would be to literally just transcribe all the dialogue and scenes? That's not the job of the writer. They aren't "out to do it better" or make changes just to piss you off, change doesn't always mean improvement, or that there has to be an focus on improvement. It's about giving the writers of the show creative freedom to do their job

P10: is-anyone-elseMar2013.pdf - 10:9 [All you're really trying to sa..] (168:1073-168:1290) (Super)

Codes: [conflict book purism]

No memos

All you're really trying to say is that you think you could do a better job, and yet you've probably never written anything in your life that has been published or made available for the public at large to consume.

P10: is-anyone-elseMar2013.pdf - 10:45 [If the diehard fans had their ..] (119:1115-119:1783) (Super)

Codes: [conflict book purism] [Non-Purist: various versions of the text]

No memos

If the diehard fans had their way, slavish adherence to the books would have meant that Peter Dinklage never would have been cast, which is hilarious considering that Dinklage would have been GRRM's ideal pick for the role anyway. So I've learned to keep an open mind about these things, even if fans haven't: check out all the bitching about TV Tyrion keeping his nose, even if losing it would have meant using CGI for each and every one of his scenes. Who cares about Dinklage trying to act through a greenscreen sock on his face? Who cares about saving the CGI budget for dragons? Book Tyrion lost his nose, dammit, and everything else is irrelevant!

Code: D&D not worthy {16-5}~

P 3: The uncanny valley of tv adaptions.pdf - 3:1 [I agree wholeheartedly and tho..] (29:1918-29:2022) (Super)

Codes: [D&D not worthy] [think they are better than Martin]

No memos

I agree wholeheartedly and those points are just D+D thinking they can 1-up Martin, which...they can't.

P 3: The uncanny valley of tv adaptions.pdf - 3:2 [I even think that putting a "T..] (93:1451-93:1530) (Super)

Codes: [D&D not worthy] [think they are better than Martin]

No memos

I even think that putting a "Talisa" in Martin's world is a little bit offensive

P 3: The uncanny valley of tv adaptions.pdf - 3:3 [Also, GRRM hates the "Talisa" ..] (101:774-101:887) (Super)

Codes: [D&D not worthy] [think they are better than Martin]

No memos

Also, GRRM hates the "Talisa" cliché too. Like I said before, I find it offensive to put a "Talisa" in his world

P10: is-anyone-elseMar2013.pdf - 10:1 [They are fans, but not dedicat..] (5:316-5:418) (Super)

Codes: [D&D not worthy]

No memos

They are fans, but not dedicated fans who went on forums everyday and understand the series as we do.

P10: is-anyone-elseMar2013.pdf - 10:2 [The HBO version is just cheap,..] (49:1281-49:1434) (Super)

Codes: [D&D not worthy]

No memos

The HBO version is just cheap, embarrassing, and insulting to viewers - and the omission of her final chapter will just lead to plot-holes next season

P10: is-anyone-elseMar2013.pdf - 10:3 [And I agree, from what I've se..] (60:826-60:1004) (Super)

Codes: [D&D not worthy]

No memos

And I agree, from what I've seen I don't think D&D are very talented writers. Even that scene in season 1 that people seem to love with Tywin gutting a deer didn't make sense.

P10: is-anyone-elseMar2013.pdf - 10:4 [Before the season aired, I was..] (52:1051-52:1442) (Super)

Codes: [D&D not worthy]

No memos

Before the season aired, I wasn't bothered about changes made to her storyline. But the changes we got were embarrassing, cheap, and just downright insulting to viewers with any intelligence. If D&D could come up with changes that were of good quality and didn't alter Dany's characterisation, I wouldn't be complaining. But the truth is that D&D just aren't good at creating material.

P10: is-anyone-elseMar2013.pdf - 10:5 [Yes, I am worried, but not abo..] (114:1-114:350) (Super)

Codes: [D&D not worthy]

No memos

Yes, I am worried, but not about all changes, they are unavoidable. I actually do think D&D like the books, but they are not fans, like the people on this forum, they do feel that they can improve certain stories. So, it makes me angry that they change things just because they want to do it, and not because of the transition from book to TV

P10: is-anyone-elseMar2013.pdf - 10:7 [Bryan Cogman is a huge fan, D&..] (121:308-121:347) (Super)

Codes: [D&D not worthy] [lack attributes of fandom]

No memos

Bryan Cogman is a huge fan, D&D are not.

P10: is-anyone-elseMar2013.pdf - 10:8 [But the bottom line is that D+..] (167:898-167:1073) (Super)

Codes: [D&D not worthy] [no talent - not good enough for Martin's work]

No memos

But the bottom line is that D+D just aren't very good writers. Almost every time they invent their own material it's just so poor and lacklustre compared to Martin's story.

P10: is-anyone-elseMar2013.pdf - 10:10 [A good deal more reverence for..] (167:570-167:680) (Super)

Codes: [D&D not worthy] [lack attributes of fandom]

No memos

A good deal more reverence for the source material on D+D's part would have done the show a whole lot of good

P10: is-anyone-elseMar2013.pdf - 10:11 [This is just such a cheap resp..] (190:467-190:851) (Super)

Codes: [D&D not worthy] [no talent - not good enough for Martin's work]

No memos

This is just such a cheap response. They are not trying "their best". And if they are - it's just not good enough. It's SO much easier to follow the books instead of reinventing scenes and characterisation, so why don't they make their lives a little bit

easier and just adapt the books properly? The problems with Cat have existed since the beginning, when they had no excuses

P10: is-anyone-elseMar2013.pdf - 10:13 [Every time they invent their o..] (128:1550-129:77) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [no talent - not good enough for Martin's work] [Purists: Only Martin's version purest version]

No memos

Every time they invent their own stuff it is painfully clear to me that they're simply mediocre (at best they're average) writers riding on the shoulders of more talented people; not just Martin, but the other writers like Bryan Cogman, and the stellar actors of course. The show would've undoubtedly been ten times better if Martin had been given veto power over the changes or if D+D actually had the same degree of reverence for the books that many of us do.

Is anyone else worried about changes? - Page 9 - General (GoT) - A Forum of Ice and Fire - Page 9 Seite 17 von 21
http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_160
11.09.2013Posted 29 March 2013 - 06:43 PM

P10: is-anyone-elseMar2013.pdf - 10:14 [I said they did it because the..] (211:590-211:1006) (Super)

Codes: [D&D not worthy] [Purists: Only Martin's version purest version] [think they are better than Martin]

No memos

I said they did it because they wanted to. What that means is they want to flex their writing muscles and "make it their own," rather than simply "copy,paste,cut" GRRM's work. People often do this in show business with adaptations because they want to make it in their image. They may be thinking they are improving it, but if they truly respect the work it's not theirs to "improve"; but to make suitable to TV

P10: is-anyone-elseMar2013.pdf - 10:15 [I mean I know it's subjective ..] (37:58-37:567) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [think they are better than Martin]

No memos

I mean I know it's subjective but I felt that almost all the invented material was consistently poorer, even in S1 when things were faithful to the books. And while I don't think it can be denied that they like the books, that's no indication that they understand it, or that they "love" the books. They first read them with an eye for adaptation: That doesn't sound like the kind of regard for the books I want, when for the first time reading them they're looking at what can be cut out and changed

P10: is-anyone-elseMar2013.pdf - 10:17 [It is ignorant of the writers ..] (60:35-60:235) (Super)

Codes: [D&D not worthy] [lack attributes of fandom]

No memos

It is ignorant of the writers to include a valyrian steel vault (supposedly the rarest metal). Or that whole situation where Dany wouldn't let her dragons out of the basket to be let into the city?

Code: D&D worthy authors {21-6}~

P 3: The uncanny valley of tv adaptations.pdf - 3:5 [The trick will be going forwar..] (10:2080-10:2410) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

The trick will be going forward, figuring out the balance as to when to adhere religiously to the text when it comes to some of the great stuff that exists there and when to have confidence in their own abilities to get where they need to go in

a more efficient (or cinematic) way. They've done a damn good job of it so far IMO

P 3: The uncanny valley of tv adaptations.pdf - 3:7 [GoT is one of the most faithful..] (11:731-11:1172) (Super)

Codes: [D&D worthy authors] [they are fans/show dedication]

No memos

GoT is one of the most faithful adaptations ever put on television or film and this is from a series of books that Martin himself has admitted that he wrote expressly to be "unfilmable". So people need to really be thankful for the length that the producers are going to be as faithful as they are. It's almost a miracle that the show exists in this form and is 90-95% recognizable to anyone who has read the books. It's unprecedented

P 3: The uncanny valley of tv adaptations.pdf - 3:8 [The best part of GoT for me is..] (67:1747-67:2055) (Super)

Codes: [D&D worthy authors] [GRRM-proofed] [they are fans/show dedication]

No memos

The best part of GoT for me is the confidence I have in the producers. David & Dan are loyal fans with real enthusiasm towards the story and detailed knowledge of the setting they're dealing with. At the same time, GRRM's close involvement builds confidence and I'm glad he's not pulling an Allan Moore. A

P 3: The uncanny valley of tv adaptations.pdf - 3:30 [Obviously D+D are not (I hope)..] (57:1012-57:1147) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Obviously D+D are not (I hope) trolling the audience, but certainly they've made changes simply because they thought it would be cool.

P10: is-anyone-elseMar2013.pdf - 10:6 [I think that's the only sane a..] (119:676-119:900) (Super)

Codes: [D&D worthy authors]

No memos

I

think that's the only sane approach. I even find it kind of refreshing: D&D like the source material, but they don't treat it as if it's some sacred, untouchable object. They couldn't, if they were to adapt it for TV.

P10: is-anyone-elseMar2013.pdf - 10:19 [I think they are going a good ..] (6:775-6:1008) (Super)

Codes: [D&D worthy authors] [Non-Purist: various versions of the text]

No memos

I think they are going a good job so far and I doubt they will change anything that has a major effect on the outcome of the overall story. I was a converted reader after watching 1 and a half season I started reading the books.

P10: is-anyone-elseMar2013.pdf - 10:20 [GRRM asked them many questions..] (37:571-37:685) (Super)

Codes: [D&D worthy authors] [GRRM-proofed] [they are fans/show dedication]

No memos

GRRM asked them many questions about the books before he let them put his baby to screen, so don't worry about it

P10: is-anyone-elseMar2013.pdf - 10:21 [I think that David and Dan are..] (117:2072-117:2215) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing] [they are fans/show dedication]

No memos

I think that David and Dan are more fans than us, IMO. Difference is that they know

how to make a tv-show. We only know how to criticize them.

P10: is-anyone-elseMar2013.pdf - 10:22 [Every interview I've watched w..] (121:1231-122:49) (Super)

Codes: [D&D worthy authors] [they are fans/show dedication]

No memos

Every interview I've watched which is most of them has not indicated at all that they

Is anyone else worried about changes? - Page 9 - General (GoT) - A Forum of Ice and Fire - Page 9 Seite 10 von 21

http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_160

11.09.2013Posted 29 March 2013 - 06:19 PM

are lesser fans

P10: is-anyone-elseMar2013.pdf - 10:23 [Strange, that GRRM think other..] (122:1164-122:1398) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing] [GRRM-proofed]

No memos

Strange, that GRRM think otherwise, he made sure they knew where they were

talking about en that they not only wanted to make some cash. They read the books

probably much faster than us. The only thing is, they knew how to make TV.

P10: is-anyone-elseMar2013.pdf - 10:24 [So far D&D have shown that the..] (6:221-6:343) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

So far D&D have shown that they can handle the

big scenes really well, so I'm confident that this season will be awesome.

P10: is-anyone-elseMar2013.pdf - 10:25 [D and D deserve credit for imp..] (13:48-13:244) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

D and D deserve credit for improving some aspects from the series. The blackwater

episode was fantastic and I think better than the book, I liked the added scene of

Bronn vs. Sandor for example

P10: is-anyone-elseMar2013.pdf - 10:26 [David and Dan are professional..] (19:863-19:995) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

David and Dan are professionals with years of writing experience; they know what

makes for a) good television and b) a good story.

P10: is-anyone-elseMar2013.pdf - 10:27 [As you say, D&D know what they..] (21:359-21:425) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

As you say, D&D know what they're doing so I can't wait to find out

P10: is-anyone-elseMar2013.pdf - 10:29 [Come on, now. Some of the inve..] (28:1260-29:244) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Come on, now. Some of the invented scenes were fantastic, the primary standouts

Is anyone else worried about changes? - Page 3 - General (GoT) - A Forum of Ice and Fire - Page 3 Seite 8 von 14

http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_40

11.09.2013Posted 24 March 2013 - 01:37 PM

being Tywin/Jaime, Robert/Cersei, Theon beheading Ser Rodrik, and the

Arya/Tywin scenes. Hell, if you read reviews from non-readers, they generally rank

Arya/Tywin as being one of the best parts of season 2

P10: is-anyone-elseMar2013.pdf - 10:30 [Some of the added scenes were ..] (31:571-31:1154) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Some of the added scenes were magnificent, I mean look at Jaime/Tywin, Littlefinger/Varys. I'll admit that I could do without Ros although I wouldn't dismiss it as consistently poor. Yes, they probably do think about what they would cut out, but that's only natural, I mean it is their job. And as for whether they love the books, I think their passion for the source material really comes across in interviews, plus they had to fight really hard to bring ASoIaF to the screen. I don't think you would put as much effort into something as they have if you merely liked it.

P10: is-anyone-elseMar2013.pdf - 10:31 [Even Brian Cogman and Is anyone..] (183:1706-184:156) (Super)

Codes: [D&D worthy authors] [they are fans/show dedication]

No memos

Even Brian Cogman and

Is anyone else worried about changes? - Page 12 - General (GoT) - A Forum of Ice and Fire - Page 12 Seite 17 von 22

http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_220

11.09.2013Posted 30 March 2013 - 12:11 AM

GRRM stated that they are too dedicated to the project than they need to be. That they wanting everything to be perfect.

P10: is-anyone-elseMar2013.pdf - 10:32 [Many of the changes were not s..] (212:175-212:541) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

Many of the changes were not solely made because they wanted to "make it their own", but because certain characters or storylines would have needed multiple other characters to be cast, or would have taken too much time. Arya/Tywin scenes for example, would have been replaced with Weese and Chiswyck, when they already have a brilliant actor that they can use

P10: is-anyone-elseMar2013.pdf - 10:37 [So I say, "Bring on the change..] (19:226-19:450) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome] [Non-Purist: various versions of the text]

No memos

So I say, "Bring on the changes!" Heck, a lot of it will be CORRECTING the work GRRM's editor should have been doing. The showrunners should feel free to go ahead and take a machete to those books' plotlines. They need it

P10: is-anyone-elseMar2013.pdf - 10:38 [Not to mention that pretty muc..] (99:1515-99:1668) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Not to mention that pretty much every non-reader was blown away by the quality of the Dance-Williams pairing, mentioning it as a highlight of the season

P10: is-anyone-elseMar2013.pdf - 10:39 [let's rid ourselves of the opp..] (100:35-100:163) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome] [Non-Purist: various versions of the text]

No memos

let's rid ourselves of the opportunity to experience some stellar acting just because That's Not How It Happened In The Books ™

Code: difference between fans and commercial participants {3-1}~

P 2: Should the actors read the books.pdf - 2:1 [one of the things I see often ..] (1:231-1:566) (Super)

Codes: [difference between fans and commercial participants] [Self-concept of community: Dedication to original text and author]

No memos

one of the things I see often on this thread is people are very pissed off that some of the actors don't read the book and seem to suggest that if they are doing this then they don't put that much effort in. Personally, I don't see where this is coming from I don't think the actors should be under any obligation to read the books

P 2: Should the actors read the books.pdf - 2:2 [Who said that anybody that act..] (11:309-11:446) (Super)

Codes: [difference between fans and commercial participants] [Self-concept of community: Dedication to original text and author]

No memos

Who said that anybody that acts on the show has to be a fan of the show and/or books? It's a job for them, not a hobby like it is for us

P 2: Should the actors read the books.pdf - 2:3 [They are different entities an..] (14:1760-14:1874) (Super)

Codes: [difference between fans and commercial participants] [Self-concept of community: Dedication to original text and author]

No memos

They are different entities and you shouldn't expect the creators/participants in one to know all about the others

Code: experience with TV medium/screen-play writing {7-1}~

P 3: The uncanny valley of tv adaptations.pdf - 3:5 [The trick will be going forwar..] (10:2080-10:2410) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

The trick will be going forward, figuring out the balance as to when to adhere religiously to the text when it comes to some of the great stuff that exists there and when to have confidence in their own abilities to get where they need to go in a more efficient (or cinematic) way. They've done a damn good job of it so far IMO

P10: is-anyone-elseMar2013.pdf - 10:21 [I think that David and Dan are..] (117:2072-117:2215) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing] [they are fans/show dedication]

No memos

I think that David and Dan are more fans than us, IMO. Difference is that they know how to make a tv-show. We only know how to criticize them.

P10: is-anyone-elseMar2013.pdf - 10:23 [Strange, that GRRM think other..] (122:1164-122:1398) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing] [GRRM-proofed]

No memos

Strange, that GRRM think otherwise, he made sure they knew where they were talking about en that they not only wanted to make some cash. They read the books probably much faster than us. The only thing is, they knew how to make TV.

P10: is-anyone-elseMar2013.pdf - 10:24 [So far D&D have shown that the..] (6:221-6:343) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

So far D&D have shown that they can handle the big scenes really well, so I'm confident that this season will be awesome.

P10: is-anyone-elseMar2013.pdf - 10:26 [David and Dan are professional..] (19:863-19:995) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

David and Dan are professionals with years of writing experience; they know what makes for a) good television and b) a good story.

P10: is-anyone-elseMar2013.pdf - 10:27 [As you say, D&D know what they..] (21:359-21:425) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing]

No memos

As you say, D&D know what they're doing so I can't wait to find out

P10: is-anyone-elseMar2013.pdf - 10:32 [Many of the changes were not s..] (212:175-212:541) (Super)

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No memos

Many of the changes were not solely made because they wanted to "make it their own", but because certain characters or storylines would have needed multiple other characters to be cast, or would have taken too much time. Arya/Tywin scenes for example, would have been replaced with Weese and Chiswyck, when they already have a brilliant actor that they can use

Code: fan creation & participation {0-5}~

Code: fanfiction {34-7}~

P11: 88114-nights-king-is.pdf - 11:1 [Borderline fanfiction. Evidenc..] (8:183-8:272) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Borderline fanfiction. Evidence is thin and the bit about Bael does not match the timeline

P11: 88114-nights-king-is.pdf - 11:2 [Wouldn't call this fanfiction ..] (8:1107-8:1222) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Wouldn't call this fanfiction any more than most theories. Even R+L=J starts with an idea that has no proof at all

P12: Arya Stark destined to rule (I am not a writer).pdf - 12:1 [Ok, so these are all pretty fa..] (4:494-4:690) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [Worshipping GRRM]

No memos

Ok, so these are all pretty far fetched, and veering into bad fanfiction territory, but I'm not a writer. GRRM is, and if he wants Arya sat on a throne he'll find a way to do it that makes sense.

P13: do you think fans change the storyline.pdf - 13:18 [I very much hope Martin does n..] (25:370-25:662) (Super)

Codes: [fanfiction] [fans should not interfere with creation process] [not creative/not as good as original work] [participation in (re-)creation of original work]

No memos

I very much hope Martin does not even consider reading the forums since as artist, letting others decide the work you do is the fastest way into bad art. This would mean he'd produce his own cheesy fanfiction. it's trying to be fashionable by always running one step behind current fashion

P15: How human is Lady Stoneheart (apologizing for borderline fanfiction).pdf - 15:1 [Now I don't like the fictional..] (5:518-5:746) (Super)

Codes: [apologies up front] [fanfiction]

No memos

Now I don't like the fictionally speculate in case anyone accuses me of fanfiction, but let's say Raymund hadn't slit her throat and just took her prisoner as was planned... She would be in a Twins cage I presume for a while.

P16: If someone else was to finish the.pdf - 16:1 [LOL, I thought you were seriou..] (9:1213-10:187) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

LOL, I thought you were serious there

I'm writting some side story, just for fun, I used to do that when I was younger, and now I can't, but well, It's

THE LATEST NEWS

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On the Set of Season 4

If someone else was to finish ASOIAF, who would you want it to be, and would you read it? - Page 2 - General (ASoIaF) - A Forum of Ice and Fire - Page 2 Seite 2 von 6

<http://asoiaf.westeros.org/index.php/topic/86519-if-someone-else-was-to-finish-asoiaf-who-would-you-want-it-to-be-and-would-you-read-it/page-2?hl=fanfiction> 30.01.2014fun to write sometimes /smile.png'

class='bbc_emoticon' alt=':)' />

and I find ASOIAF world really detailed and fun to write a fanfiction /biggrin.png' class='bbc_emoticon' alt=':D' />

P16: If someone else was to finish the.pdf - 16:2 [Oh I was, like, totally being ..] (9:800-9:952) (Super)

Codes: [fanfiction] [not creative/not as good as original work]

No memos

Oh I was, like, totally being sarcastic. I've seen some terrible, terrible ASOIAF compositions in my day. The internet is dark and full of terrors gang

P16: If someone else was to finish the.pdf - 16:3 [I'm creating a fanfiction, but..] (9:560-9:748) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

I'm creating a fanfiction, but I'm stuck because I want to see the story progress first

now I'm dedicating sometime in a fanfic of a Faceless Man, who lived prior to the events of the book

P16: If someone else was to finish the.pdf - 16:4 [Myself! So all of my tumblr fa..] (8:637-8:730) (Super)

Codes: [fanfiction] [not creative/not as good as original work]

No memos

Myself! So all of my tumblr fan fiction could finally get published!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

P17: if you could make any character a pov character.pdf - 17:1 [Reminder: writing hypothetical..] (2:141-2:318) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]

No memos

Reminder: writing hypothetical POV passages is considered fan fiction (I already asked the moderators). Don't do it or this thread will be locked. I've already seen two so far.

P18: Kindle World Fan Fiction.pdf - 18:1 [Is this a hoax?? I am very pro..] (1:33-1:206) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Is this a hoax?? I am very pro-fanfiction as an ex-mod of a fanfiction site but ... really? Why would anyone pay for a fanfiction book when there's so many online for free?

P18: Kindle World Fan Fiction.pdf - 18:2 [Because the logic is probably ..] (1:443-1:584) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Because the logic is probably from the other side: why would anyone publish their fanfiction* for free when they can also make a quick buck?

P18: Kindle World Fan Fiction.pdf - 18:3 [Because fanfic is generally ba..] (1:987-1:1037) (Super)

Codes: [fanfiction]

No memos

Because fanfic is generally based on a gift economy

P18: Kindle World Fan Fiction.pdf - 18:4 [Because there are some brillia..] (3:209-3:532) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Because there are some brilliant works and I'd like to show my appreciation? Certain fics, like the Son of Suns Star Wars trilogy has brought me more enjoyment than most of canon recently. I'd much rather he get my money tbh. Also, the writer is very slow, I'd provide him with an incentive to write his other works faster

P18: Kindle World Fan Fiction.pdf - 18:5 [I've read similar works for th..] (4:979-4:1406) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

I've read similar works for the Harry Potter fandom, but it doesn't stop them being written primarily for leisure and for the writer to hone their skills ready for when inspiration for an original story strikes. I don't know... I can see it being popular with those who do not read serious fiction, and who just want another quick fix in their favourite fandom. But surely just go and find some versions for free elsewhere?

P18: Kindle World Fan Fiction.pdf - 18:6 [In my experience, most fanfic ..] (5:926-5:1111) (Super)

Codes: [fanfiction] [original writing or re-creation] [outing fanfiction writer/pro fanfiction]

No memos

In my experience, most fanfic writers 'doesn't write to "hone their skill" or are waiting for inspiration to create original work, their passion is exploring their favorite characters.

P18: Kindle World Fan Fiction.pdf - 18:7 [Most fanfiction is garbage and..] (5:1336-5:1724) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [outing fanfiction writer/pro fanfiction]

No memos

Most fanfiction is garbage and unable to give you the fandom fix because it can't take you into it, so it doesn't matter if it's free or not. Then there are a few authors that combine skill, imagination and passion for the characters into something that rival or even surpass the original work. They get fans in their own right who would be more than happy to pay them for their stories.

P18: Kindle World Fan Fiction.pdf - 18:8 [Terrible idea that's going to ..] (6:209-6:307) (Super)

Codes: [fanfiction] [IP fanfiction]

No memos

Terrible idea that's going to be used to blackmail/pressure writers into giving their IP to amazon.

P18: Kindle World Fan Fiction.pdf - 18:9 [It's technically not fanfic if..] (6:626-6:830) (Super)

Codes: [fanfiction] [GRRM IP rights]

No memos

It's technically not fanfic if the licence-holders are giving you permission to make it. There's also guidelines, which I suspect will restrict a lot of the stuff some ficcers will like to do (like slash)

P18: Kindle World Fan Fiction.pdf - 18:10 [So this is a bit of a shitty d..] (7:1486-7:1964) (Super)

Codes: [fanfiction] [IP fanfiction]

No memos

So this is a bit of a shitty deal all-round. It's bad for official media tie-in authors, who now face much cheaper competition. It's bad for the writers, who instantly lose all rights to their ideas and new characters in perpetuity (normally this is not the case for all but the most draconian of tie-in publishers, like the Star Wars ones and I believe possibly Black Library) and who can't make any money off their work after a certain point. All-round, not a good idea

P18: Kindle World Fan Fiction.pdf - 18:11 [Yes, do let's encourage artist..] (9:235-9:447) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

Yes, do let's encourage artists to simply re-hash other author's worlds and characters instead of encouraging them to create their own.

Sigh.

I guess in a world of Fifty Shades of Grey this was to be expected.

P18: Kindle World Fan Fiction.pdf - 18:12 [And I don't like the notion of..] (10:271-10:542) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

And I don't like the notion of encouraging young writers to feed off of previously established intellectual properties, especially when there's already a panoply of so-called "original" works that shamelessly rip-off ideas and styles from whatever's popular to begin with

P18: Kindle World Fan Fiction.pdf - 18:13 [For one reason people aren't l..] (10:1236-10:1533) (Super)

Codes: [fanfiction]

No memos

For one reason people aren't likely to be as forgiving of fan-fiction if they have to pay for it. Another is that fan-fiction isn't always updated very quickly. And on the author side, it's better to wait and try to get a book deal after your work gets popular than to try and sell it from jump

P18: Kindle World Fan Fiction.pdf - 18:14 [I'm pretty curious about gatek..] (11:33-11:187) (Super)

Codes: [fanfiction]

No memos

I'm pretty curious about gatekeeping, because it does sound like someone at Amazon is going to be reviewing these before they are allowed to be published

P18: Kindle World Fan Fiction.pdf - 18:15 [Its author (who is a BNF in Fi..] (12:630-12:1046) (Super)

Codes: [fanfiction] [IP fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Its author (who is a BNF in Final Fantasy fandom, if anyone cares) argues that it would be awesome if the way American publishers interpreted copyright law allowed all the amazing women creating all sorts of transformative work to make money instead of relegating to unpaid shadow or folk economies, but that the license agreement Amazon is offering is incredibly exploitative and should be avoided at all costs

P19: mad king aerys legitimate children.pdf - 19:1 [do you have any textual evidenc..] (1:1180-1:1211) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]
No memos

do you have any textual evidence?

P19: mad king aerys legitimate children.pdf - 19:2 [We have only few lines indicat..] (2:123-2:360) (Super)

Codes: [apologies up front] [fanfiction]
No memos

We have only few lines indicating that Aerys was fond of Joanna, and even that is stretched theory, but as for Princess of Dorne being Aerys's mistress, well it's borderline fanfiction. And I apologize for this in advance, no offense.

P20: the ending, revealed to me by god.pdf - 20:1 [I just wanted to inform you GR..] (5:455-5:511) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]
No memos

I just wanted to inform you GRRM does not condone fan-fic

P21: the great mystery about.pdf - 21:1 [Seriously, though. It could be..] (2:591-2:690) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]
No memos

Seriously, though. It could be. But I don't like this kind of speculation, it sounds like fanfiction

P22: the worst fan fiction.pdf - 22:1 [I think that fanfiction is not..] (1:379-1:430) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]
No memos

I think that fanfiction is not allowed in this forum

P22: the worst fan fiction.pdf - 22:2 [GRRM doesn't like fan fiction,..] (1:486-1:549) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction]
No memos

GRRM doesn't like fan fiction, so it's not allowed on the forum.

P22: the worst fan fiction.pdf - 22:3 [Yep, fanfic for ASOIAF is not ..] (1:697-1:775) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction] [Fanfiction topics get locked immediately]
No memos

Yep, fanfic for ASOIAF is not allowed on this forum. This will get locked soon.

P22: the worst fan fiction.pdf - 22:4 [Someone please direct me to th..] (1:190-1:321) (Super)

Codes: [fanfiction] [not creative/not as good as original work]
No memos

Someone please direct me to the absolute worst fan fiction I am in need of a good laugh and don't really know where to look for it

P23: What if Jon Snow didn't join the NW.pdf - 23:2 [You might want to get off the ..] (3:417-3:837) (Super)

Codes: [fanfiction] [IP fanfiction] [Self-concept of community: Dedication to original text and author]
No memos

You might want to get off the forum, it's like that in every thread. Plus GRRM has nothing to do with "what

if" scenarios: these being fan-fiction, any poster has as much authority on his fiction as GRRM has on his story, what matters is merely to be consistent with the interpretation you have of the world... and discussing interpretations, that's what the forum is for anyway. What were you here for, by the way?

Code: Fanfiction topics get locked immediately {1-1}~

P22: the worst fan fiction.pdf - 22:3 [Yep, fanfic for ASOIAF is not ..] (1:697-1:775) (Super)

Codes: ["witch hunt" fanfiction] [fanfiction] [Fanfiction topics get locked immediately]

No memos

Yep, fanfic for ASOIAF is not allowed on this forum. This will get locked soon.

Code: fanprojects {8-2}~

P 2: Should the actors read the books.pdf - 2:7 [Just because they haven't read..] (5:315-5:672) (Super)

Codes: [fanprojects]

No memos

Just because they haven't read the books doesn't necessarily mean they're unaware of what happens to their character. All they have to do is Google their character's name and the first or second entry will be the AWOIAF entry for their character detailing everything of note that happens to their character through ADWD. It's not exactly rocket science

P26: artistic depiction of purple wedding.pdf - 26:11 [I have seen a couple of your w..] (9:393-9:568) (Super)

Codes: [fanprojects] [reactions] [reference to fan-art]

No memos

I have seen a couple of your work and I really liked them. Great job! Loved Ramsay and Theon in Moat Cailin. I've seen it in Deviant Art and later in the Wiki of Ice and Fire

P51: Wiki for the Purple Wedding (SPOILERS FOR NON BOOK READERS).pdf - 51:2 [I made one here (<http://awoiaf..>)] (3:775-3:932) (Super)

Codes: [fanprojects]

No memos

I made one here (http://awoiaf.westeros.org/index.php/Purple_Wedding) . I credited you with the art. I hope the mods find it notable and help make it better

P51: Wiki for the Purple Wedding (SPOILERS FOR NON BOOK READERS).pdf - 51:3 [No problem, Cellio. I've spott..] (5:86-5:182) (Super)

Codes: [fanprojects] [reference to fan-art]

No memos

No problem, Cellio. I've spotted some of your artwork on the Wiki of Ice and Fire pages as well

P53: 83435-starting-a-wik.pdf - 53:1 [And what about copyright statu..] (1:793-2:343) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]

No memos

And what about copyright status for making a synopsis of the book? From my Starting a Wiki Project - Wiki of Ice and Fire - A Forum of Ice and Fire Page 1 of 9 <http://asoiaf.westeros.org/index.php/topic/83435-starting-a-wiki-project/> 18.03.2014Posted 25 March 2013 - 06:08 PM

understanding by other articles and things, GRRM has no problem and likes the

Westeros.org website/community. Or maybe just the creators... But certainly he knows there exist extensive synopses of his work the wiki. And for other authors, other wikis do the same. Where do the copyright laws stand here?

P53: 83435-starting-a-wik.pdf - 53:2 [A review of a book usually con..] (2:742-2:1376) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]

No memos

A review of a book usually contains a summary / synopsis as well. Nothing wrong with that; you are allowed to discuss a book or tv series. That includes quoting from it.

For quotes the trick is to see where it could infringe on the copyright. For instance on this wiki we took the position that we cannot quote the complete text of a song. The argument behind is was that Martin might want to publish the songs. If we would include all the complete text of his songs on the wiki it might hurt sales. (This does not apply for songs of which the books only include a few lines; they are very very unlikely to be published)

P53: 83435-starting-a-wik.pdf - 53:3 [how to organize the wiki: cate..] (3:35-3:148) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]

No memos

how to organize the wiki: categories, persons, regions, wars/event.

Check other wikis to see what they are doing

P53: 83435-starting-a-wik.pdf - 53:4 [I have a few years of experien..] (5:214-5:1191) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]

No memos

I have a few years of experience dealing with this sort of wikis and here's where I'd recommend you start:

- Categorization (for images, for characters, for factions, for forum posts, for everything, it must have a decent hierarchy and good organization if you're to get anywhere)
- Templates (start with the ones for utilities like the ones useful to make more complex templates, you can get several from Wikipedia or so, then you can start doing those more about the Wiki content itself [templates for organizations' structures, infoboxes and such])
- Policies (what is allowed and what isn't, rules are very important to define what is incorrect, what isn't and what is really just vandalism in order to avoid conflicts)
- Manual-of-style (how to properly right the article and how the formatting should be done)

After you get this stuff done, you should be good to start adding the real content articles.

P.S. You may need some skills in Javascript.

Code: fans should not interfere with creation process {6-1}~

P13: do you think fans change the storyline.pdf - 13:11 [No. Art is not a democracy.] (23:837-23:863) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work]

No memos

No. Art is not a democracy.

P13: do you think fans change the storyline.pdf - 13:12 [No. Art is not a democracy. Ex..] (24:1176-

24:1269) (Super)

Codes: [author doesn't make room for participation (active/passive)] [fans should not interfere with creation process]
[participation in (re-)creation of original work]
No memos

No. Art is not a democracy.
Exactly. And GRRM is too busy writing. No time to lurk the forum.

P13: do you think fans change the storyline.pdf - 13:14 [I certainly hope he doesn't ch..] (1:1083-1:1189) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work]
No memos

I certainly hope he doesn't change the story to please the fans, as the fans are kind of all over the place

P13: do you think fans change the storyline.pdf - 13:16 [I hope he isn't influenced by ..] (17:33-17:100) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work] [Worshipping GRRM]
No memos

I hope he isn't influenced by the fans because he is above all of us

P13: do you think fans change the storyline.pdf - 13:17 [Do fans change the storyline? ..] (21:417-21:518) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work]
No memos

Do fans change the storyline? Oh god I hope not. A daily browse would make a man cringe at the thought

P13: do you think fans change the storyline.pdf - 13:18 [I very much hope Martin does n..] (25:370-25:662) (Super)

Codes: [fanfiction] [fans should not interfere with creation process] [not creative/not as good as original work] [participation in (re-)creation of original work]
No memos

I very much hope Martin does not even consider reading the forums since as artist, letting others decide the work you do is the fastest way into bad art. This would mean he'd produce his own cheesy fanfiction. it's trying to be fashionable by always running one step behind current fashion

Code: fear of spoilers/can't wait {11-1}~

P 6: How willyouwatchtheseries Mar2013.pdf - 6:4 [While I'm a bit too impatient ..] (1:539-1:873) (Super)

Codes: [fear of spoilers/can't wait] [Piracy]
No memos

While I'm a bit too impatient to try that again this season, I can definitely see the appeal in letting a few episodes build up before you start. The main problem I see is spoilers on things like Facebook, which feels ridiculous to say given that I've read the books and know where the story is going, but I know not everyone has

P 6: How willyouwatchtheseries Mar2013.pdf - 6:5 [I literally could not bear wai..] (6:35-6:232) (Super)

Codes: [fear of spoilers/can't wait]
No memos

I literally could not bear waiting a whole week to see the next episode. Back to back is the best way That means I'll have to temporarily dislike the GoT facebook page to avoid all the spoilers

P 6: howwillyouwatchtheseries Mar2013.pdf - 6:6 [I wish I could wait until they..] (6:365-6:581) (Super)

Codes: [fear of spoilers/can't wait]

No memos

I wish I could wait until they're all released but I just can't hold myself back.

A lot of people will be talking about it too, and although I know the story, parts of the series might differ might be ruined for me

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:1 [Season 2 I downloaded, I could..] (1:653-1:757) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Piracy]

No memos

Season 2 I downloaded, I

couldn't wait 6 months for the DVD to come out but bought it as soon as it did

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:3 [SkyGo, the day after broadcast..] (4:386-4:616) (Super)

Codes: [fear of spoilers/can't wait]

No memos

SkyGo, the day after broadcasting here; that way I can watch it without adverts getting in the way, and can set my own start time.

It does mean I have to avoid these (and other) boards for about 48 hours after the US broadcast

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:10 [I will first watch it live on ..] (4:35-4:316) (Super)

Codes: [fear of spoilers/can't wait] [Piracy] [promote legal ways]

No memos

I will first watch it live on HBO and download it from PirateBay to rewatch it once or twice in the next day, as the show is only available at HBO On Demand in my country months after it airs. That's what I've done since the show started being broadcast in real time in Brazil

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:2 [Seriously, what does HBO expect..] (4:763-4:1138) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Justification: no good providers] [Piracy]

No memos

Seriously, what does HBO expect fans to do ... the DVDs for season TWO weren't available in Germany until a few weeks ago.

I decided to support HBO despite having all the episodes on my HDD and bought the DVDs for season 1, only to find out that the DVD drive in my laptop couldn't handle the copyright protection on the DVDs and I couldn't even watch them! Ah well.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:3 [Problem is, GoT is extremely p..] (1:680-1:918) (Super)

Codes: [fear of spoilers/can't wait]

No memos

Problem is, GoT is extremely popular on the net, so I'll keep catching stuff I don't want to see by going to the boards, on FB newsfeeds and on popular meme sites like 9gag. Luckily I've read the books so I won't be in for any spoilers

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:4 [I'm gonna hold off until S3 fi..] (3:903-4:133) (Super)

Codes: [fear of spoilers/can't wait]

No memos

I'm gonna hold off until S3 finishes, but it's too tempting. I'm trying to distract myself with other shows and anime, but it's gonna be tough. 10 weeks sure is a long wait. But it'll be more than worth it. I guess I'll have to avoid the forums as well
NOTABLE RELEASES

How will you watch the series? - Page 3 - General (GoT) - A Forum of Ice and Fire - Page 3 Seite 3 von 8
http://asoiaf.westeros.org/index.php/topic/82648-how-will-you-watch-the-series/page_st_40 08.09.2013Posted
06 April 2013 - 10:00 PM

because of spoilers (as if I don't know what'll happen) and the urge to discuss, argue and praise

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:5 [I have to agree, its impossibl..] (6:471-6:642) (Super)

Codes: [fear of spoilers/can't wait]

No memos

I have to agree, its impossible to avoid these things. Case in point, Walking Dead finale totally spoiled before I watched it, and I wasn't even anywhere near a fan site!

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:6 [Which is why I'll avoid FB and..] (6:923-6:1158) (Super)

Codes: [fear of spoilers/can't wait]

No memos

Which is why I'll avoid FB and sites I usually go to like 9Gag and reddit. Still, I've read the books twice, so not much can be spoiled for me. I know the RW will most likely take place in Ep 9, which is perhaps the biggest spoiler.

Code: GRRM IP rights {7-1}~

P 5: do you think HBO will make a Roberts Rebellion Season.pdf - 5:2 [The rights specifically exclud..] (32:954-32:1306) (Super)

Codes: [GRRM IP rights]

No memos

The rights specifically excluded Dunk & Egg and - surprisingly - they also ruled out a historical series set in Westeros, including the Rebellion. If HBO wanted to do that, they would have to do the deal separately. And GRRM has said on his blog that he is opposed to a Rebellion TV series or movie at the moment, whilst happy to see a D&E project

P 5: do you think HBO will make a Roberts Rebellion Season.pdf - 5:3 [D&D + HBO have the rights to R..] (32:731-32:826) (Super)

Codes: [GRRM IP rights]

No memos

D&D + HBO have the rights to Robert's Rebellion under the "A Song of Ice and Fire" novel rights.

P16: If someone else was to finish the.pdf - 16:11 [ps : it has been stated many t..] (4:831-4:1113) (Super)

Codes: [GRRM IP rights]

No memos

ps : it has been stated many times that the publisher can't force the serie to be ended as Martin has full rights and so far isn't willing to allow anyone to (so you can only hope that if he feels he can't continue, or has health problems, he'll change that decision, that's all)

P18: Kindle World Fan Fiction.pdf - 18:9 [It's technically not fanfic if..] (6:626-6:830) (Super)

Codes: [fanfiction] [GRRM IP rights]

No memos

It's technically not fanfic if the licence-holders are giving you permission to make it. There's also guidelines,

which I suspect will restrict a lot of the stuff some ficcers will like to do (like slash)

P24: 84528-valyrian-steel.pdf - 24:4 [Is your for-sale screen print ..] (2:1955-2:2266) (Super)

Codes: [GRRM IP rights] [reactions] [reference to fan-art]

No memos

Is your for-sale screen print an officially licensed-from-GRRM product? If not, in creating it without permission and license you are in violation of Martin's international copyright and intellectual property rights; he strictly controls all the rights to for-sale products created from his Ice and Fire series

P25: 85431-why-robb-didnt.pdf - 25:1 [he's one of the executive dire..] (9:188-9:404) (Super)

Codes: [GRRM IP rights]

No memos

he's one of the executive directors...how exactly does that mean he has no control? Besides, if GRRM didnt care about the integrity of his intellectual property he would permit alot more freedoms with it than he has

P25: 85431-why-robb-didnt.pdf - 25:2 [GrrM has confirmed in intervie..] (9:1057-9:1135) (Super)

Codes: [GRRM IP rights]

No memos

GrrM has confirmed in interviews that he has no control over what the show does

Code: GRRM-proofed {6-1}~

P 3: The uncanny valley of tv adaptions.pdf - 3:8 [The best part of GoT for me is..] (67:1747-67:2055) (Super)

Codes: [D&D worthy authors] [GRRM-proofed] [they are fans/show dedication]

No memos

The best part of GoT for me is the confidence I have in the producers. David & Dan are loyal fans with real enthusiasm towards the story and detailed knowledge of the setting they're dealing with. At the same time, GRRM's close involvement builds confidence and I'm glad he's not pulling an Allan Moore. A

P10: is-anyone-elseMar2013.pdf - 10:20 [GRRM asked them many questions..] (37:571-37:685) (Super)

Codes: [D&D worthy authors] [GRRM-proofed] [they are fans/show dedication]

No memos

GRRM asked them many questions about the books before he let them put his baby to screen, so don't worry about it

P10: is-anyone-elseMar2013.pdf - 10:23 [Strange, that GRRM think other..] (122:1164-122:1398) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing] [GRRM-proofed]

No memos

Strange, that GRRM think otherwise, he made sure they knew where they were talking about en that they not only wanted to make some cash. They read the books probably much faster than us. The only thing is, they knew how to make TV.

P10: is-anyone-elseMar2013.pdf - 10:34 [the ending is known to Benioff..] (10:552-10:591) (Super)

Codes: [GRRM-proofed]

No memos

the ending is known to Benioff & Weiss

P10: is-anyone-elseMar2013.pdf - 10:35 [Since GRRM is consulting and s..] (18:272-18:587) (Super)

Codes: [GRRM-proofed]

No memos

Since GRRM is consulting and sharing spoilers with D&D, a sharp-eyed viewer who knows the books well might be able to discover something that isn't as explicitly foreshadowed in just one medium... I have always loved the breadcrumbs that some authors leave (Jordan, Rothfuss, etc.) and GRRM is no exception.

P10: is-anyone-elseMar2013.pdf - 10:36 [Can't find any links right now..] (25:1407-25:1634) (Super)

Codes: [GRRM-proofed]

No memos

Can't find any links right now, but there were 1 or 2 panels with GRRM and DnD where they said that they visited GRRM in Santa Fe and they did a big discussion during which he revealed them how the series will ultimately end

Code: HBO and D&D {0-4}~

Code: improve flaws from books/added material welcome {7-1}~

P 3: The uncanny valley of tv adaptations.pdf - 3:30 [Obviously D+D are not (I hope)..] (57:1012-57:1147) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Obviously D+D are not (I hope) trolling the audience, but certainly they've made changes simply because they thought it would be cool.

P10: is-anyone-elseMar2013.pdf - 10:25 [D and D deserve credit for imp..] (13:48-13:244) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

D and D deserve credit for improving some aspects from the series. The blackwater episode was fantastic and I think better than the book, I liked the added scene of Bronn vs. Sandor for example

P10: is-anyone-elseMar2013.pdf - 10:29 [Come on, now. Some of the inve..] (28:1260-29:244) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Come on, now. Some of the invented scenes were fantastic, the primary standouts
Is anyone else worried about changes? - Page 3 - General (GoT) - A Forum of Ice and Fire - Page 3 Seite 8 von 14
http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_40
11.09.2013Posted 24 March 2013 - 01:37 PM
being Tywin/Jaime, Robert/Cersei, Theon beheading Ser Rodrik, and the Arya/Tywin scenes. Hell, if you read reviews from non-readers, they generally rank Arya/Tywin as being one of the best parts of season 2

P10: is-anyone-elseMar2013.pdf - 10:30 [Some of the added scenes were ..] (31:571-31:1154) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]

No memos

Some of the added scenes were magnificent, I mean look at Jaime/Tywin, Littlefinger/Varys. I'll admit that I could do without Ros although I wouldn't dismiss it as consistently poor. Yes, they probably do think about what they would cut out, but that's only natural, I mean it is their job. And as for whether they love the books, I think their passion for the source material really comes across in interviews, plus

they had to fight really hard to bring ASoIaF to the screen. I don't think you would put as much effort into something as they have if you merely liked it.

P10: is-anyone-elseMar2013.pdf - 10:37 [So I say, "Bring on the change..] (19:226-19:450) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome] [Non-Purist: various versions of the text]
No memos

So I say, "Bring on the changes!" Heck, a lot of it will be CORRECTING the work GRRM's editor should have been doing. The showrunners should feel free to go ahead and take a machete to those books' plotlines. They need it

P10: is-anyone-elseMar2013.pdf - 10:38 [Not to mention that pretty muc..] (99:1515-99:1668) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome]
No memos

Not to mention that pretty much every non-reader was blown away by the quality of the Dance-Williams pairing, mentioning it as a highlight of the season

P10: is-anyone-elseMar2013.pdf - 10:39 [let's rid ourselves of the opp..] (100:35-100:163) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome] [Non-Purist: various versions of the text]
No memos

let's rid ourselves of the opportunity to experience some stellar acting just because That's Not How It Happened In The Books TM

Code: IP fanfiction {4-1}~

P18: Kindle World Fan Fiction.pdf - 18:8 [Terrible idea that's going to ..] (6:209-6:307) (Super)

Codes: [fanfiction] [IP fanfiction]
No memos

Terrible idea that's going to be used to blackmail/pressure writers into giving their IP to amazon.

P18: Kindle World Fan Fiction.pdf - 18:10 [So this is a bit of a shitty d..] (7:1486-7:1964) (Super)

Codes: [fanfiction] [IP fanfiction]
No memos

So this is a bit of a shitty deal all-round. It's bad for official media tie-in authors, who now face much cheaper competition. It's bad for the writers, who instantly lose all rights to their ideas and new characters in perpetuity (normally this is not the case for all but the most draconian of tie-in publishers, like the Star Wars ones and I believe possibly Black Library) and who can't make any money off their work after a certain point. All-round, not a good idea

P18: Kindle World Fan Fiction.pdf - 18:15 [Its author (who is a BNF in Fi..] (12:630-12:1046) (Super)

Codes: [fanfiction] [IP fanfiction] [outing fanfiction writer/pro fanfiction]
No memos

Its author (who is a BNF in Final Fantasy fandom, if anyone cares) argues that it would be awesome if the way American publishers interpreted copyright law allowed all the amazing women creating all sorts of transformative work to make money instead of relegating to unpaid shadow or folk economies, but that the license agreement Amazon is offering is incredibly exploitative and should be avoided at all costs

P23: What if Jon Snow didn't join the NW.pdf - 23:2 [You might want to get off the ..] (3:417-3:837) (Super)

Codes: [fanfiction] [IP fanfiction] [Self-concept of community: Dedication to original text and author]
No memos

You might want to get off the forum, it's like that in every thread. Plus GRRM has nothing to do with "what

if" scenarios: these being fan-fiction, any poster has as much authority on his fiction as GRRM has on his story, what matters is merely to be consistent with the interpretation you have of the world... and discussing interpretations, that's what the forum is for anyway. What were you here for, by the way?

Code: Justification: later purchase {7-1}~

P 6: How willyouwatchtheseries Mar2013.pdf - 6:1 [I'm paying the iron price for ..] (5:196-5:364) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]

No memos

I'm paying the iron price for it and watching it online, before downloading or buying the season.

Get it? Iron price? Because it's piracy! Gods, what a knee-slapper!

P 6: How willyouwatchtheseries Mar2013.pdf - 6:2 [Im going to do a sallador saan..] (6:246-6:319) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]

No memos

Im going to do a sallador saan, but will buy the box set when it comes out

P 6: How willyouwatchtheseries Mar2013.pdf - 6:3 [I will download from this thin..] (6:781-6:1034) (Super)

Codes: [Justification: later purchase] [Justification: no good providers] [Piracy]

No memos

I will download from this thing called the Internet as there is no HBO in Aus, none of the available channels have it up too date, and iTunes has it out one week later. So, I DL watch with friends, eat, drink, smoke, discuss and then buy the DVDs when

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:1 [Season 2 I downloaded, I could..] (1:653-1:757) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Piracy]

No memos

Season 2 I downloaded, I couldn't wait 6 months for the DVD to come out but bought it as soon as it did

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:2 [Same here, I will download it ..] (2:715-2:845) (Super)

Codes: [Justification: later purchase] [Piracy]

No memos

Same here, I will download it every week and when the show ends, I will buy their big box (H), do that with every show I download

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:2 [Seriously, what does HBO expec..] (4:763-4:1138) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Justification: no good providers] [Piracy]

No memos

Seriously, what does HBO expect fans to do ... the DVDs for season TWO weren't available in Germany until a few weeks ago.

I decided to support HBO despite having all the episodes on my HDD and bought the DVDs for season 1, only to find out that the DVD drive in my laptop couldn't handle the copyright protection on the DVDs and I couldn't even watch them! Ah well.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:7 [Apparently this year Showtime ..] (2:424-2:754) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]

No memos

Apparently this year Showtime on Foxtel will be showing it two hours after it airs in the US (http://www.youtube.com/watch?v=AF3XqXGHj_U) . Australia seems to be stepping up it's availability. But I don't have Foxtel so I'll be paying the iron price, though I'll make up for it when the bluray comes out, like I do every year

Code: Justification: no good providers {3-1}~

P 6: How willyouwatchtheseries Mar2013.pdf - 6:3 [I will download from this thin..] (6:781-6:1034) (Super)

Codes: [Justification: later purchase] [Justification: no good providers] [Piracy]

No memos

I will download from this thing called the Internet as there is no HBO in Aus, none of the available channels have it up too date, and iTunes has it out one week later. So, I DL watch with friends, eat, drink, smoke, discuss and then buy the DVDs when

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:4 [Like 98% of the people in Spai..] (5:415-5:1106) (Super)

Codes: [Justification: no good providers] [Justification: others do it as well] [Piracy]

No memos

Like 98% of the people in Spain, I will download every episode or watch it by streaming the next day after the episode was released.
The season will arrive "officially" in Spain 8-10 days later. Each episode is broadcasted, dubbed and with no HD, in Canal+, a pretty expensive paid channel 8 or 10 days after the HBO US release. Nobody waits for it, only the people who are subscribed to Canal+ , who mostly are subscribed because the channel broadcasts Spanish Football League and Champions League, and it's only 2 million clients in a country of 50 millions of population. And every GoT fan who is also a C+ subscriber will have already watched it downloaded or by streaming.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:2 [Seriously, what does HBO expec..] (4:763-4:1138) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Justification: no good providers] [Piracy]

No memos

Seriously, what does HBO expect fans to do ... the DVDs for season TWO weren't available in Germany until a few weeks ago.
I decided to support HBO despite having all the episodes on my HDD and bought the DVDs for season 1 , only to find out that the DVD drive in my laptop couldn't handle the copyright protection on the DVDs and I couldn't even watch them! Ah well.

Code: Justification: others do it as well {1-1}~

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:4 [Like 98% of the people in Spai..] (5:415-5:1106) (Super)

Codes: [Justification: no good providers] [Justification: others do it as well] [Piracy]

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Like 98% of the people in Spain, I will download every episode or watch it by

streaming the next day after the episode was released.

The season will arrive "officially" in Spain 8-10 days later. Each episode is broadcasted, dubbed and with no HD, in Canal+, a pretty expensive paid channel 8 or 10 days after the HBO US release. Nobody waits for it, only the people who are subscribed to Canal+ , who mostly are subscribed because the channel broadcasts Spanish Football League and Champions League, and it's only 2 million clients in a country of 50 millions of population. And every GoT fan who is also a C+ subscriber will have already watched it downloaded or by streaming.

Code: lack attributes of fandom {6-1}~

P10: is-anyone-elseMar2013.pdf - 10:7 [Bryan Cogman is a huge fan, D&..] (121:308-121:347) (Super)

Codes: [D&D not worthy] [lack attributes of fandom]

No memos

Bryan Cogman is a huge fan, D&D are not.

P10: is-anyone-elseMar2013.pdf - 10:10 [A good deal more reverence for..] (167:570-167:680) (Super)

Codes: [D&D not worthy] [lack attributes of fandom]

No memos

A good deal more reverence for the source material on D+D's part would have done the show a whole lot of good

P10: is-anyone-elseMar2013.pdf - 10:13 [Every time they invent their o..] (128:1550-129:77) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [no talent - not good enough for Martin's work] [Purists: Only Martin's version purest version]

No memos

Every time they invent their own stuff it is painfully clear to me that they're simply mediocre (at best they're average) writers riding on the shoulders of more talented people; not just Martin, but the other writers like Bryan Cogman, and the stellar actors of course. The show would've undoubtedly been ten times better if Martin had been given veto power over the changes or if D+D actually had the same degree of

Is anyone else worried about changes? - Page 9 - General (GoT) - A Forum of Ice and Fire - Page 9 Seite 17 von 21

http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_160

11.09.2013Posted 29 March 2013 - 06:43 PM

reverence for the books that many of us do.

P10: is-anyone-elseMar2013.pdf - 10:15 [I mean I know it's subjective ..] (37:58-37:567) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [think they are better than Martin]

No memos

I mean I know it's subjective but I felt that almost all the invented material was consistently poorer, even in S1 when things were faithful to the books. And while I don't think it can be denied that they like the books, that's no indication that they understand it, or that they "love" the books. They first read them with an eye for adaptation: That doesn't sound like the kind of regard for the books I want, when for the first time reading them they're looking at what can be cut out and changed

P10: is-anyone-elseMar2013.pdf - 10:17 [It is ignorant of the writers ..] (60:35-60:235) (Super)

Codes: [D&D not worthy] [lack attributes of fandom]

No memos

It is ignorant of the writers to include a valyrian steel vault (supposedly the rarest metal). Or that whole situation where Dany wouldn't let her dragons out of the basket to be let into the city?

P10: is-anyone-elseMar2013.pdf - 10:67 [They are fans, but not dedicat..] (5:316-5:493) (Super)

Codes: [lack attributes of fandom]

No memos

They are fans, but not

dedicated fans who went on forums everyday and understand the series as we do.

Keep in mind that they first read the series with an eye for adaptation.

Code: making fun of hyper-investigative behavior {3-1}~

P21: the great mystery about.pdf - 21:2 [Wait, Sandor and Gregor are br..] (3:453-3:639) (Super)

Codes: [making fun of hyper-investigative behavior]

No memos

Wait, Sandor and Gregor are brothers?

I forget who started that thread about them being brothers, I think it was Jamie Lannister, but it was by far one of the best comedy threads ever!

P23: What if Jon Snow didn't join the NW.pdf - 23:3 [I love this post... No! My ver..] (2:822-2:966) (Super)

Codes: [making fun of hyper-investigative behavior]

No memos

I love this post...

No! My version of opinion and speculation is correct. No, MY version of speculation is correct, your opinion is wrong!

lol

P23: What if Jon Snow didn't join the NW.pdf - 23:4 [Oh I understand... I just thin..] (3:67-3:209) (Super)

Codes: [making fun of hyper-investigative behavior]

No memos

Oh I understand... I just think it is funny how people post in threads like this as is they are stating facts or they are GRRM themselves lol

Code: no talent - not good enough for Martin's work {3-1}~

P10: is-anyone-elseMar2013.pdf - 10:8 [But the bottom line is that D+..] (167:898-167:1073) (Super)

Codes: [D&D not worthy] [no talent - not good enough for Martin's work]

No memos

But the bottom line is that D+D just aren't

very good writers. Almost every time they invent their own material it's just so poor and lacklustre compared to Martin's story.

P10: is-anyone-elseMar2013.pdf - 10:11 [This is just such a cheap resp..] (190:467-190:851) (Super)

Codes: [D&D not worthy] [no talent - not good enough for Martin's work]

No memos

This is just such a cheap response. They are not trying "their best". And if they are - it's just not good enough. It's SO much easier to follow the books instead of reinventing scenes and characterisation, so why don't they make their lives a little bit easier and just adapt the books properly? The problems with Cat have existed since the beginning, when they had no excuses

P10: is-anyone-elseMar2013.pdf - 10:13 [Every time they invent their o..] (128:1550-129:77) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [no talent - not good enough for Martin's work] [Purists: Only Martin's

version purest version]
No memos

Every time they invent their own stuff it is painfully clear to me that they're simply mediocre (at best they're average) writers riding on the shoulders of more talented people; not just Martin, but the other writers like Bryan Cogman, and the stellar actors of course. The show would've undoubtedly been ten times better if Martin had been given veto power over the changes or if D&D actually had the same degree of reverence for the books that many of us do.

Is anyone else worried about changes? - Page 9 - General (GoT) - A Forum of Ice and Fire - Page 9 Seite 17 von 21
http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_160
11.09.2013Posted 29 March 2013 - 06:43 PM

Code: Non-Purist: various versions of the text {30-2}~

P 3: The uncanny valley of tv adaptations.pdf - 3:6 [The trick will be going forward..] (10:2080-10:2364) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

The trick will be going forward, figuring out the balance as to when to adhere religiously to the text when it comes to some of the great stuff that exists there and when to have confidence in their own abilities to get where they need to go in a more efficient (or cinematic) way.

P 3: The uncanny valley of tv adaptations.pdf - 3:31 [Think the reaction to book pur..] (43:35-43:368) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

Think the reaction to book purists is a little over the top. Most of us don't mind changes as long as they make sense and are good television. The criticism comes when D&D make alterations that aren't as good as the source material, and for no apparent reason (even after taking into account the demands of producing a tv show).

P 3: The uncanny valley of tv adaptations.pdf - 3:32 [Honestly, the book purists rea..] (17:586-17:1506) (Super)

Codes: [conflict book purism] [Non-Purist: various versions of the text]
No memos

Honestly, the book purists really piss me off. I LOVE the books, but the TV show really is it's own separate entity. I will never understand the level of jaded hate and cynicism that most of the book purists seem to have. Honestly, I like the tv show fans way more, because they're excited and happy about everything. Book fans seem to think that if something gets changed, it's all because there's this conspiracy to try and change everything and make it better and blagh blagh. Clearly none of these people have ever written anything. Do you have any idea how boring it would be to literally just transcribe all the dialogue and scenes? That's not the job of the writer. They aren't "out to do it better" or make changes just to piss you off, change doesn't always mean improvement, or that there has to be an focus on improvement. It's about giving the writers of the show creative freedom to do their job

P 3: The uncanny valley of tv adaptations.pdf - 3:33 [I read the LOTR series - most ..] (16:35-16:806) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

I read the LOTR series - most of the books, anyway - for over 20 years before the movies started being made. I was happy with both, because I decided to take each form on its own merits. When I read the books now, I still have my original images of the characters in my head, not the movie characters. I don't know why I've been able to retain that and keep them separate, I just have.

Doing the opposite with this series has been another sort of adventure. Now that I'm reading the books, I find it enhances the TV experience by filling in some blanks and going into more depth as to why things happen the way they do, and more depth with the characters' backstories.

Since I love a good story and don't usually sweat the small stuff, I'm happy with all of it.

P 3: The uncanny valley of tv adaptations.pdf - 3:34 [I totally agree with you. I ha..] (66:2311-67:87) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

I totally agree with you. I have read all the books, but quite frankly I don't care if they deviate, change, and cut out some stuff, as long as the huge overall arcs are faithful to GRRM's vision. Its a TV show, I want the uncanny valley of TV adaptations - Page 5 - General (GoT) - A Forum of Ice and Fire - Page 5 Seite 7 von 16 <http://asoiaf.westeros.org/index.php/topic/84371-the-uncanny-valley-of-tv-adaptions/page-5> 30.01.2014Posted 11 April 2013 - 08:00 PM

entertained, not just an audiobook with nice pictures

P 3: The uncanny valley of tv adaptations.pdf - 3:35 [. I think it's a good thing fo..] (106:194-106:1279) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

. I think it's a good thing for A Storm of Swords and I'm sure they'll have two seasons for the combined events of A Feast for Crows and A Dance with Dragons but two seasons for A Clash of Kings? No thanks! I know George's books are very big but the first couple of hundred pages are mainly just world building and smaller details. The books don't really kick into gear until midway through. The first hundred pages are so is just checking in with the various POVs (which can be done within one episode of the show), describing the location, including many conversations which add tiny details and colour to the world but are overall insignificant to the momentum of the plot. Don't get me wrong, I love the books. For me, they will always be the superior medium. But hardcore book purists don't take into the account the sheer amount of logistics that go into adapting that into a television show that must also maintain a consistently high viewership and work within the time constraints, budget constraints and what works well visually as opposed to through words.

P10: is-anyone-elseMar2013.pdf - 10:19 [I think they are going a good ..] (6:775-6:1008) (Super)

Codes: [D&D worthy authors] [Non-Purist: various versions of the text]

No memos

I think they are going a good job so far and I doubt they will change anything that has a major effect on the outcome of the overall story. I was a converted reader after watching 1 and a half season I started reading the books.

P10: is-anyone-elseMar2013.pdf - 10:28 [Definitely! I'm curious to see..] (21:223-21:356) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

Definitely! I'm curious to see how they'll actually resolve it. It's kinda good not knowing what will happen with some stuff though.

P10: is-anyone-elseMar2013.pdf - 10:33 [Also, why do we need a complet..] (212:546-212:752) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

Also, why do we need a completely faithful adaptation of ASOIAF? So that we can reinvision exactly what we had

already imagined reading the books? Do you want them to copy and paste from the books, solely?

P10: is-anyone-elseMar2013.pdf - 10:37 [So I say, "Bring on the change..] (19:226-19:450) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome] [Non-Purist: various versions of the text]
No memos

So I say, "Bring on the changes!" Heck, a lot of it will be CORRECTING the work GRRM's editor should have been doing. The showrunners should feel free to go ahead and take a machete to those books' plotlines. They need it

P10: is-anyone-elseMar2013.pdf - 10:39 [let's rid ourselves of the opp..] (100:35-100:163) (Super)

Codes: [D&D worthy authors] [improve flaws from books/added material welcome] [Non-Purist: various versions of the text]
No memos

let's rid ourselves of the opportunity to experience some stellar acting just because That's Not How It Happened In The Books TM

P10: is-anyone-elseMar2013.pdf - 10:40 [anyone who thinks that ten 50-..] (99:370-99:846) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

anyone who thinks that ten 50-something minute episodes can be imbued with the same richness of character and plot as a 1000 page book is simply deluding himself. Not gonna happen. Some plots MUST be simplified or omitted, characters WILL lose some of their depth. No way around it. Arya has, what 10 chapters in ACoK? Unless you have 15-episode seasons, you can't cram all that material in 9 episodes, not with all those other characters begging for some spotlight

P10: is-anyone-elseMar2013.pdf - 10:41 [if George brought on a co-auth..] (48:633-48:995) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

if George brought on a co-author, lord he knows and even co-authored with the Jedi-Knights of the SF/Fantasy world. This may be, might be (George is really good natured) heresy to him but at this point he just spinning tales (I am one who likes reading them!)but unless he wields some will over over the global plot a shaggy dog story is in the making

P10: is-anyone-elseMar2013.pdf - 10:42 [If I wanted exactly what was i..] (57:53-57:184) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

If I wanted exactly what was in the book, I'd read the damn thing. For the TV series, I'd like to see something a little different

P10: is-anyone-elseMar2013.pdf - 10:43 [Exactly how I feel about the s..] (75:524-75:855) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

Exactly how I feel about the show. People who nitpick about every little detail and call this a terrible adaptation honestly have unrealistic expectations. They are just setting themselves up for disappointment from the very start. Sure, there are a few things that could be improved, but on the whole, its a damn fine effort.

P10: is-anyone-elseMar2013.pdf - 10:44 [People take for granted how go..] (77:644-77:1041) (Super)

Codes: [Non-Purist: various versions of the text]
No memos

People take for granted how good this adaptation actually is. All we do is nitpick and that's because we're nerds for the story. Nitpicking isn't really a bad thing especially compared to what could have been. Compare the Walking Dead to it's comic counterpart; Daryl, one of the shows main characters and fan favourites, isn't even in the comics. I like to think that things could be worse

P10: is-anyone-elseMar2013.pdf - 10:45 [If the diehard fans had their ..] (119:1115-119:1783) (Super)

Codes: [conflict book purism] [Non-Purist: various versions of the text]

No memos

If the diehard fans had their way, slavish adherence to the books would have meant that Peter Dinklage never would have been cast, which is hilarious considering that Dinklage would have been GRRM's ideal pick for the role anyway. So I've learned to keep an open mind about these things, even if fans haven't: check out all the bitching about TV Tyrion keeping his nose, even if losing it would have meant using CGI for each and every one of his scenes. Who cares about Dinklage trying to act through a greenscreen sock on his face? Who cares about saving the CGI budget for dragons? Book Tyrion lost his nose, dammit, and everything else is irrelevant!

P10: is-anyone-elseMar2013.pdf - 10:46 [But, I've accepted that the TV..] (219:618-219:734) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

But, I've accepted that the TV series and books are entirely different and treat them as such and try to enjoy both

P10: is-anyone-elseMar2013.pdf - 10:47 [People are right, major plot p..] (11:587-11:743) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

People are right, major plot points will remain, it is just the journey to get to there will be a bit different. It is kind of cool and nice to be surprised.

P10: is-anyone-elseMar2013.pdf - 10:48 [I try to tell myself not to re..] (10:224-10:495) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

I try to tell myself not to read too much into the changes that are made. I keep reminding myself the show is the game of thrones - and not the song of ice and fire. I, for one, count myself on the side that the books in the end aren't about who sits the iron throne

P10: is-anyone-elseMar2013.pdf - 10:49 [Yes exactly! I don't understand..] (11:746-11:1077) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

Yes exactly! I don't understand why people want the show to be EXACTLY like the books. If I wanted to see the story exactly as it exists in the books, I would read them again and imagine it in my mind's eye. I like that there are some differences between the show and the books, it makes them unique and separate experiences

P10: is-anyone-elseMar2013.pdf - 10:50 [The books are not going away a..] (12:58-12:168) (Super)

Codes: [Non-Purist: various versions of the text] [Purists: Only Martin's version purest version]

No memos

The books are not going away and will always be there if you want to experience this story in its purest form

P10: is-anyone-elseMar2013.pdf - 10:51 [All I want to see out of Game ..] (17:677-17:1088) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

All I want to see out of Game of Thrones is some amazing television (that remains faithful to the overarching story line and the theme of ASoI&F), as HBO is known for. Sometimes I wish the posters who don't think the show is faithful enough could see how another network, or a different set of show-runners would have done things. What we're getting is as good and high-quality as it was ever going to be

P10: is-anyone-elseMar2013.pdf - 10:52 [Since GRRM is consulting and s..] (18:272-18:745) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

Since GRRM is consulting and sharing spoilers with D&D, a sharp-eyed viewer who knows the books well might be able to discover something that isn't as explicitly foreshadowed in just one medium... I have always loved the breadcrumbs that some authors leave (Jordan, Rothfuss, etc.) and GRRM is no exception. When D&D want to change something, they (ostensibly) have to make room for George's plans, and maybe, just maybe, we can get a glimpse of what's to come

P10: is-anyone-elseMar2013.pdf - 10:53 [But more than that they seem t..] (19:998-19:1253) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

But more than that they seem to really love the world of Ice and Fire and are clearly dedicated to making it epic for the viewer. I want the series to be kind of different, otherwise I might as well just re-read the books again! I'm not worried at all.

P10: is-anyone-elseMar2013.pdf - 10:54 [At first I was kinda iffy abou..] (104:61-104:595) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

At first I was kinda iffy about changes from the book, but now I don't give a damn. As long as I got a great TV series to watch, then changes don't bother me. All that really matters is they keep the main point of each character's story, and they've been doing that marvelously. If they change a few things to get to that main point, that's alright with me. Some things are just not filmable, or fit for an adaption. They have every character where they should be by this point in the story, so everything's alright with me

P10: is-anyone-elseMar2013.pdf - 10:55 [Game of Thrones is based on A ..] (214:1023-214:1371) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

Game of Thrones is based on A Song of Ice and Fire, the same way movies are "based on a true story", in some ways. I don't look at them as exactly the same canon. There's a good chance the show catches up with the books, and in that event it's going to do its own thing. I mean, after the Tywin stuff in season 2, I gave up comparing them

P10: is-anyone-elseMar2013.pdf - 10:56 [I'm more of a perfectionist th..] (226:367-226:678) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

I'm more of a perfectionist than I am a purest. That being said, I really hope Gendry get's more development in the TV series. GRRM really dropped the ball in the books. Almost to the point of him being a complete waste of ink. He could have just been a random blacksmith with as little love as he's gotten

P10: is-anyone-elseMar2013.pdf - 10:57 [I guess not many other fans ca..] (228:241-228:340) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

I guess not many other fans can take the show for what it is and just enjoy it. It's unfortunate.

P16: If someone else was to finish the.pdf - 16:5 [Nope. I wouldn't read the book..] (9:199-9:454) (Super)

Codes: [Non-Purist: various versions of the text]

No memos

Nope. I wouldn't read the books if someone else were to finish them for whatever reason. I would still watch GOT tho, if D&D/HBO decide to keep the show running. TV is a different medium, so it's only natural that the story would end a little differently

Code: not creative/not as good as original work {9-1}~

P12: Arya Stark destined to rule (I am not a writer).pdf - 12:1 [Ok, so these are all pretty fa..] (4:494-4:690) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [Worshipping GRRM]

No memos

Ok, so these are all pretty far fetched, and veering into bad fanfiction territory, but I'm not a writer. GRRM is, and if he wants Arya sat on a throne he'll find a way to do it that makes sense.

P13: do you think fans change the storyline.pdf - 13:18 [I very much hope Martin does n..] (25:370-25:662) (Super)

Codes: [fanfiction] [fans should not interfere with creation process] [not creative/not as good as original work] [participation in (re-)creation of original work]

No memos

I very much hope Martin does not even consider reading the forums since as artist, letting others decide the work you do is the fastest way into bad art. This would mean he'd produce his own cheesy fanfiction. it's trying to be fashionable by always running one step behind current fashion

P16: If someone else was to finish the.pdf - 16:2 [Oh I was, like, totally being ..] (9:800-9:952) (Super)

Codes: [fanfiction] [not creative/not as good as original work]

No memos

Oh I was, like, totally being sarcastic. I've seen some terrible, terrible ASOIAF compositions in my day. The internet is dark and full of terrors gang

P16: If someone else was to finish the.pdf - 16:4 [Myself! So all of my tumblr fa..] (8:637-8:730) (Super)

Codes: [fanfiction] [not creative/not as good as original work]

No memos

Myself! So all of my tumblr fan fiction could finally get published!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

P18: Kindle World Fan Fiction.pdf - 18:5 [I've read similar works for th..] (4:979-4:1406) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

I've read similar works for the Harry Potter fandom, but it doesn't stop them being written primarily for leisure and for the writer to hone their skills ready for when inspiration for an original story strikes. I don't know... I can see it being popular with those who do not read serious fiction, and who just want another quick fix in their favourite fandom. But surely just go and find some versions for free elsewhere?

P18: Kindle World Fan Fiction.pdf - 18:7 [Most fanfiction is garbage and..] (5:1336-5:1724) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [outing fanfiction writer/pro fanfiction]

No memos

Most fanfiction is garbage and unable to give you the fandom fix because it can't take you into it, so it doesn't matter if it's free or not. Then there are a few authors that combine skill, imagination and passion for the characters into something that rival or even surpass the original work. They get fans in their own right who would be more than happy to pay them for their stories.

P18: Kindle World Fan Fiction.pdf - 18:11 [Yes, do let's encourage artist..] (9:235-9:447) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

Yes, do let's encourage artists to simply re-hash other author's worlds and characters instead of encouraging them to create their own.

Sigh.

I guess in a world of Fifty Shades of Grey this was to be expected.

P18: Kindle World Fan Fiction.pdf - 18:12 [And I don't like the notion of..] (10:271-10:542) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

And I don't like the notion of encouraging young writers to feed off of previously established intellectual properties, especially when there's already a panoply of so-called "original" works that shamelessly rip-off ideas and styles from whatever's popular to begin with

P22: the worst fan fiction.pdf - 22:4 [Someone please direct me to th..] (1:190-1:321) (Super)

Codes: [fanfiction] [not creative/not as good as original work]

No memos

Someone please direct me to the absolute worst fan fiction I am in need of a good laugh and don't really know where to look for it

Code: Original author GRRM {0-7}~

Code: original writing or re-creation {8-1}~

P 3: The uncanny valley of tv adaptations.pdf - 3:36 [Have to strongly disagree. The..] (114:1199-114:1801) (Super)

Codes: [original writing or re-creation]

No memos

Have to strongly disagree. The hardest, the most difficult, the most challenging task in any creative process is – starting from the blank page. Creating something out of nothing, i.e. out of your own imagination as the only available source. Compared to that, every other task is considerably easier.

Adapting is a process that has its difficulties and obstacles, no doubt about it. But, I'd say starting the story from thin air is much more demanding. David Chase and David Simon had much less to rely on when they were inventing and pitching and scripting their respective shows, than D&D did

P 3: The uncanny valley of tv adaptations.pdf - 3:37 [Experiencing or documenting so..] (116:234-116:712) (Super)

Codes: [original writing or re-creation]

No memos

Experiencing or documenting something is one thing. Making a compelling, remarkable, original, interesting story out of it, and filling it with characters that are able to make the audience care about them – that is something completely different, a whole new level. Many among us go through dramatic

circumstances in our lifetime. Only the rarest among us are able to make inspiring stories out of it. I wouldn't hold personal experience against any author's imagination

P 3: The uncanny valley of tv adaptations.pdf - 3:38 [Once again, I'm not saying ada..] (116:716-116:1099) (Super)

Codes: [original writing or re-creation]

No memos

Once again, I'm not saying adapting is an easy task. Especially with the logistics that GoT requires. I just don't think a good adaptation can stand up to a good creation, as far as how hard a task it is. Fitting Theon's Winterfell-invading arch in a single season, for example, has to be a tough job. But, inventing Theon and his arch in the first place, has to be much harder.

P 3: The uncanny valley of tv adaptations.pdf - 3:39 [Creation is more demanding eve..] (116:1102-116:1206) (Super)

Codes: [original writing or re-creation]

No memos

Creation is more demanding even when adaptation is good, which, sadly, I don't think is the case with GoT

P18: Kindle World Fan Fiction.pdf - 18:5 [I've read similar works for th..] (4:979-4:1406) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

I've read similar works for the Harry Potter fandom, but it doesn't stop them being written primarily for leisure and for the writer to hone their skills ready for when inspiration for an original story strikes. I don't know... I can see it being popular with those who do not read serious fiction, and who just want another quick fix in their favourite fandom. But surely just go and find some versions for free elsewhere?

P18: Kindle World Fan Fiction.pdf - 18:6 [In my experience, most fanfic ..] (5:926-5:1111) (Super)

Codes: [fanfiction] [original writing or re-creation] [outing fanfiction writer/pro fanfiction]

No memos

In my experience, most fanfic writers 'doesn't write to "hone their skill" or are waiting for inspiration to create original work, their passion is exploring their favorite characters.

P18: Kindle World Fan Fiction.pdf - 18:11 [Yes, do let's encourage artist..] (9:235-9:447) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

Yes, do let's encourage artists to simply re-hash other author's worlds and characters instead of encouraging them to create their own.

Sigh.

I guess in a world of Fifty Shades of Grey this was to be expected.

P18: Kindle World Fan Fiction.pdf - 18:12 [And I don't like the notion of..] (10:271-10:542) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [original writing or re-creation]

No memos

And I don't like the notion of encouraging young writers to feed off of previously established intellectual properties, especially when there's already a panoply of so-called "original" works that shamelessly rip-off ideas and styles from whatever's popular to begin with

Code: outing fanfiction writer/pro fanfiction {8-1}~

P16: If someone else was to finish the.pdf - 16:1 [LOL, I thought you were seriou..] (9:1213-10:187) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

LOL, I thought you were serious there

I'm writing some side story, just for fun, I used to do that when I was younger, and now I can't, but well, It's

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If someone else was to finish ASOIAF, who would you want it to be, and would you read it? - Page 2 - General

(ASoIaF) - A Forum of Ice and Fire - Page 2 Seite 2 von 6

<http://asoiaf.westeros.org/index.php/topic/86519-if-someone-else-was-to-finish-asoiaf-who-would-you-want-it-to-be-and-would-you-read-it/page-2?hl=fanfiction> 30.01.2014fun to write sometimes /smile.png'

class='bbc_emoticon' alt=':)' />

and I find ASOIAF world really detailed and fun to write a fanfiction /biggrin.png' class='bbc_emoticon' alt=':D' />

P16: If someone else was to finish the.pdf - 16:3 [I'm creating a fanfiction, but..] (9:560-9:748) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

I'm creating a fanfiction, but I'm stuck because I want to see the story progress first

now I'm dedicating sometime in a fanfic of a Faceless Man, who lived prior to the events of the book

P18: Kindle World Fan Fiction.pdf - 18:1 [Is this a hoax?? I am very pro..] (1:33-1:206) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Is this a hoax?? I am very pro-fanfiction as an ex-mod of a fanfiction site but ... really? Why would anyone pay for a fanfiction book when there's so many online for free?

P18: Kindle World Fan Fiction.pdf - 18:2 [Because the logic is probably ..] (1:443-1:584) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Because the logic is probably from the other side: why would anyone publish their fanfiction* for free when they can also make a quick buck?

P18: Kindle World Fan Fiction.pdf - 18:4 [Because there are some brillia..] (3:209-3:532) (Super)

Codes: [fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Because there are some brilliant works and I'd like to show my appreciation? Certain fics, like the Son of Suns Star Wars trilogy has brought me more enjoyment than most of canon recently. I'd much rather he get my money tbh. Also, the writer is very slow, I'd provide him with an incentive to write his other works faster

P18: Kindle World Fan Fiction.pdf - 18:6 [In my experience, most fanfic ..] (5:926-5:1111) (Super)

Codes: [fanfiction] [original writing or re-creation] [outing fanfiction writer/pro fanfiction]

No memos

In my experience, most fanfic writers 'doesn't write to "hone their skill" or are waiting for inspiration to create original work, their passion is exploring their favorite characters.

P18: Kindle World Fan Fiction.pdf - 18:7 [Most fanfiction is garbage and..] (5:1336-5:1724) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [outing fanfiction writer/pro fanfiction]

No memos

Most fanfiction is garbage and unable to give you the fandom fix because it can't take you into it, so it

doesn't matter if it's free or not. Then there a few authors that combine skill, imagination and passion for the characters into something that rival or even surpass the original work. They get fans in their own right who would be more than happy to pay them for their stories.

P18: Kindle World Fan Fiction.pdf - 18:15 [Its author (who is a BNF in Fi..)] (12:630-12:1046) (Super)

Codes: [fanfiction] [IP fanfiction] [outing fanfiction writer/pro fanfiction]

No memos

Its author (who is a BNF in Final Fantasy fandom, if anyone cares) argues that it would be awesome if the way American publishers interpreted copyright law allowed all the amazing women creating all sorts of transformative work to make money instead of relegating to unpaid shadow or folk economies, but that the license agreement Amazon is offering is incredibly exploitative and should be avoided at all costs

Code: participation in (re-)creation of original work {27-5}~

P 4: We need to fix the Mountain.pdf - 4:1 [Ok, everyone who's read the bo..] (1:263-1:582) (Super)

Codes: ["actively" try to participate] [participation in (re-)creation of original work]

No memos

Ok, everyone who's read the books know his big fight scene is coming up next year. I think we need to petition Weiss & Benioff to bring back Conan Stevens. Seriously the guy they found for season 2 is certainly tall enough, but he's built like Don Knotts. And I think that was even with 4 layers of clothing & armor.

P 4: We need to fix the Mountain.pdf - 4:2 [I sent Conan a message on Twit..] (12:48-12:134) (Super)

Codes: ["actively" try to participate] [participation in (re-)creation of original work]

No memos

I sent Conan a message on Twitter about a return. I'll let you know if I get a response

P 4: We need to fix the Mountain.pdf - 4:3 [Co-nan! Co-nan! Co-nan! Loved ..] (21:420-21:571) (Super)

Codes: ["actively" try to participate] [participation in (re-)creation of original work]

No memos

Co-nan! Co-nan! Co-nan!

Loved him as the Mountain, seriously there needs to be a legit petition for this. Anyone know the best way to get that going?

P 5: do you think HBO will make a Roberts Rebellion Season.pdf - 5:1 [No...but there are these mini ..] (7:259-7:434) (Super)

Codes: [participation in (re-)creation of original work] [reference to fan-art] [showcase fanart (own or of others)]

No memos

No...but there are these mini cartoon clips of events that talk about certain events prior

<http://www.youtube.com/watch?v=EhRv7zHyYR0> (<http://www.youtube.com/watch?v=EhRv7zHyYR0>)

P13: do you think fans change the storyline.pdf - 13:1 [Actually GRRM has said in many..] (2:438-2:628) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]

No memos

Actually GRRM has said in many interviews that he avoids the fan sites specifically for that reason. He doesn't want people influencing his writing. So no, we don't affect his story choices

P13: do you think fans change the storyline.pdf - 13:2 [But yeah its already been stat..] (3:149-3:367) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]

No memos

But yeah its already been stated, GRRM doesnt engage on forums and stuff much due to not wanting to be influenced by fan theories. (cuz lets face it. Some of us are pretty good with coming up with plot line theories!

P13: do you think fans change the storyline.pdf - 13:3 [Actually Martin commented on t..] (9:947-9:1310) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

Actually Martin commented on this awhile ago. In the interview he mentioned that he did not want to be liar, and the clues within the story would not be changed because a few fans figure out where he is going (i.e. R+L=J). Apparently some authors do switch things up when fans figure something out, but Martin's perspective is that this would make him a liar.

P13: do you think fans change the storyline.pdf - 13:4 [GRRM spent years carefully bui..] (12:715-12:1248) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
[Worshipping GRRM]
No memos

GRRM spent years carefully building these clues into his stories. Astute (read : obsessed) fans like us come on the internet and post them, so they seem so obvious, but the vast majority of his readers have not figured them out. His writing is subtle and these twists and surprises are masterfully crafted and hidden, so well, that even those of us who have read each book five or six times and come on here to argue about it- because even after so many re-reads, we STILL are not 100% sure about the answers to our questions.

P13: do you think fans change the storyline.pdf - 13:6 [No, Martin's gone to pretty gr..] (14:74-14:314) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

No, Martin's gone to pretty great lengths to make it known that he does not frequent fan forums or take fan input on the story. He has a general outline of the plot and he's not going to change it in response to fan reactions/speculation

P13: do you think fans change the storyline.pdf - 13:9 [No we do not as GRRM has expli..] (23:393-23:435) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

No we do not as GRRM has explicitly stated.

P13: do you think fans change the storyline.pdf - 13:10 [I'm sure he appreciates our re..] (23:239-23:332) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

I'm sure he appreciates our reading but whether or not we'll like it doesn't affect his story.

P13: do you think fans change the storyline.pdf - 13:11 [No. Art is not a democracy.] (23:837-23:863) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work]
No memos

No. Art is not a democracy.

P13: do you think fans change the storyline.pdf - 13:12 [No. Art is not a democracy. Ex..] (24:1176-24:1269) (Super)

Codes: [author doesn't make room for participation (active/passive)] [fans should not interfere with creation process]
[participation in (re-)creation of original work]

No memos

No. Art is not a democracy.
Exactly. And GRRM is too busy writing. No time to lurk the forum.

P13: do you think fans change the storyline.pdf - 13:13 [GRRM has to at least say to th..] (24:1369-24:1498) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

GRRM has to at least say to the public that he isn't influenced by fan theories for (what should be) very obvious legal reasons.

P13: do you think fans change the storyline.pdf - 13:14 [I certainly hope he doesn't ch..] (1:1083-1:1189) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work]
No memos

I certainly hope he doesn't change the story to please the fans, as the fans are kind of all over the place

P13: do you think fans change the storyline.pdf - 13:15 [I'm pretty sure GRRM himself h..] (7:283-7:672) (Super)

Codes: [awareness of passive influence] [participation in (re-)creation of original work]
No memos

I'm pretty sure GRRM himself has said he doesn't read the forums or anything like that, but I seriously doubt he's ignorant to fan theories, I mean hell you read interviews with the actors from the show talking about how they want Jon and Dany to get together at the end, in which case I really hope GRRM has taken note of that and is making steps to make sure that will never happen.

P13: do you think fans change the storyline.pdf - 13:16 [I hope he isn't influenced by ..] (17:33-17:100) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work] [Worshipping GRRM]
No memos

I hope he isn't influenced by the fans because he is above all of us

P13: do you think fans change the storyline.pdf - 13:17 [Do fans change the storyline? ..] (21:417-21:518) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work]
No memos

Do fans change the storyline? Oh god I hope not. A daily browse would make a man cringe at the thought

P13: do you think fans change the storyline.pdf - 13:18 [I very much hope Martin does n..] (25:370-25:662) (Super)

Codes: [fanfiction] [fans should not interfere with creation process] [not creative/not as good as original work] [participation in (re-)creation of original work]
No memos

I very much hope Martin does not even consider reading the forums since as artist, letting others decide the work you do is the fastest way into bad art. This would mean he'd produce his own cheesy fanfiction. it's trying to be fashionable by always running one step behind current fashion

P13: do you think fans change the storyline.pdf - 13:19 [Well I think he does read or h..] (9:231-9:538) (Super)

Codes: [awareness of passive influence] [participation in (re-)creation of original work]
No memos

Well I think he does read or hear of the stuff fans are saying - he just must and I really think that is going to

put him off making R+L=J a BIG part. Sure I think it is there but it can't be a big twist anymore and he must know that. He does love a big twist so he is going to have to outdo that somehow

P13: do you think fans change the storyline.pdf - 13:20 [Every author is influenced by ..] (14:1135-14:1195) (Super)

Codes: [awareness of passive influence] [participation in (re-)creation of original work]
No memos

Every author is influenced by fans, just look at Harry Potter

P13: do you think fans change the storyline.pdf - 13:21 [I doubt GRRM lets fan theories..] (14:899-14:1092) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work]
No memos

I doubt GRRM lets fan theories influence him. (I know he says he doesn't read anything on the fansites, but if I were him, I couldn't resist. If he does, I bet he gets a good laugh out of it.)

P24: 84528-valyrian-steel.pdf - 24:1 [I've done a print based on the..] (1:321-1:788) (Super)

Codes: [participation in (re-)creation of original work] [reference to fan-art] [showcase fanart (own or of others)]
No memos

I've done a print based on the famous Valyrian Swords mentioned in the books and their last known wielders (Before the lynching, I'm aware Ned wasn't the true last owner of Ice and the Scaling of the Swords was a conscious decision). I loved making these and if anyone would like support a lonely motherfucker who neglects friends in favour of designing sword then you can buy one here (<https://www.etsy.com/listing/128579319/game-of-thrones-the-valyrian-steel>)

P53: 83435-starting-a-wik.pdf - 53:1 [And what about copyright statu..] (1:793-2:343) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]
No memos

And what about copyright status for making a synopsis of the book? From my Starting a Wiki Project - Wiki of Ice and Fire - A Forum of Ice and Fire Page 1 of 9 <http://asoiaf.westeros.org/index.php/topic/83435-starting-a-wiki-project/> 18.03.2014Posted 25 March 2013 - 06:08 PM
understanding by other articles and things, GRRM has no problem and likes the Westeros.org website/community. Or maybe just the creators... But certainly he knows there exist extensive synopses of his work the wiki. And for other authors, other wikis do the same. Where do the copyright laws stand here?

P53: 83435-starting-a-wik.pdf - 53:2 [A review of a book usually con..] (2:742-2:1376) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]
No memos

A review of a book usually contains a summary / synopsis as well. Nothing wrong with that; you are allowed to discuss a book or tv series. That includes quoting from it.
For quotes the trick is to see where it could infringe on the copyright. For instance on this wiki we took the position that we cannot quote the complete text of a song. The argument behind is was that Martin might want to publish the songs. If we would include all the complete text of his songs on the wiki it might hurt sales. (This does not apply for songs of which the books only include a few lines; they are very very unlikely to be published)

P53: 83435-starting-a-wik.pdf - 53:3 [how to organize the wiki: cate..] (3:35-3:148) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]
No memos

how to organize the wiki: categories, persons, regions, wars/event.
Check other wikis to see what they are doing

P53: 83435-starting-a-wik.pdf - 53:4 [I have a few years of experien..] (5:214-5:1191) (Super)

Codes: [fanprojects] [participation in (re-)creation of original work]

No memos

I have a few years of experience dealing with this sort of wikis and here's where I'd recommend you start:

- Categorization (for images, for characters, for factions, for forum posts, for everything, it must have a decent hierarchy and good organization if you're to get anywhere)
- Templates (start with the ones for utilities like the ones useful to make more complex templates, you can get several from Wikipedia or so, then you can start doing those more about the Wiki content itself [templates for organizations' structures, infoboxes and such])
- Policies (what is allowed and what isn't, rules are very important to define what is incorrect, what isn't and what is really just vandalism in order to avoid conflicts)
- Manual-of-style (how to properly right the article and how the formatting should be done)

After you get this stuff done, you should be good to start adding the real content articles.

P.S. You may need some skills in Javascript.

Code: Piracy {15-7}~

P 6: How willyouwatchtheseries Mar2013.pdf - 6:1 [I'm paying the iron price for ..] (5:196-5:364) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]

No memos

I'm paying the iron price for it and watching it online, before downloading or buying the season.

Get it? Iron price? Because it's piracy! Gods, what a knee-slapper!

P 6: How willyouwatchtheseries Mar2013.pdf - 6:2 [Im going to do a sallador saan..] (6:246-6:319) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]

No memos

Im going to do a sallador saan, but will buy the box set when it comes out

P 6: How willyouwatchtheseries Mar2013.pdf - 6:3 [I will download from this thin..] (6:781-6:1034) (Super)

Codes: [Justification: later purchase] [Justification: no good providers] [Piracy]

No memos

I will download from this thing called the Internet as there is no HBO in Aus, none of the available channels have it up too date, and iTunes has it out one week later. So, I DL watch with friends, eat, drink, smoke, discuss and then buy the DVDs when

P 6: How willyouwatchtheseries Mar2013.pdf - 6:4 [While I'm a bit too impatient ..] (1:539-1:873) (Super)

Codes: [fear of spoilers/can't wait] [Piracy]

No memos

While I'm a bit too impatient to try that again this season, I can definitely see the appeal in letting a few episodes build up before you start. The main problem I see is

spoilers on things like Facebook, which feels ridiculous to say given that I've read the books and know where the story is going, but I know not everyone has

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:1 [Season 2 I downloaded, I could..] (1:653-1:757) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Piracy]

No memos

Season 2 I downloaded, I
couldn't wait 6 months for the DVD to come out but bought it as soon as it did

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:2 [Same here, I will download it ..] (2:715-2:845) (Super)

Codes: [Justification: later purchase] [Piracy]

No memos

Same here, I will download it every week and when the show ends, I will buy their big box (H), do that with every show I download

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:4 [Like 98% of the people in Spai..] (5:415-5:1106) (Super)

Codes: [Justification: no good providers] [Justification: others do it as well] [Piracy]

No memos

Like 98% of the people in Spain, I will download every episode or watch it by streaming the next day after the episode was released.
The season will arrive "officially" in Spain 8-10 days later. Each episode is broadcasted, dubbed and with no HD, in Canal+, a pretty expensive paid channel 8 or 10 days after the HBO US release. Nobody waits for it, only the people who are subscribed to Canal+ , who mostly are subscribed because the channel broadcasts Spanish Football League and Champions League, and it's only 2 million clients in a country of 50 millions of population. And every GoT fan who is also a C+ subscriber will have already watched it downloaded or by streaming.

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:5 [Pirate life for me.....] (6:45-6:77) (Super)

Codes: ["Law of Westeros"] [Piracy]

No memos

Pirate life for me.....

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:10 [I will first watch it live on ..] (4:35-4:316) (Super)

Codes: [fear of spoilers/can't wait] [Piracy] [promote legal ways]

No memos

I will first watch it live on HBO and download it from PirateBay to rewatch it once or twice in the next day, as the show is only available at HBO On Demand in my country months after it airs. That's what I've done since the show started being broadcast in real time in Brazil

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:11 [Oh my sweet summer child ...] (4:781-4:808) (Super)

Codes: ["Law of Westeros"] [Piracy]

No memos

Oh my sweet summer child ...

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:1 [I usually download each episod..] (4:395-4:520) (Super)

Codes: [Piracy]

No memos

I usually download each episode in HD quality right after it has been made available on on some filehosting service or other

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:2 [Seriously, what does HBO expec..] (4:763-4:1138) (Super)

Codes: [fear of spoilers/can't wait] [Justification: later purchase] [Justification: no good providers] [Piracy]
No memos

Seriously, what does HBO expect fans to do ... the DVDs for season TWO weren't available in Germany until a few weeks ago.
I decided to support HBO despite having all the episodes on my HDD and bought the DVDs for season 1 , only to find out that the DVD drive in my laptop couldn't handle the copyright protection on the DVDs and I couldn't even watch them! Ah well.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:7 [Apparently this year Showtime ..] (2:424-2:754) (Super)

Codes: ["Law of Westeros"] [Justification: later purchase] [Piracy]
No memos

Apparently this year Showtime on Foxtel will be showing it two hours after it airs in the US (http://www.youtube.com/watch?v=AF3XqXGHj_U) . Australia seems to be stepping up it's availability. But I don't have Foxtel so I'll be paying the iron price, though I'll make up for it when the bluray comes out, like I do every year

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:9 [I live in Australia so the sec..] (2:965-2:1184) (Super)

Codes: [Piracy] [promote legal ways]
No memos

I live in Australia so the second it comes online for download I'll get it, then a few hours later I'll watch it again on Foxtel. Considering GoT reruns was one of the main reasons I got Foxtel I'd say I may as well.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:12 [The Lyseni way, of course. Pro..] (7:56-7:194) (Super)

Codes: ["Law of Westeros"] [Piracy]
No memos

The Lyseni way, of course. Props to whomever named it a 'sallador saan'.
Fromm now on, I'll refer to watching pirated movies as 'Saaning'

Code: praise for dedication {3-1}~

P 2: Should the actors read the books.pdf - 2:5 [Rory McCann (Sandor Clegane) -..] (28:57-28:431) (Super)

Codes: [praise for dedication] [Self-concept of community: Dedication to original text and author]
No memos

Rory McCann (Sandor Clegane) - he mentioned in an interview (before S2 airs) that he read up to the third book and he was lurking in the web too checking what the fans are saying about his character, etc. I think he better be 'coz he gets so many questions about the SanSan stuffs and you know, he probably don't want to look dumb thinking, "WTH they are talking about?"

P11: 88114-nights-king-is.pdf - 11:3 [This is a brilliant theory nic..] (13:1734-13:1976) (Super)

Codes: [praise for dedication] [Self-concept of community: Dedication to original text and author]
No memos

This is a brilliant theory nice job in all the work done into it. It sounds plausible however it does have flaws

for example Bael the Bard wasn't the father of Joramun or at least the books don't tell us that. Overall great theory, kudos man!

P20: the ending, revealed to me by god.pdf - 20:2 [You have put much effort into ..] (6:163-6:217) (Super)

Codes: [praise for dedication] [Self-concept of community: Dedication to original text and author]

No memos

You have put much effort into this. This is a compliment

Code: promote legal ways {14-1}~

P 6: How willyouwatchtheseries Mar2013.pdf - 6:7 [I will start subscribing to HB..] (3:201-3:277) (Super)

Codes: [promote legal ways]

No memos

I will start subscribing to HBO Nordic and watch it as soon as it airs there!

P 6: How willyouwatchtheseries Mar2013.pdf - 6:8 [As for season 3, I'm going to ..] (3:904-3:1043) (Super)

Codes: [promote legal ways]

No memos

As for season 3, I'm going to subscribe to HBO long enough to watch season 3, as it airs. I'll DVR the episodes so I can watch them again.

P 6: How willyouwatchtheseries Mar2013.pdf - 6:9 [I'm having cable installed nex..] (4:62-4:429) (Super)

Codes: [promote legal ways]

No memos

I'm having cable installed next week just so I can watch season 3. I will watch it religiously every Sunday while enjoying a bottle of wine. I didn't watch the first two seasons until it came out in box set. Actually, I just finished watching the entire season 2, so everything is fresh in my mind. And I'll still order the season 3 box set. I can't get enough

P 6: How willyouwatchtheseries Mar2013.pdf - 6:10 [I don't have cable, but my gir..] (5:561-5:710) (Super)

Codes: [promote legal ways]

No memos

I don't have cable, but my girlfriend has HBOGO on her iPad so I might check it out on there or just wait for the Blu-ray like I did with season 1&2

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:6 [If Aus = Australia Then we hav..] (8:289-8:604) (Super)

Codes: [promote legal ways]

No memos

If Aus = Australia Then we have more ways to watch it legally and with money going to the right places than most other places. Foxtel and Austar have it on showcase and because I have foxtel I happen to know this year it will air here on the same day as the US. They have a direct express contract with HBO now

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:7 [I'm gonna have to tune in every ..] (6:748-6:864) (Super)

Codes: [promote legal ways]

No memos

m gonna have to tune in every sunday and wait the whole week
till the next episode which will feel like an eternity

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:8 [well I'll be sky+ing it and wa..] (1:343-1:507) (Super)

Codes: [promote legal ways]

No memos

well I'll be sky+ing it and watching it the following day. This will be
the first season that I've past with the books, so I'm looking forward to how they do
it.

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:9 [SkyGo, the day after broadcast..] (4:386-4:516) (Super)

Codes: [promote legal ways]

No memos

SkyGo, the day after broadcasting here; that way I can watch it without adverts
getting in the way, and can set my own start time

P 7: howwillyouwatchtheseries Mar2013 2.pdf - 7:10 [I will first watch it live on ..] (4:35-4:316) (Super)

Codes: [fear of spoilers/can't wait] [Piracy] [promote legal ways]

No memos

I will first watch it live on HBO and download it from PirateBay to rewatch it once or
twice in the next day, as the show is only availbale at HBO On Demand in my
country months after it airs. That's what I've done since the show started being
broadcast in real time in Brazi

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:8 [HBO mudderfuckers! As it airs...] (2:827-2:910) (Super)

Codes: [promote legal ways]

No memos

HBO mudderfuckers!
As it airs. Just subscribed so I had my GOT no fuss this season.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:9 [I live in Australia so the sec..] (2:965-2:1184) (Super)

Codes: [Piracy] [promote legal ways]

No memos

I live in Australia so the second it comes online for download I'll get it, then a few
hours later I'll watch it again on Foxtel. Considering GoT reruns was one of the main
reasons I got Foxtel I'd say I may as well.

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:10 [I'll watch episode 1 the momen..] (3:192-3:500) (Super)

Codes: [promote legal ways]

No memos

I'll watch episode 1 the moment it airs on HBO (I subscribe to HBO only during
GOT/TrueBlood season) and then watch the episode again as soon as it's over. I
usually end up rewatching most episodes when people come over during the week
who don't get HBO. I'm rewatching seasons 1 & 2 now in anticipation

P 8: howwillyouwatchtheseries Mar2013 3.pdf - 8:11 [I subscribed to the premium HB..] (8:255-8:393) (Super)

Codes: [promote legal ways]

No memos

I subscribed to the premium HBO channel HBO Defined. They won me over after showing the latest episode just 12 hours after the US airing.

P 9: howwillyouwatchtheseries Mar2013 4.pdf - 9:1 [Every Monday in the living roo..] (1:450-1:553) (Super)

Codes: [promote legal ways]
No memos

Every Monday in the living room at a good hd quality TV on HBO (though I can't have a HBOGO account)

Code: Purists: book fans better fans {5-2}~

P 3: The uncanny valley of tv adaptions.pdf - 3:28 [they're butchered (and by that..)] (48:35-48:215) (Super)

Codes: [Purists: book fans better fans] [Self-concept of community: Dedication to original text and author]
No memos

they're butchered (and by that I mean significantly different from the book version), then that's fine. But if that's the case then I have to question your knowledge of the books.

P 3: The uncanny valley of tv adaptions.pdf - 3:29 [Yes, you are right, but you ha..] (81:1506-81:1839) (Super)

Codes: [Purists: book fans better fans]
No memos

Yes, you are right, but you have to remember that it's still TV-mainstream in the end. You can't avoid one or two Hollywood stories, wether you like it or not (and GOT doesn't have much of these). And since most TVonly-viewers have already difficulties to track the whole basic story, the Westerling's arc would be a bit too much.

P10: is-anyone-elseMar2013.pdf - 10:16 [Anyway, there are some who jus..] (60:237-60:339) (Super)

Codes: [Purists: book fans better fans]
No memos

Anyway, there are some who just need action to be entertained. Some, like me, often like a good story

P13: do you think fans change the storyline.pdf - 13:5 [TV show only fans have no idea..] (12:1444-12:1587) (Super)

Codes: [Purists: book fans better fans] [Self-concept of community: Dedication to original text and author]
No memos

TV show only fans have no idea who Lyanna is now lol
mentioned like 3 times at most in the first season, no one even remembers Ned had a sister

P13: do you think fans change the storyline.pdf - 13:8 [This is the book forums after ..] (13:187-13:219) (Super)

Codes: [Purists: book fans better fans] [Self-concept of community: Dedication to original text and author]
No memos

This is the book forums after all

Code: Purists: Only Martin's version purest version {14-3}~

P 3: The uncanny valley of tv adaptions.pdf - 3:4 [Also, GRRM hates the "Talisa" ..] (101:774-101:887)

(Super)

Codes: [Purists: Only Martin's version purest version]

No memos

Also, GRRM hates the "Talisa" cliché too. Like I said before, I find it offensive to put a "Talisa" in his world

P 3: The uncanny valley of tv adaptations.pdf - 3:40 [Here are some rules of thumb t..] (28:1418-28:1799)

(Super)

Codes: [Purists: Only Martin's version purest version]

No memos

Here are some rules of thumb that HBO should have followed:

- 1) If actors are too "big time" to stick to their book screen time, don't cast them
- 2) Don't add any plots, EVER
- 3) Don't change plots just because you want to (ex: Joffrey killing Robert's bastards instead of Cersei)
- 4) Don't add scenes like Shae being jealous of Sansa or a sex scene just because you want that element

P10: is-anyone-elseMar2013.pdf - 10:12 [It's SO much easier to follow ..] (190:584-190:768) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

It's SO much easier to follow the books instead of reinventing scenes and characterisation, so why don't they make their lives a little bit easier and just adapt the books properly?

P10: is-anyone-elseMar2013.pdf - 10:13 [Every time they invent their o..] (128:1550-129:77) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [no talent - not good enough for Martin's work] [Purists: Only Martin's version purest version]

No memos

Every time they invent their own stuff it is painfully clear to me that they're simply mediocre (at best they're average) writers riding on the shoulders of more talented people; not just Martin, but the other writers like Bryan Cogman, and the stellar actors of course. The show would've undoubtedly been ten times better if Martin had been given veto power over the changes or if D&D actually had the same degree of reverence for the books that many of us do.

Is anyone else worried about changes? - Page 9 - General (GoT) - A Forum of Ice and Fire - Page 9 Seite 17 von 21
http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_160
11.09.2013Posted 29 March 2013 - 06:43 PM

P10: is-anyone-elseMar2013.pdf - 10:14 [I said they did it because the..] (211:590-211:1006) (Super)

Codes: [D&D not worthy] [Purists: Only Martin's version purest version] [think they are better than Martin]

No memos

I said they did it because they wanted to. What that means is they want to flex their writing muscles and "make it their own," rather than simply "copy,paste,cut" GRRM's work. People often do this in show business with adaptations because they want to make it in their image. They may be thinking they are improving it, but if they truly respect the work it's not theirs to "improve"; but to make suitable to TV

P10: is-anyone-elseMar2013.pdf - 10:18 [You don't know what you are ta..] (83:176-83:346) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

You don't know what you are talking about. If that was true, then why were people like me pleased with the first season? The first season was very faithful to the books.

P10: is-anyone-elseMar2013.pdf - 10:50 [The books are not going away a..] (12:58-12:168) (Super)

Codes: [Non-Purist: various versions of the text] [Purists: Only Martin's version purest version]

No memos

The books are not going away and will always be there if you want to experience this story in its purest form

P10: is-anyone-elseMar2013.pdf - 10:58 [Yeah I have a feeling that we'..] (1:646-1:735) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

Yeah I have a feeling that we've seen the last of accurate adaption for GoT in season 1.

P10: is-anyone-elseMar2013.pdf - 10:59 [And sure we only know how to c..] (118:965-118:1111) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

And sure we only know how to criticise them. But we're the audience, we decide what's good and what isn't. We have every right to make criticisms

P10: is-anyone-elseMar2013.pdf - 10:60 [I'm sick of hearing the "you c..] (130:1005-130:1453) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

I'm sick of hearing the "you can't bring the novels to TV without changes" argument and "purists will never be satisfied." As a purist, I was quite satisfied with season 1. Season 2 changed things. It's not things like "Tyrion's face was cut; not his nose" or "Robb doesn't have red hair" that is the problem. It's the divergence unnecessarily (it doesn't save screen time) from plots just because D&D want to change things that get to me.

P10: is-anyone-elseMar2013.pdf - 10:61 [The whole "changes have to be ..] (16:395-16:706) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

The whole "changes have to be made for TV" excuse for the 2nd season is a bunch of crap. A lot of the changes did not save screen time at all. D&D probably just felt degraded copy+pasting the book like they did in the 1st season (which was excellent), so they did their own thing for the 2nd and it sucked.

P10: is-anyone-elseMar2013.pdf - 10:62 [For me the real nightmare is i..] (24:576-24:928) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

For me the real nightmare is if the show doesn't take a break for one of the books to come out and just adapts it to keep the yearly cycle running. I for one will not watch it until I've read the book, because I want my first experience with the material to be 'pure'. And I really mean that, although avoiding talk about it will be very difficult

P10: is-anyone-elseMar2013.pdf - 10:63 [The problem with changes is bo..] (93:480-93:984) (Super)

Codes: [Purists: Only Martin's version purest version]

No memos

The problem with changes is both the often cited 'butterfly effect' (little changes now will cause great changes in the future), and character changes which essentially destroy or thwart the personality of the characters as they are introduced and portrayed in the books. If a character still does (more or less) the same in the show than in the books but for the wrong reasons, than the story in itself is no longer the same despite the fact that it may appear so in a short summation of events

P10: is-anyone-elseMar2013.pdf - 10:64 [Do I want them to solely copy/..] (213:790-213:1076) (Super)

Codes: [Purists: Only Martin's version purest version]
No memos

Do I want them to solely copy/paste what was in the books? Besides some added scenes that don't change the story for characters in the novels without POVs (ex: Varys/Petyr talking in season 1 by the iron throne), the answer is YES! The first season was close to this and I loved it

Code: reactions {14-1}~

P24: 84528-valyrian-steel.pdf - 24:4 [Is your for-sale screen print ..] (2:1955-2:2266) (Super)

Codes: [GRRM IP rights] [reactions] [reference to fan-art]
No memos

Is your for-sale screen print an officially licensed-from-GRRM product? If not, in creating it without permission and license you are in violation of Martin's international copyright and intellectual property rights; he strictly controls all the rights to for-sale products created from his Ice and Fire series

P26: artistic depiction of purple wedding.pdf - 26:2 [Great dipiction, i like what y..] (2:311-2:410) (Super)

Codes: [reactions] [reference to fan-art]
No memos

Great dipiction, i like what you did with their faces. Congratulations great art from a great artist

P26: artistic depiction of purple wedding.pdf - 26:4 [Thats a really cool piece of a..] (2:1045-2:1112) (Super)

Codes: [reactions] [reference to fan-art]
No memos

Thats a really cool piece of art, it sort of reminds me of Guernica.

P26: artistic depiction of purple wedding.pdf - 26:5 [Very cool. Kudos, Cellio.] (2:1168-2:1192) (Super)

Codes: [reactions] [reference to fan-art]
No memos

Very cool. Kudos, Cellio.

P26: artistic depiction of purple wedding.pdf - 26:6 [You are a very talented artist..] (3:877-3:965) (Super)

Codes: [reactions] [reference to fan-art]
No memos

You are a very talented artist! I especially enjoyed the indifferent look on Tywin's face

P26: artistic depiction of purple wedding.pdf - 26:7 [Hmm, I've admired your work on..] (4:320-4:399) (Super)

Codes: [reactions] [reference to fan-art]
No memos

Hmm, I've admired your work on Deviant-Art before without knowing it. Great job!

P26: artistic depiction of purple wedding.pdf - 26:8 [Ive seen a few of yours. Very ..] (5:641-5:693) (Super)

Codes: [reactions] [reference to fan-art]
No memos

Ive seen a few of yours. Very distinctive. Great job!

P26: artistic depiction of purple wedding.pdf - 26:11 [I have seen a couple of your w..] (9:393-9:568)

(Super)

Codes: [fanprojects] [reactions] [reference to fan-art]

No memos

I have seen a couple of your work and I really liked them. Great job! Loved Ramsay and Theon in Moat Cailin. I've seen it in Deviant Art and later in the Wiki of Ice and Fire

P26: artistic depiction of purple wedding.pdf - 26:12 [Your "children of the forest" ..] (9:765-9:991)

(Super)

Codes: [reactions] [reference to fan-art] [right of the artist]

No memos

Your "children of the forest" was my desktop background for a month, sorry if that's unlawful. I was also captivated by your Spectre Groove series. I don't compliment people easily, but you are unquestionably a great artist

P26: artistic depiction of purple wedding.pdf - 26:14 [wow, your work is unbelievable..] (13:484-13:850)

(Super)

Codes: [reactions] [reference to fan-art]

No memos

wow, your work is unbelievable! really great... so much better than the average fan art, i mean, that's really art

you should sell posters or something, though I don't know how that would work with copyright etc.

ps. is it possible to buy something like that, or high quality pics through deviant art? i'd really consider buying some of your non-asoiaf work heh

P26: artistic depiction of purple wedding.pdf - 26:17 [I really like the way the colo..] (8:156-8:340)

(Super)

Codes: [reactions] [reference to fan-art]

No memos

I really like the way the colours contrast and that we are actually in the hall. Not just looking. Also how you captured their reactions and personalities in their facial expressions.

P26: artistic depiction of purple wedding.pdf - 26:18 [I'ts like something what Picas..] (8:471-8:704)

(Super)

Codes: [reactions] [reference to fan-art]

No memos

I'ts like something what Picasso would have been done, if he was born in medieval time!

Please continue making these beautiful pieces of art. I would love to see something about the Red Wedding, for example.

Keep up the good work!

P26: artistic depiction of purple wedding.pdf - 26:19 [This is very good! Is the tiny..] (5:754-5:812)

(Super)

Codes: [reactions] [reference to fan-art]

No memos

This is very good! Is the tiny person next to Tywin Tommen?

P51: Wiki for the Purple Wedding_(SPOILERS FOR NON BOOK READERS).pdf - 51:4 [wow you were the guy who did t..] (6:287-6:449) (Super)

Codes: [reactions] [reference to fan-art]

No memos

wow you were the guy who did the ramsay pic, ur like a celeb!?

<http://cerque.devian...olton-342635426>

<http://cerque.deviantart.com/art/Ramsay-Bolton-342635426>

Code: reference to fan-art {25-5}~

P 5: do you think HBO will make a Roberts Rebellion Season.pdf - 5:1 [No...but there are these mini ..] (7:259-7:434) (Super)

Codes: [participation in (re-)creation of original work] [reference to fan-art] [showcase fanart (own or of others)]

No memos

No...but there are these mini cartoon clips of events that talk about certain events prior

<http://www.youtube.com/watch?v=EhRv7zHyYR0> (<http://www.youtube.com/watch?v=EhRv7zHyYR0>)

P24: 84528-valyrian-steel.pdf - 24:1 [I've done a print based on the..] (1:321-1:788) (Super)

Codes: [participation in (re-)creation of original work] [reference to fan-art] [showcase fanart (own or of others)]

No memos

I've done a print based on the famous Valyrian Swords mentioned in the books and their last known wielders (Before the lynching, I'm aware Ned wasn't the true last owner of Ice and the Scaling of the Swords was a conscious decision). I loved making these and if anyone would like support a lonely motherfucker who neglects friends in favour of designing sword then you can buy one here (<https://www.etsy.com/listing/128579319/game-of-thrones-the-valyrian-steel>)

P24: 84528-valyrian-steel.pdf - 24:4 [Is your for-sale screen print ..] (2:1955-2:2266) (Super)

Codes: [GRRM IP rights] [reactions] [reference to fan-art]

No memos

Is your for-sale screen print an officially licensed-from-GRRM product? If not, in creating it without permission and license you are in violation of Martin's international copyright and intellectual property rights; he strictly controls all the rights to for-sale products created from his Ice and Fire series

P24: 84528-valyrian-steel.pdf - 24:5 [his wife Parris is a member of..] (3:131-3:299) (Super)

Codes: [reference to fan-art]

No memos

his wife Parris is a member of this forum and looks for this kind of thing. She'll know about this print very quickly, if permission and a license has not been granted

P26: artistic depiction of purple wedding.pdf - 26:1 [It took me a while but here it..] (1:223-1:497) (Super)

Codes: [reference to fan-art] [showcase fanart (own or of others)]

No memos

It took me a while but here it is! Let me know what you think guys. I read the scene line for line.

http://cerque.deviantart.com/art/The-Purple-Wedding-372171756?ga_submit_new=10%253A1368814928&ga_type=edit&ga_changes=1&ga_recent=1

P26: artistic depiction of purple wedding.pdf - 26:2 [Great dipiction, i like what y..] (2:311-2:410) (Super)

Codes: [reactions] [reference to fan-art]

No memos

Great dipiction, i like what you did with their faces. Congratulations great art from a great artist

P26: artistic depiction of purple wedding.pdf - 26:4 [Thats a really cool piece of a..] (2:1045-2:1112) (Super)

Codes: [reactions] [reference to fan-art]

No memos

Thats a really cool piece of art, it sort of reminds me of Guernica.

P26: artistic depiction of purple wedding.pdf - 26:5 [Very cool. Kudos, Cellio.] (2:1168-2:1192) (Super)

Codes: [reactions] [reference to fan-art]

No memos

Very cool. Kudos, Cellio.

P26: artistic depiction of purple wedding.pdf - 26:6 [You are a very talented artist..] (3:877-3:965) (Super)

Codes: [reactions] [reference to fan-art]

No memos

You are a very talented artist! I especially enjoyed the indifferent look on Tywin's face

P26: artistic depiction of purple wedding.pdf - 26:7 [Hmm, I've admired your work on..] (4:320-4:399) (Super)

Codes: [reactions] [reference to fan-art]

No memos

Hmm, I've admired your work on Deviant-Art before without knowing it. Great job!

P26: artistic depiction of purple wedding.pdf - 26:8 [Ive seen a few of yours. Very ..] (5:641-5:693) (Super)

Codes: [reactions] [reference to fan-art]

No memos

Ive seen a few of yours. Very distinctive. Great job!

P26: artistic depiction of purple wedding.pdf - 26:9 [You're in luck (or rather, we ..] (9:1-9:162) (Super)

Codes: [reference to fan-art] [showcase fanart (own or of others)]

No memos

You're in luck (or rather, we all are): Conor's got an amazing rendition of the Red Wedding

(<http://cerque.deviantart.com/art/The-Red-Wedding-325470316>) as well

P26: artistic depiction of purple wedding.pdf - 26:11 [I have seen a couple of your w..] (9:393-9:568) (Super)

Codes: [fanprojects] [reactions] [reference to fan-art]

No memos

I have seen a couple of your work and I really liked them. Great job! Loved Ramsay and Theon in Moat Cailin. I've seen it in Deviant Art and later in the Wiki of Ice and Fire

P26: artistic depiction of purple wedding.pdf - 26:12 [Your "children of the forest" ..] (9:765-9:991) (Super)

Codes: [reactions] [reference to fan-art] [right of the artist]

No memos

Your "children of the forest" was my desktop background for a month, sorry if that's unlawful. I was also captivated by your Spectre Groove series. I don't compliment people easily, but you are unquestionably a great artist

P26: artistic depiction of purple wedding.pdf - 26:14 [wow, your work is unbelievable..] (13:484-13:850) (Super)

Codes: [reactions] [reference to fan-art]

No memos

wow, your work is unbelievable! really great... so much better than the average fan art, i mean, that's really art
you should sell posters or something, though I don't know how that would work with copyright etc.

ps. is it possible to buy something like that, or high quality pics through deviant art? i'd really consider buying some of your non-asoiarf work heh

P26: artistic depiction of purple wedding.pdf - 26:15 [Nah man, don't worry about it ..] (17:508-17:748) (Super)

Codes: [reference to fan-art] [right of the artist]

No memos

Nah man, don't worry about it being lawful. I like the idea of sharing stuff like this with people. As long as they don't claim it as their own I am good. I am sure some day I will find a way of making money out of it, but not quite yet,

P26: artistic depiction of purple wedding.pdf - 26:16 [If anyone is interested I will..] (15:443-15:519) (Super)

Codes: [reference to fan-art]

No memos

If anyone is interested I will be selling prints of this and the Red Wedding.

P26: artistic depiction of purple wedding.pdf - 26:17 [I really like the way the colo..] (8:156-8:340) (Super)

Codes: [reactions] [reference to fan-art]

No memos

I really like the way the colours contrast and that we are actually in the hall. Not just looking. Also how you captured their reactions and personalities in their facial expressions.

P26: artistic depiction of purple wedding.pdf - 26:18 [I'ts like something what Picas..] (8:471-8:704) (Super)

Codes: [reactions] [reference to fan-art]

No memos

I'ts like something what Picasso would have been done, if he was born in medieval time!

Please continue making these beautiful pieces of art. I would love to see something about the Red Wedding, for example.

Keep up the good work!

P26: artistic depiction of purple wedding.pdf - 26:19 [This is very good! Is the tiny..] (5:754-5:812) (Super)

Codes: [reactions] [reference to fan-art]

No memos

This is very good! Is the tiny person next to Tywin Tommen?

P49: GoT Youtube vids - Part 2.pdf - 49:1 [GoT Youtube vids - Part 2 Star..] (1:130-1:196) (Super)

Codes: [reference to fan-art]

No memos

GoT Youtube vids - Part 2

Started by Stubby , Apr 07 2013 08:15 PM

P51: Wiki for the Purple Wedding_(SPOILERS FOR NON BOOK READERS).pdf - 51:1 [I noticed there wasn't one, I ..] (1:200-1:498) (Super)

Codes: [reference to fan-art] [showcase fanart (own or of others)]

No memos

I noticed there wasn't one, I was looking for details of the wedding, like what Joffrey was wearing and what not, because I am doing a picture of it in the same style as my Red Wedding picture. <http://cerque.devian...dding-325470316>
(<http://cerque.deviantart.com/art/The-Red-Wedding-325470316>)

P51: Wiki for the Purple Wedding_(SPOILERS FOR NON BOOK READERS).pdf - 51:3 [No problem, Cellio. I've spott..] (5:86-5:182) (Super)

Codes: [fanprojects] [reference to fan-art]
No memos

No problem, Cellio. I've spotted some of your artwork on the Wiki of Ice and Fire pages as well

P51: Wiki for the Purple Wedding_(SPOILERS FOR NON BOOK READERS).pdf - 51:4 [wow you were the guy who did t..] (6:287-6:449) (Super)

Codes: [reactions] [reference to fan-art]
No memos

wow you were the guy who did the ramsay pic, ur like a celeb!?

<http://cerque.devian...olton-342635426>

<http://cerque.deviantart.com/art/Ramsay-Bolton-342635426>

P51: Wiki for the Purple Wedding_(SPOILERS FOR NON BOOK READERS).pdf - 51:5 [I actually just sold that piec..] (6:803-6:1002) (Super)

Codes: [reference to fan-art]
No memos

I actually just sold that piece to a Canadian Art Collection! Dinklage and Headey were at the last one, the dude is hoping to get GRRM himself for the next one that Ramsay Bolton piece will be at!

Code: Regulation fan-author-relationship: talk about GRRM {5-2}~

P16: If someone else was to finish the.pdf - 16:6 [This thread is going to be loc..] (2:33-2:79) (Super)

Codes: [Regulation fan-author-relationship: talk about GRRM]
No memos

This thread is going to be locked in 3, 2, 1...

P16: If someone else was to finish the.pdf - 16:7 [We're not allowed to talk abou..] (2:103-2:180) (Super)

Codes: [Regulation fan-author-relationship: talk about GRRM]
No memos

We're not allowed to talk about GRRM's health or his...so this will be locked.

P16: If someone else was to finish the.pdf - 16:8 [Even if you aren't really even..] (2:396-2:770) (Super)

Codes: [Regulation fan-author-relationship: talk about GRRM]
No memos

Even if you aren't really even discussing his health people seem to be well sensitive about for some reason. Like talking about his death might somehow make it happen. I'd still read it especially if it was written by D&D. If hes already told them how it ends then I doubt there would even be that much scope for people to say that it wasn't how GRRM envisaged it

P16: If someone else was to finish the.pdf - 16:9 [We're not allowed to talk abou..] (3:411-3:576) (Super)

Codes: [Regulation fan-author-relationship: talk about GRRM]
No memos

We're not allowed to talk about it because there are friends and family of GRRM on the forum, and they won't like it if there were topics discussing his health or...

P16: If someone else was to finish the.pdf - 16:10 [I think it's just the idea of ..] (4:33-4:108) (Super)

Codes: [Regulation fan-author-relationship: talk about GRRM]
No memos

I think it's just the idea of speaking about it that makes the mods unhappy.

Code: right of the artist {2-1}~

P26: artistic depiction of purple wedding.pdf - 26:12 [Your "children of the forest" ..] (9:765-9:991) (Super)

Codes: [reactions] [reference to fan-art] [right of the artist]
No memos

Your "children of the forest" was my desktop background for a month, sorry if that's unlawful. I was also captivated by your Spectre Groove series. I don't compliment people easily, but you are unquestionably a great artist

P26: artistic depiction of purple wedding.pdf - 26:15 [Nah man, don't worry about it ..] (17:508-17:748) (Super)

Codes: [reference to fan-art] [right of the artist]
No memos

Nah man, don't worry about it being lawful. I like the idea of sharing stuff like this with people. As long as they don't claim it as their own I am good. I am sure some day I will find a way of making money out of it, but not quite yet,

Code: Self-concept of community: Dedication to original text and author {15-7}~

P 2: Should the actors read the books.pdf - 2:1 [one of the things I see often ..] (1:231-1:566) (Super)

Codes: [difference between fans and commercial participants] [Self-concept of community: Dedication to original text and author]
No memos

one of the things I see often on this thread is people are very pissed off that some of the actors don't read the book and seem to suggest that if they are doing this then they don't put that much effort in. Personally, I don't see where this is coming from I don't think the actors should be under any obligation to read the books

P 2: Should the actors read the books.pdf - 2:2 [Who said that anybody that act..] (11:309-11:446) (Super)

Codes: [difference between fans and commercial participants] [Self-concept of community: Dedication to original text and author]
No memos

Who said that anybody that acts on the show has to be a fan of the show and/or books? It's a job for them, not a hobby like it is for us

P 2: Should the actors read the books.pdf - 2:3 [They are different entities an..] (14:1760-14:1874) (Super)

Codes: [difference between fans and commercial participants] [Self-concept of community: Dedication to original text and author]
No memos

They are different entities and you shouldn't expect the creators/participants in one to know all about the others

P 2: Should the actors read the books.pdf - 2:4 [I still stand by the position ..] (23:678-23:903) (Super)

Codes: [Self-concept of community: Dedication to original text and author]

No memos

I still stand by the position though that when they do these Q&As and start talking about Westeros with GRRM sitting right next to them it seems almost insulting that only a few people on stage actually have read the books

P 2: Should the actors read the books.pdf - 2:5 [Rory McCann (Sandor Clegane) -..] (28:57-28:431) (Super)

Codes: [praise for dedication] [Self-concept of community: Dedication to original text and author]

No memos

Rory McCann (Sandor Clegane) - he mentioned in an interview (before S2 airs) that he read up to the third book and he was lurking in the web too checking what the fans are saying about his character, etc. I think he better be 'coz he gets so many questions about the SanSan stuffs and you know, he probably don't want to look dumb thinking, "WTH they are talking about?"

P 2: Should the actors read the books.pdf - 2:6 [And to me it just seems lazy n..] (38:82-38:247) (Super)

Codes: [Self-concept of community: Dedication to original text and author]

No memos

And to me it just seems lazy not to read the books. Fans can't even really discuss the story with these actors because most are clueless. They're not even real fans

P 3: The uncanny valley of tv adaptions.pdf - 3:27 [When I learned that the reason..] (20:865-20:1136) (Super)

Codes: [Self-concept of community: Dedication to original text and author]

No memos

When I learned that the reason they wrote all those Charles Dance scenes in the second season was because the actor wasn't thrilled to have like two scenes the whole season, and he was basically just like "give me more screentime or I walk", I raged so hard. Fuck that

P 3: The uncanny valley of tv adaptions.pdf - 3:28 [they're butchered (and by that..)] (48:35-48:215) (Super)

Codes: [Purists: book fans better fans] [Self-concept of community: Dedication to original text and author]

No memos

they're butchered (and by that I mean significantly different from the book version), then that's fine. But if that's the case then I have to question your knowledge of the books.

P11: 88114-nights-king-is.pdf - 11:3 [This is a brilliant theory nic..] (13:1734-13:1976) (Super)

Codes: [praise for dedication] [Self-concept of community: Dedication to original text and author]

No memos

This is a brilliant theory nice job in all the work done into it. It sounds plausible however it does have flaws for example Bael the Bard wasn't the father of Joramun or atleast the books don't tell us that. Overall great theory, kudos man!

P13: do you think fans change the storyline.pdf - 13:5 [TV show only fans have no idea..] (12:1444-12:1587) (Super)

Codes: [Purists: book fans better fans] [Self-concept of community: Dedication to original text and author]

No memos

TV show only fans have no idea who Lyanna is now lol mentioned like 3 times at most in the first season, no one even remembers Ned had a sister

P13: do you think fans change the storyline.pdf - 13:7 [He means that the book forum p..] (13:422-13:683) (Super)

Codes: [Self-concept of community: Dedication to original text and author]

No memos

He means that the book forum people who have it all figured out are a minority. Most of the fans are the TV people, or the people who have read the books just once, and have never bothered googling the theories or hanging around the internets discussing them

P13: do you think fans change the storyline.pdf - 13:8 [This is the book forums after ..] (13:187-13:219) (Super)

Codes: [Purists: book fans better fans] [Self-concept of community: Dedication to original text and author]
No memos

This is the book forums after all

P20: the ending, revealed to me by god.pdf - 20:2 [You have put much effort into ..] (6:163-6:217) (Super)

Codes: [praise for dedication] [Self-concept of community: Dedication to original text and author]
No memos

You have put much effort into this. This is a compliment

P23: What if Jon Snow didn't join the NW.pdf - 23:1 [However, I would not get into ..] (5:762-5:955) (Super)

Codes: [Self-concept of community: Dedication to original text and author]
No memos

However, I would not get into petty arguments about how my version of pure speculation holds more water than anyone else. We all read the same books and are all entitled to our own opinions.

P23: What if Jon Snow didn't join the NW.pdf - 23:2 [You might want to get off the ..] (3:417-3:837) (Super)

Codes: [fanfiction] [IP fanfiction] [Self-concept of community: Dedication to original text and author]
No memos

You might want to get off the forum, it's like that in every thread. Plus GRRM has nothing to do with "what if" scenarios: these being fan-fiction, any poster has as much authority on his fiction as GRRM has on his story, what matters is merely to be consistent with the interpretation you have of the world... and discussing interpretations, that's what the forum is for anyway. What were you here for, by the way?

Code: showcase fanart (own or of others) {5-1}~

P 5: do you think HBO will make a Roberts Rebellion Season.pdf - 5:1 [No...but there are these mini ..] (7:259-7:434) (Super)

Codes: [participation in (re-)creation of original work] [reference to fan-art] [showcase fanart (own or of others)]
No memos

No...but there are these mini cartoon clips of events that talk about certain events prior
<http://www.youtube.com/watch?v=EhRv7zHyYR0>

P24: 84528-valyrian-steel.pdf - 24:1 [I've done a print based on the..] (1:321-1:788) (Super)

Codes: [participation in (re-)creation of original work] [reference to fan-art] [showcase fanart (own or of others)]
No memos

I've done a print based on the famous Valyrian Swords mentioned in the books and their last known wielders (Before the lynching, I'm aware Ned wasn't the true last owner of Ice and the Scaling of the Swords was a conscious decision). I loved making these and if anyone would like support a lonely motherfucker who neglects friends in favour of designing sword then

you can buy one here (<https://www.etsy.com/listing/128579319/game-of-thrones-the-valyrian-steel>)

P26: artistic depiction of purple wedding.pdf - 26:1 [It took me a while but here it..] (1:223-1:497) (Super)

Codes: [reference to fan-art] [showcase fanart (own or of others)]

No memos

It took me a while but here it is! Let me know what you think guys. I read the scene line for line.
http://cerque.devian...s=1&ga_recent=1 (http://cerque.deviantart.com/art/The-Purple-Wedding-372171756?ga_submit_new=10%253A1368814928&ga_type=edit&ga_changes=1&ga_recent=1)

P26: artistic depiction of purple wedding.pdf - 26:9 [You're in luck (or rather, we ..] (9:1-9:162) (Super)

Codes: [reference to fan-art] [showcase fanart (own or of others)]

No memos

You're in luck (or rather, we all are): Conor's got an amazing rendition of the Red Wedding
(<http://cerque.deviantart.com/art/The-Red-Wedding-325470316>) as well

P51: Wiki for the Purple Wedding_(SPOILERS FOR NON BOOK READERS).pdf - 51:1 [I noticed there wasn't one, I ..] (1:200-1:498) (Super)

Codes: [reference to fan-art] [showcase fanart (own or of others)]

No memos

I noticed there wasn't one, I was looking for details of the wedding, like what Joffrey was wearing and what not, because I am doing a picture of it in the same style as my Red Wedding picture. <http://cerque.devian...dding-325470316>
(<http://cerque.deviantart.com/art/The-Red-Wedding-325470316>)

Code: they are fans/show dedication {6-1}~

P 3: The uncanny valley of tv adaptions.pdf - 3:7 [GoT is one of the most faithfu..] (11:731-11:1172) (Super)

Codes: [D&D worthy authors] [they are fans/show dedication]

No memos

GoT is one of the most faithful adaptations ever put on television or film and this is from a series of books that Martin himself has admitted that he wrote expressly to be "unfilmable". So people need to really be thankful for the length that the producers are going to be as faithful as they are. It's almost a miracle that the show exists in this form and is 90-95% recognizable to anyone who has read the books. It's unprecedented

P 3: The uncanny valley of tv adaptions.pdf - 3:8 [The best part of GoT for me is..] (67:1747-67:2055) (Super)

Codes: [D&D worthy authors] [GRRM-proofed] [they are fans/show dedication]

No memos

The best part of GoT for me is the confidence I have in the producers. David & Dan are loyal fans with real enthusiasm towards the story and detailed knowledge of the setting they're dealing with. At the same time, GRRM's close involvement builds confidence and I'm glad he's not pulling an Allan Moore. A

P10: is-anyone-elseMar2013.pdf - 10:20 [GRRM asked them many questions..] (37:571-37:685) (Super)

Codes: [D&D worthy authors] [GRRM-proofed] [they are fans/show dedication]

No memos

GRRM asked them many questions about the books before he let them put his baby to screen, so don't worry about it

P10: is-anyone-elseMar2013.pdf - 10:21 [I think that David and Dan are..] (117:2072-117:2215) (Super)

Codes: [D&D worthy authors] [experience with TV medium/screen-play writing] [they are fans/show dedication]
No memos

I think that David and Dan are more fans than us, IMO. Difference is that they know how to make a tv-show. We only know how to criticize them.

P10: is-anyone-elseMar2013.pdf - 10:22 [Every interview I've watched w..] (121:1231-122:49) (Super)

Codes: [D&D worthy authors] [they are fans/show dedication]
No memos

Every interview I've watched which is most of them has not indicated at all that they
Is anyone else worried about changes? - Page 9 - General (GoT) - A Forum of Ice and Fire - Page 9 Seite 10 von 21
http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_160
11.09.2013Posted 29 March 2013 - 06:19 PM
are lesser fans

P10: is-anyone-elseMar2013.pdf - 10:31 [Even Brian Cogman and Is anyone..] (183:1706-184:156) (Super)

Codes: [D&D worthy authors] [they are fans/show dedication]
No memos

Even Brian Cogman and
Is anyone else worried about changes? - Page 12 - General (GoT) - A Forum of Ice and Fire - Page 12 Seite 17 von 22
http://asoiaf.westeros.org/index.php/topic/83115-is-anyone-else-worried-about-changes/page_st_220
11.09.2013Posted 30 March 2013 - 12:11 AM
GRRM stated that they are too dedicated to the project than they need to be. That they wanting everything to be perfect.

Code: think they are better than Martin {5-1}~

P 3: The uncanny valley of tv adaptions.pdf - 3:1 [I agree wholeheartedly and tho..] (29:1918-29:2022) (Super)

Codes: [D&D not worthy] [think they are better than Martin]
No memos

I agree wholeheartedly and those points are just D+D thinking they can 1-up Martin, which...they can't.

P 3: The uncanny valley of tv adaptions.pdf - 3:2 [I even think that putting a "T..] (93:1451-93:1530) (Super)

Codes: [D&D not worthy] [think they are better than Martin]
No memos

I even think that putting a "Talisa" in Martin's world is a little bit offensive

P 3: The uncanny valley of tv adaptions.pdf - 3:3 [Also, GRRM hates the "Talisa" ..] (101:774-101:887) (Super)

Codes: [D&D not worthy] [think they are better than Martin]
No memos

Also, GRRM hates the "Talisa" cliché too. Like I said before, I find it offensive to put a "Talisa" in his world

P10: is-anyone-elseMar2013.pdf - 10:14 [I said they did it because the..] (211:590-211:1006) (Super)

Codes: [D&D not worthy] [Purists: Only Martin's version purest version] [think they are better than Martin]
No memos

I said they did it because they wanted to. What that means is they want to flex their

writing muscles and "make it their own," rather than simply "copy,paste,cut" GRRM's work. People often do this in show business with adaptations because they want to make it in their image. They may be thinking they are improving it, but if they truly respect the work it's not theirs to "improve"; but to make suitable to TV

P10: is-anyone-elseMar2013.pdf - 10:15 [I mean I know it's subjective ..] (37:58-37:567) (Super)

Codes: [D&D not worthy] [lack attributes of fandom] [think they are better than Martin]

No memos

I mean I know it's subjective but I felt that almost all the invented material was consistently poorer, even in S1 when things were faithful to the books. And while I don't think it can be denied that they like the books, that's no indication that they understand it, or that they "love" the books. They first read them with an eye for adaptation: That doesn't sound like the kind of regard for the books I want, when for the first time reading them they're looking at what can be cut out and changed

Code: uber-fans {3-4}~

P 5: do you think HBO will make a Roberts Rebellion Season.pdf - 5:4 [If you're wondering about the ..] (33:195-33:459) (Super)

Codes: [uber-fans]

No memos

If you're wondering about the source, Ser Mountain Goat is a longstanding member of the BwB and this forum, a founding member of TitanCon and someone who I know has contacts with GRRM and his closest associates. His reliability in this matter is not in question

P16: If someone else was to finish the.pdf - 16:12 [I think it's just the idea of ..] (4:33-4:107) (Super)

Codes: [uber-fans]

No memos

I think it's just the idea of speaking about it that makes the mods unhappy

P16: If someone else was to finish the.pdf - 16:13 [if not maester Martin, then El..] (10:208-10:303) (Super)

Codes: [uber-fans]

No memos

if not maester Martin, then
Elio and Linda
nobody else has the sufficient knowledge and skills

Code: Who's a fan? {0-6}~

Code: Who's an author? {0-5}~

Code: Worshipping GRRM {15-2}~

P 3: The uncanny valley of tv adaptations.pdf - 3:9 [At the same time, GRRM's close..] (67:1946-67:2052) (Super)

Codes: [Worshipping GRRM]

No memos

At the same time,

GRRM's close involvement builds confidence and I'm glad he's not pulling an Allan Moore

P 3: The uncanny valley of tv adaptations.pdf - 3:41 [I agree wholeheartedly and tho..] (29:1918-29:2021) (Super)

Codes: [Worshipping GRRM]

No memos

I agree wholeheartedly and those points are just D+D thinking they can 1-up Martin, which...they can't

P 3: The uncanny valley of tv adaptations.pdf - 3:42 [GRRM said in a recent interview..] (112:1486-112:1803) (Super)

Codes: [Worshipping GRRM]

No memos

GRRM said in a recent interview that he wishes he could write "three or four" scripts a season. I think that pretty much shows his frustration with the deviations the show is making. I'm sure he understands the difficulty of adapting ASOIAF, but it's definitely not as hard as the showrunners would like to insist.

P 3: The uncanny valley of tv adaptations.pdf - 3:43 [Have to strongly disagree. The..] (114:1199-114:1502) (Super)

Codes: [Worshipping GRRM]

No memos

Have to strongly disagree. The hardest, the most difficult, the most challenging task in any creative process is – starting from the blank page. Creating something out of nothing, i.e. out of your own imagination as the only available source. Compared to that, every other task is considerably easier

P10: is-anyone-elseMar2013.pdf - 10:65 [Every time they invent their o..] (168:587-168:860) (Super)

Codes: [Worshipping GRRM]

No memos

Every time they invent their own stuff it is painfully clear to me that they're simply mediocre (at best they're average) writers riding on the shoulders of more talented people; not just Martin, but the other writers like Bryan Cogman, and the stellar actors of course.

P10: is-anyone-elseMar2013.pdf - 10:66 [GRRM seemed to think so. Well,..] (162:680-162:757) (Super)

Codes: [Worshipping GRRM]

No memos

GRRM seemed to think so.

Well, that settles it then., cant argue with that...

P10: is-anyone-elseMar2013.pdf - 10:68 [I do think that it would've be..] (5:175-5:314) (Super)

Codes: [Worshipping GRRM]

No memos

I do think that it would've been good to give Martin some actual veto power over the series ala J.K Rowling which would keep D+D in check.

P10: is-anyone-elseMar2013.pdf - 10:69 [Mostly George spinning stories..] (15:363-15:455) (Super)

Codes: [Worshipping GRRM]

No memos

Mostly George spinning stories. I know they are slower , but George is a good story teller.

P12: Arya Stark destined to rule (I am not a writer).pdf - 12:1 [Ok, so these are all pretty fa..] (4:494-4:690) (Super)

Codes: [fanfiction] [not creative/not as good as original work] [Worshipping GRRM]

No memos

Ok, so these are all pretty far fetched, and veering into bad fanfiction territory, but I'm not a writer. GRRM is, and if he wants Arya sat on a throne he'll find a way to do it that makes sense.

P13: do you think fans change the storyline.pdf - 13:4 [GRRM spent years carefully bui..] (12:715-12:1248) (Super)

Codes: [author doesn't make room for participation (active/passive)] [participation in (re-)creation of original work] [Worshipping GRRM]

No memos

GRRM spent years carefully building these clues into his stories. Astute (read : obsessed) fans like us come on the internet and post them, so they seem so obvious, but the vast majority of his readers have not figured them out. His writing is subtle and these twists and surprises are masterfully crafted and hidden, so well, that even those of us who have read each book five or six times and come on here to argue about it- because even after so many re-reads, we STILL are not 100% sure about the answers to our questions.

P13: do you think fans change the storyline.pdf - 13:16 [I hope he isn't influenced by ..] (17:33-17:100) (Super)

Codes: [fans should not interfere with creation process] [participation in (re-)creation of original work] [Worshipping GRRM]

No memos

I hope he isn't influenced by the fans because he is above all of us

P15: How human is Lady Stoneheart (apologizing for borderline fanfiction).pdf - 15:2 [Has GRRM ever commented on LS?..] (6:1045-6:1074) (Super)

Codes: [Worshipping GRRM]

No memos

Has GRRM ever commented on LS?

P16: If someone else was to finish the.pdf - 16:14 [Would I read it? Yes. Although..] (1:919-1:1175) (Super)

Codes: [Worshipping GRRM]

No memos

Would I read it? Yes. Although they will probably never come close to GRRM and will be demonized by many diehard fans, I would definitely read a Beinoff/Weiss conclusion if it meant finally getting some closure and answers to most of the myriad mysteries

P16: If someone else was to finish the.pdf - 16:15 [As long as no one was being di..] (3:1003-3:1189) (Super)

Codes: [Worshipping GRRM]

No memos

As long as no one was being disrespectful, and lets be honest who is going to be disrespectful bout GRRM on ASOIAF forum, then why does it matter. Valar Morghulis at the end of the day

P16: If someone else was to finish the.pdf - 16:16 [Yes, yes anyone deciding Marti..] (4:668-4:828) (Super)

Codes: [Worshipping GRRM]

No memos

Yes, yes anyone deciding Martin to accept to let him/her finish the story would be interesting enough to read I think.

(preference : someone chosen by him ^^)

7. Curriculum Vitae

PERSÖNLICHE ANGABEN

Claudia Krug
geb. am 29. November 1989 in Rochlitz, Deutschland
a0803132@unet.univie.ac.at

BILDUNGSWEG

08/2013 – 12/2013	University of Illinois at Urbana-Champaign, USA Communications, Austauschstipendium der Universität Wien
Seit 10/2011	Universität Wien, Österreich Magisterstudium der Publizistik und Kommunikationswissenschaft
10/2008 - 07/2011	Universität Wien, Österreich Studium der Publizistik und Kommunikationswissenschaft
08/2000 – 06/2008	Johann-Mathesius Gymnasium, Rochlitz
08/1996 – 06/2000	Grundschule Oberhain

PRAKTIKA UND BERUFSERFAHRUNG

Seit 4/2014	ikp Wien , 1070 Wien PR-Assistent
10/2010 – 3/2014	bgc-kommunikationslösungen , 1190 Wien Juniorberaterin
08/2010 - 9/2010	bgc-kommunikationslösungen , 1190 Wien Volontariat
09/2009 - 02/2010	CHILLI.cc – Europas unabhängiges Jugendmagazin , 1030 Wien Freiwilliges Engagement als Musik- und Kulturredakteurin
07/2009	Freie Presse , 09111 Chemnitz Praktikum im Wirtschafts- und Politikressort
12/2008	Medizin Medien Austria , 1050 Wien (Österreich) Aushilfe

FREMDSPRACHEN

Englisch	fließend. TOEFL 116 ibT (2013)
Spanisch	Grundkenntnisse
Latinum	

Wien, 24. März 2014

5. Abstract (English)

Definitions and notions of authorship have changed over the last centuries. Today new technologies and the crossmedia environment empower a new active audience and enable new notions of authorship. While the romantic author-creator is still at the center of modern copyright policy, the grassroots author of the crossmedia environment vanishes unprotected and unnoticed. Still the romantic author remains as an empty shell that is used as a pawn in the game of big media players to protect their profits while they are exploiting the intellectual property of the vanishing authors of the internet-era.

This thesis asks how participatory fan culture challenges this traditional copyright system and whether it keeps the author from vanishing by adapting and protecting new notions of authorship. George R. R. Martin's epic fantasy series *A Song of Ice and Fire* and HBO's *Game of Thrones* was chosen as a case study as it caused a lot of "cultural buzz" lately – especially as it is the most downloaded show at the moment. A qualitative analysis of the fan board of Westeros.org (A Forum of Ice and Fire) was conducted over the time of three months.

This particular community did not challenge copyright systems and traditional notions of authorship but rather reproduced them on the level of their community practices. Especially the stylization of George R. R. Martin as the romantic author hinders the community members to develop concepts of authorship that would break with the ideal of the singular creator-owner. Thus, the very nature of fandom embedded in the ideas of modern folk-culture makes it prone to exploitation from traditional media production industries. The author is not kept from vanishing, even inside the fan community.

6. Abstract (German)

Das Konzept "Autor" hat sich im Wandel des Urheberrechts im Laufe der letzten Jahrhunderte mehrfach verändert. Das Internet und neue Technologien ermöglichen heute neue Formen der Autorenschaft und legen die Medienproduktion zum Teil in die Hände des Publikums. Noch immer aber steht die romantische Idee des schöpferischen Autors im Mittelpunkt der Urheberrechtsregulierungen. Doch die Rechte der neuen Internet-Autoren bleiben ungeschützt und lassen sie im medialen Überangebot verschwinden. Das Ideal des "kreativen Schöpfers", der geschützt werden muss, verkommt zum Strohmann im Kampf um die Vorherrschaft großer Multimedia-Konzerne. Gleichzeitig aber werden die Rechte der unsichtbaren Internet-Autoren ausgenutzt.

Diese Arbeit stellt die Frage, inwiefern aktiv-produktive Fankultur traditionelle Urheberrechtssysteme herausfordert und ob diese Bewegung den Internet-Autor durch neue Konzepte von Autorenschaft am Verschwinden hindert. George R. R. Martins Fantasy-Serie *A Song of Ice and Fire* und HBOs *Game of Thrones* wurden hierbei als Fallstudie gewählt, da vor allem die Serie durch Rekord-Downloadzahlen für großes Aufsehen in der Medienwelt gesorgt hat. Zur Untersuchung wurde eine qualitative Analyse des Fanforums *A Forum of Ice and Fire* (Westeros.org) über einen Zeitraum von drei Monaten herangezogen.

Die Ergebnisse zeigten, dass diese Fangemeinschaft das traditionelle Urheberrecht nicht herausforderte, sondern vielmehr auf Community-Ebene reproduzierte. Vor allem die Verehrung George R. R. Martins als Schöpfer der Serie hindert die Gemeinschaft daran, neue Konzepte von Autorenschaft zu entwickeln, die mit dem Ideal des einzelnen, kreativen Schöpfers brechen würden. Damit ist "Fan"-tum im Rahmen des Konzepts der neuen digitalen Folk-Kultur von Grund auf anfällig, von der Mediaindustrie ausgenutzt zu werden. Das Verschwinden des "neuen" Autors wird nicht verhindert, nicht einmal im Kontext der Fangemeinschaft.