Electronic Thesis and Dissertation Repository

9-13-2017 12:00 AM

The E-Writing Experiences of Literary Authors

Kathleen Schreurs, *The University of Western Ontario*

Supervisor: Dr. Lynne McKechnie, *The University of Western Ontario*
A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Library & Information Science
© Kathleen Schreurs 2017

Follow this and additional works at: https://ir.lib.uwo.ca/etd

Part of the Library and Information Science Commons

Abstract

Experience is the teacher of all things.

~ Julius Caesar

The e-writing experience is new and not yet fully understood and there is a story to be told about the enigmatic term *e-writing* and its impact on authors in the e-paradigm. In this study I collected understandings of e-writing by exploring the experiences of literary authors through qualitative case studies. I set out to find answers amidst two interconnected plots of inquiry. The first plot examined *e* language, in particular the term *e-writing*, and asked how authors understand the term e-writing and how their experiences contributed to that meaning. The second storyline asked how the digital revolution and resulting e-culture changed their work, writing practices, and conception of themselves as authors.

Eight authors participated in this study. The first author was interviewed in a pilot study and seven authors participated in the subsequent main study. Data was collected using semi-structured interviews that were recorded and transcribed, lists compiled of the authors' works that included information about publication methods, and screenshots of the authors' online presence such as social media participation and personal websites. Data was analyzed simultaneously with collection and the result is a narrative text describing the e-writing experiences of literary authors.

Unraveling the enigma of e-writing was a task complicated by its own conclusions. The findings of this study emerged as the story progressed and climaxed in the understanding that e-writing as a term is not used or understood by authors beyond the general context they derived from the prefix *e*. Therefore, the e-writing experiences of literary authors can be more accurately described as a writing experience influenced by or situated in e-culture. These experiences revealed current authorship as being in an era of transition, where new media, new relationships between readers and authors, and new forays into virtual community are changing the work of authors, but also where residual print culture has a stronghold on our understandings and practices.

Keywords

Authorship, author, literature, Canadian, writing, e-writing, e-culture, e-reading, case study, interviews, social media, online, e-publishing, self-publishing, library and information studies, narrative, digital culture.

Acknowledgments

I would like to express my sincere thanks to the people without whom this thesis would not be possible. To my supervisor, Lynne Mckechnie, thank you for giving me guidance when I asked, and encouragement when I needed it. Your faith in my ability to write has given me so much confidence. Thank you for recognizing when I needed to be taught and when I needed to teach myself and for giving me the space to do that. To Paulette Rothbauer, thank you for believing in the importance of my research and for your love of writing. To Anabel Quan-Haase, thank you for teaching me how to use data effectively and how to publish (and proof!) articles. To the participating authors in this study, thank you for your time, your writing, and your voices. You inspire me and I am so thankful to have known you.

Thank you to my supporters: I was lucky to be financially supported in this degree by Ontario's Ministry of Training and Colleges in the form of an Ontario Graduate Scholarship, by the Social Science and Humanities Research Council with a Doctoral Fellowship, by the Faculty of Information and Media Studies at Western, through teaching assignments and awards. I was also fortunate to be supported through research assistantships from a SSRCH insight and development grant (thank you Anabel) and an ALISE/OCLC grant (thank you Lynne). These projects taught me so much and I am grateful to have been part of them.

To my family and friends, thank you all for filling my life with challenges, inspiration, and joy. To my wonderful parents, thank you for teaching me to love learning and value education. You gave me so many choices in life and allowed me to choose my path. Your support always means so much to me. To Tracy, thank you for being a friend to me throughout the years and across distance, the emoticons you send always make me smile. To Gwen and Tilly, who are the most wonderful distractions, thank you, you are the best. And to Andrew, my partner, thank you for everything and more! Thank you.

Table of Contents

List of Tables

List of Figures

CHAPTER 1

1   In medias res

I journey the foggy landscape of e-writing[1] full of uncertainty and with the hope that I will lift the mist and make clear that which is unknown. That is my first line and by many accounts the most important. It conveys the vagueness of e-writing and foreshadows my efforts to demystify it. It sets the stage for my inquest and it proposes a narrative quality that is present throughout this text. If you are intrigued, please follow me into the mists and we will find our way out together.

We are starting in medias res. Authorship has a long history and a longer future, in the middle of the story is e-writing, which is where we begin, between established print culture and the proliferation of e-culture. In searching to understand e-writing, this study places authors and their experiences at the center of the narrative, in doing so exposition is sometimes bypassed and filled in gradually through dialogue with authors, flashbacks of their experiences, their forecasts of the future, and backstories from literature on authorship. While we are jumping in at a dramatic point in this tale, the first three chapters of this text provide a context, backstory, and setting for this study to give us bearings before we proceed to the authors' cases.

There are eight cases in this compilation. In each case we are introduced to a character, a literary author, on whose experience the case focuses. Topics and terms are uncovered in each case and at every turn literature is provided to explain, situate, and resituate authorship. The cases are grouped together around common themes that compose four findings chapters (chapters 4-8), a discussion chapter (chapter 9) brings together overarching themes in

---

[1] There are terms that emerge in this text that do not (yet) have dictionary definitions or standardized formats, particularly those that use the prefix *e*. In light of the lack of established format, *E-* followed by a word, or part of a word, such as *reading*, *writing* or *culture* (and many others) will be used in this text for consistency. Italics are used where necessary for clarity and/or emphasis. See operational definitions for further discussion.

authorship, and an epilogue (chapter 10) provides my final thoughts, as narrator of this study, on the implications of this research and ways to move forward with the study of authorship.

1.1   Defining e-writing

In 1939 Ernest Vincent Wright self-published *Gadsby* a 50,000-word lipogramic novel composed without using the letter *e*. Contrastingly, the current challenge is not to do without *e* but rather to make sense of an ever-expanding lexis that includes *e-everything*, where the addition of *e* creates new meanings around electronic forms of preconceived objects, activities, or services. In the midst of terms such as e-dating, e-shopping, e-services, e-laws, and e-health, the writing experience has similarly adopted *e* to identify the creation of electronic entities such as e-books, e-reading, e-literature, and e-reference. It is a simple gesture to place *e* before a word and yet in denoting the *e-ness* of a word it alters meaning to encompass not only all the notions of the word itself but also notions about the development of electronic media, its challenges and possibilities, and the impact it has on the experience of writing.

Defining the emerging term e-writing and exploring the e-writing experience is a task complicated by the newness of the term and the residual strength of print culture that notwithstanding the addition of *e* guides our expectations and experiences. Therefore in looking at e-writing experiences it is important to note what elements shape an author's experiences. Further, as e-writing is strongly connected to e-reading, the latter is very important to moulding the understandings and experiences of e-writing.

British psychologist Sir Frederic Bartlett classifies the uniqueness of experience as 'remembering' in his 1932 work of that name. He defines remembering as "an active organization of past reactions, or of past experiences" (Bartlett, 1932, p. 3) and uses schema theory to explain it as a creative process of reconstruction. According to this theory, "perception, comprehension, interpretation and memory are mediated by mental schemata -

hierarchical structures (or 'frames') for organizing knowledge" (Chandler, 2013, par. 4). A number of psychological experiments show the importance of expectations in making sense of new experiences and "[s]chemata embody such expectations" (Chandler, 2013, par. 5). For example, in reading they provide mental frameworks that help the reader to go, in Jerome Bruner's (1986) phrase, "beyond the information given" and create meaning around their expectations and experiences. As memory is a foundation of experience and many memories of writing are still built around print, the creative process of reconstructing writing as e-writing is therefore governed by print culture and the rich history of authorship embedded in it. The uncertainty of terms such as e-writing come from shaking the foundations of authorship, namely the stability of print:

> In a matter of a few years aspects of authorship that centuries of print had apparently made relatively stable have become unstable. After oral and manuscript traditions of textual dissemination had largely given way to print, authorship could become easily identified with appearing in print. Being published equaled having one's name associated with the circulation of a print product through the infrastructure of the Order of the Book: bookshops, libraries, reviews, and so on. As such, authorship could be said to be defined by default. Now that Web 2.0 makes available the status of being 'published' to all and sundry, authorship—and the symbolic capital it brings—is no longer so self-evident; there is a new need for definition. (van der Weel, 2015, p. 7)

The concept of what an author does, perhaps even how authors recognize themselves, is steeped in print history. We see the solitary author, sitting with a quill, pen, typewriter, or computer pounding out their craft. We imagine them having bouts of writer's block followed by strokes of genius. We imagine them completing their task and handing their manuscript to a publisher. To fuel our imaginations there is no shortage of works that provide the perspectives of authors on writing. There are memoirs such as Stephen King's *On Writing: The Memoir of a Craft*; collections of essays entitled *Writers on Writing* such as those edited by W. E. Allen (1954), Tom Waldrep (1985), Robert Pack and Jay Parini (1991), Robert Neal (1992), and Neil James (1999) all of which provide anecdotal advice from famous authors; Eleanor Wachtel's CBC radio show an podcast *Writers & Company* that highlights the experiences of Canadian writers; the New York Time's column *Writers and Writing* which provides interviews with writers about literary themes; and Barbara DeMarco-

Barrett's *Writers on Writing* podcast series of interviews with authors. These sources contribute to the body of work on writing that informs such disciplines as Literary Criticism, Library and Information Science, and Book History and helps establish a culture around reading and writing, e-reading and e-writing, that shapes the collective memory of society.

Our current understandings of authorship and authors are shifting through social and technical change. As van der Weel (2015), asserts above, there is a need for new definitions about authors and authorship that may be captured in terms such as e-writing which can convey the sociotechnical nature of the profession. The major technological milestones of authorship are familiar: as the chisel, stylus, brush and pen gave way to the printing press as the dominant technology, the press in turn gave way to the screen and networked computers. With these technologies comes the ability to distribute multiple copies, reach wider audiences, and increase the speed of production and delivery. Taking a sociotechnical approach to the history of authorship, an approach that refers to the interrelatedness of *social* and *technical* aspects of an organization or society, van der Weel emphasizes "there is a connection between these technological milestones and various social and cultural developments" (van der Weel, 2015, p. 7-8). Elizabeth Eisenstein (1980), for example, links printing technology to the Reformation and the Scientific Revolution. More recently, the introduction of new media, networked technology, and the participatory Web, contributes to an e-culture where the work of authors is quickly changing:

> Web 2.0 vastly extended the opportunities for all users to contribute to the Web as a platform for information exchange. Ranging from intensive scholarly collaboration through discussion and commenting to flaming and spamming, user participation has resulted in ever greater dynamism of 'content': a kaleidoscopic mix of text, pictures, sound and movies. As an environment that makes no distinction in principle between a writer and a reader, between a producer and a user, Web 2.0 gave us the concepts of the 'produser' or 'wreader', and 'user-generated content'. It has stimulated 'social' reading and writing in all forms and flavours, like participatory writing, collective writing, 'beta publishing', and crowd funding of writing and publishing projects. (van der Weel, 2015, p. 2)

For authors whose identity is built on the foundations of print, adapting to new expectations might be a challenge. But there is also ample opportunity for new authors to emerge. As the

Web transcends boundaries of geography and time, it draws together in dialogue individuals who would otherwise never meet, doing so it engenders a variety of niche writings, constituting what Anderson (2004) calls the 'long tail' of authorship wherein "the market for books that are not even sold in the average bookstore is larger than the market for those that are" (Anderson, 2004, para. 30).

To provide a context for the study of authorship we can look to studies of reading. Importantly, there has always been, perhaps even more so amid the conflation of roles on the Web, a strong relationship between writing and reading as it is the relationship between the author, the reader, and the text that creates meaning (Atwood, 2003; Rosenblatt, 1994). Fish (1980) explains that "[r]eaders do not react to the meaning of a text, their reaction *is* the meaning of a text" (p. 3). Therefore, as joint meaning-makers, the reader and the author have a strong bond. While the proliferation of e-books and e-reading promises progression and opportunity, the duality of print and new media disturbs the finely woven arrangement that guides understandings of reading. It tugs at even the strongest threads such as the definition of what reading is, who reads, and where, and tears weaker links such as the separation of text and reader. The shift from print to e-reading facilitates prodigious changes that transform the reading experience. In 1995 book historian Roger Chartier predicted that

> The revolution of the electronic text will also be a revolution in reading. To read on a screen is not to read in a code. The electronic representation of texts completely changes the text's status…. such changes inevitably, imperatively require new ways of reading, new relationships to the written word, new intellectual challenges. (1995, p. 18)

This prophecy is fulfilled with evidence that e-reading permeates all the preexisting relationships in reading. Indeed the definition of reading has adopted new facets to include e-books, multimedia, and interactive texts. This definition reflects the changes in form and fixity that the malleability, connectedness, and mobility of e-texts provide (Traxler, 2011; Vasileiou & Rowley, 2008). As e-writing begins to emerge, a similar defining—or rather redefining—process is underway. As reading is, according to scholars of reading such as Alberto Manguel (2010), a defining characteristic of humanity, so too is writing. Scholarship

in the areas of e-reading and e-writing are important for furthering a broad understanding of our species as well as informing specific disciplines.

Similar to the study of e-reading, which has progressed in recent years, the advent of e-writing allows for new experiences. New understandings of reading, new materiality, shifts in the publishing industry, and the changing conceptualization of authorship are just a few of the areas that contribute to understanding e-writing and collecting the experiences of authors around whom any revolution of writing is centered. Taking the writing experience, including all our imaginings of it as well as the evidence we have compiled, and then adding an *e* takes some adjustment. Now, not only do we have a new term that needs conceptualizing, but embedded within it is a recognized term, one that we were previously comfortable with, but which now seems laden, conveying too much meaning and yet still falling short. Just as the experiences of authors built an understanding of writing, the experiences of authors build an understanding of e-writing. These experiences need to be captured and shared in order for scholarship to continue to contribute to knowledge about reading and writing, e-reading and e-writing. Further, as e-writing is still largely undefined these experiences can contribute to establishing a definition for use in scholarship.

The McGraw-Hill Science & Technology Dictionary (2003) defines electronic writing as "[t]he use of electronic circuits and electronic devices to reproduce symbols, such as an alphabet, in a prescribed order on an electronic display device for the purpose of transferring information from a source to a viewer of the display device" (p. 622). While this definition might suffice on a very surface level, there is a complexity to the topic that it completely ignores, rendering it almost useless to studies and disciplines that seek to include the context of e-writing. Importantly, e-writing involves more than production and display, and therefore requires a definition that includes its many aspects such as its shifting materiality and its impact on previously established concepts such as reading, publishing, and the practices of authorship. A more complete definition must also reflect that e-writing is both the process of creating, as well as the product of, a digital born piece of written communication presented in an electronic environment such as a computer, tablet, smart phone, or e-reading device (e-

reader). It is any form of writing that takes advantage of the possibilities afforded by digital technology – such as word processing, the Internet, graphics programs, or animation, audio, and interactive programs – in their creation and presentation. Addressing these facets and reflecting on the context of e-writing through the experiences of authors provides a conceptualization that will better guide future research.

1.2   Literary authorship and LIS

Library and Information Science (LIS) is a professional domain that draws on many kinds of knowledge. LIS both produces and utilizes broad cultural knowledge, knowledge about different domains it communicates and promotes (for example, music, law, medicine), knowledge about the philosophy and sociology of science, economic and administrative knowledge, knowledge about specific information sources (such as databases and Internet resources), knowledge about information technology, language and communication skills, and much more (Hjùrland, 2000). LIS draws on many related disciplines such as computer science, communication studies, epistemology, linguistics, mathematics and statistics, semantics, semiotics, sociology, and psychology. These lists are far from exhaustive but they demonstrate the encompassing nature of the discipline, where technicians work along side culturalists—as defined by Hjùrland (2000) as those "often engaged in cultural studies of various kinds and who may identify themselves other fields of scholarship and publish in the journals in other fields" (p. 502)—and information scientists. With such wide-ranging influences it may appear indiscriminate, but the "[m]utual exchange of knowledge between disciplines is a sign of progressive science, whereas disciplinary isolation can be a sign of a degenerated research program" (Hjùrland, 2000, p. 521). This study about authorship could easily find places in many of the aforementioned disciplines, but it finds its home in LIS. I have placed it here in part because the field is friendly to scholars drawing on and inviting multiple disciplines to contribute to studies, and in part because of its close relationship to the study of the reading experience, which has been explored by LIS scholars. Given the

relationship between reading and writing, the study of reading and e-reading is relevant to discussing e-writing and conversely studies of e-writing not only contribute to the field and craft of writing but also to understand e-reading. Writing, like reading, is so essentially human that it cannot be confined to one discipline, as its study requires collecting multiple and broad perspectives.

LIS examines authorship from multiple angles. Recent examples of literature on contemporary literary authors include discourse analysis applied to the idea of an author (Martínez-Ávila, Smiraglia, Lee & Fox, 2015), an examination of the role of academic libraries in mediating the Shakespeare authorship debate (Dudley, 2013), notes on operations for classifying African literary authors (Green & Rathbun-Grubb, 2016), a inquiry into where to find biographical data for current literary authors (Soules, 2012), interviews on the practices of creative writing faculty in online literary publishing (Fleming-May & Green, 2016), and a survey of the impact of internet technology on the creative genres of writing and literary community members (Paling & Martin, 2011). The topics and methodologies of these studies are diverse and demonstrate the many ways that studies about authorship enhance LIS literature and conversely how LIS literature informs inquiry into authorship.

Despite a growing corpus of work on authorship, little work in LIS: 1) focuses on authorship in e-culture, 2) provides details on the experiences of current literary authors, and 3) employs multiple case study as a methodology to explore this topic.

1.3   Research questions

This study is designed to fill gaps in the existing literature by focusing on conceptualizing e-writing from the experiential viewpoint of literary authors. It simultaneously investigates *e* language in authorship and the culture in which it is imbedded as well as the work, practices, and resulting self-identity of authors. In doing so it provides insight into the current conditions of authorship where authors are at once reacting to and stimulating change in their

profession. The findings of this study may contribute to building a definition of e-writing that can be used in future scholarship. To accomplish this I ask the following research questions:

1) How do authors of literature understand e-writing?

2) How does their understanding of e-writing contribute to their experience of what it means to be an author?

3) If and how does e-writing alter the practices of authors?

4) What are the unique challenges and possibilities of the e-writing experience?

CHAPTER 2

2   Backstory

E-writing is a complex topic chiefly because of its newness, its ostensible lack of definition, and its continuing evolution. There is little scholarship devoted to the topic. However, there is a vast, varied, and rich context from which to draw important elements that contribute to contextualize e-writing. This context comes not from a specific discipline of study but from many including Library and Information Science, Literary Criticism, Publishing, Book History, Communications, Media Studies, and Writing. I have run my finger over the spines of the many volumes that contribute to these disciplines and pored over pages to decipher the backstory of e-writing. Through calculated searches and serendipitous discoveries I determined four relevant topics of intersection among these fields: e-reading, the materiality of text, e-publishing, and studies on the changing aspects of authorship including the idea of the author, writing practices and advancing technology, particularly the rise of social media. The convergence of these areas on the topic of e-writing helps to shape possible understandings of e-writing that contribute to establishing a more useful and consistent conceptualization. Each of these areas is immense and in the following scholarship review I relate a brief overview of each area focusing on those aspects that contribute to understanding of e-writing and provide the *mise en scène* for this study.

2.1   E-reading

The concepts of e-reading and e-writing are closely linked, as one is often the product of the other. The development of e-reading as a concept, practice, and experience, reveals the context from which e-writing emerges as well as predicts some of the obstacles it encounters. This context is established by print culture in which notwithstanding their e-ness, e-reading and e-writing are deeply embedded. As the scholarship on e-reading suggests, the expectations of readers and authors are shaped by print history. The scholarship also shows

that defining e-reading, as an extension of, but still separate from print is a difficult task because as we define e-reading, the concept of *reading*, whose meaning is well understood, is challenged and redefined. As the task of defining e-writing involves similar challenges, an exploration of e-reading contributes to understanding e-writing.

2.1.1 Influences of print

As texts are increasingly read in digital formats on computers, smart phones, tablets, and dedicated e-readers (Burritt, 2010), readers' experiences are the important differentiators between print and electronic books. In looking at these experiences it is essential to understand that the ways readers understand and describe their experiences of e-books are fashioned by well-established cultural expectations about the physical and intellectual affordances of print books (MacFayden, 2010). This is exemplified in previous studies that offer a wide range of topics from the attitude of readers towards e-books (Chou, Stu, & Lin 2010; Lai, & Chang, 2011; Chen & Granitz, 2012), to e-reading in academics (Hillesund, 2010; Martin & Quan-Haase, 2013; Pattuelli, & Rabina, 2010), histories of e-reading (Liu, 2005; Gardiner & Musto, 2002), the design of e-book technology (Luff, Heth, Norrie, Signer, & Herdman, 2004; Chong Lam, & Ling, 2009), and e-book publishing (Tian & Martin, 2010; Lichtenberg, 2011). Through surveys, interviews and experimental designs these studies express e-reading in comparison to, or as an evolution of, print by presenting contrasts between print and digital texts including how they are accessed, adopted, and read.

Similarly, many studies look at how reading modes, habits, attitudes, and the experiences of readers are changing due to steadily increasing exposure to digital texts. Scholars writing some years ago around the advent of digital texts (Birkerts, 2010; Bolter, 2001; Bolter & Grusin, 1999; Hayles, 2003; Kress, 2003; Liu, 2005; Mackey, 2003) note changes in the culture of reading. They ask questions about the future of reading (Birkerts, 2010), texts (Bolter & Grusin, 1999; Bolter, 2001), literacy (Kress, 2003; Mackey, 2003), and reader behavior (Liu, 2005), uncertain of what the future will bring. Recent studies look at how print

conventions guide the reading and formatting of digital texts. Deegan and Sutherland (2016) look at different forms of print, such as newspapers, and how they are the foundation of online new sites. O'Donnell (2009) looks at important elements of print editions that were deemed relics of an obsolete technology, that are now proving to be "the most intellectually efficient possible way of organizing information about texts" (p. 113). His work focuses on the ways digital texts can use print conventions and improve print editions by exploiting new media. Indeed studies that look at print conventions in new media often find that these conventions are important, even necessary for readers. For example, Sparling (2016) contends that well-known conventional structures "cannot be divorced from the cognitive processes of reading and comprehension" (para. 1). These studies are highly theoretical and use texts, both print and digital, as data.

As well as comparing print and electronic media, and documenting the e-reading experience, much of the scholarship surrounding e-reading involves the use of e-books and e-reading technology such as smartphones, tablets, and dedicated e-readers. The study of these software and hardware products and their functionality also relies heavily on expectations established by print. Studies on the physical affordances of e-reading software and hardware include critiques of such features as portability, readability, and navigation. These studies often use experimental research methods as well as surveys to obtain quantitative data about the advantages and disadvantages of e-reading. While a vast number of the recent experimental studies focus on e-reading in academics (Lam et al., 2009; McDowell & Twal, 2009; Thompson, 2009; Cote & Milliner, 2015) some include literary works (Lam et al., 2009; McDowell & Twal, 2009). In contrast survey research captures both academic e-reading and e-reading for pleasure (which can include any content of the reader's choice) indiscriminately. These surveys result in lists of affordances. These affordances include availability and access to titles (Schcolnik, 2001; Ghosh & Ghosh, 2016), portability (Giffey, 2010), larger storage (Abram, 2010; Cox & Ormes, 2001) and customization features such as adjustable format and text size, fast purchasing, and adjustable backlighting (Burk, 2001; Siegenthaler, Wurtz, & Groner, 2010). Some mark the need for further changes in consumer attitude to hurdle the cultural affinity readers hold for print books (Klein, 2008; Jacobs, 2011;

Badulescu, 2016), others seek to propel reading towards a more interactive experience regardless of medium (Lamb, 2011; Stone, 2008). Importantly, we must "bear in mind that e-reading… does not consist solely of the experience of e-reader devices" (Heikkilä, 2011) but is a reading process embedded in culture.

In addition to quantitative studies that focus on the physical affordances of e-reading there are studies that employ more qualitative research methods such as interviews and case studies as well as mixed methods approaches in order to establish the intellectual affordances of e-books. These studies focus on the attitude of readers towards the emerging technology. Taking into account pre-adoption opinions, ease of adoption, and—limited—post-adoption attitudes (Burritt, 2010; Liu, 2005; Chou et al., 2010; Martin & Quan-Haase, 2013; Quan-Haase, Martin, & Schreurs, 2014) these studies position readers as early adopters experimenting with a new reading medium.

This scholarship demonstrates the connection between reading and e-reading and the inescapable foundation that print has established on the concept, practice, and experience of e-reading. E-writing is similarly bound to print. Therefore it is important to note that as the topic of e-writing evolves, studies of e-writing will draw on elements of print in order to make sense of the experiences of authors.

2.1.2 The e-reading experience

Much like the studies mentioned above which show the permanent residue of print on the scholarship of e-reading, the concept itself is often layered in print discourse. For example, current definitions of e-books include any digital object with textual and/or other content, which arise as a result of integrating the familiar concept of a print codex with features that can be provided in an electronic environment (Vasileiou & Rowley, 2008). The work of understanding e-reading is apparent in the scholarship on e-books as well as the works of theorists, who aim, if not to define e-reading, then to predict some aspects of its effect on the reading experience. The quandary in many of these theoretical works surrounds the fact that

the conceptualization of e-reading disrupts understandings of foundational concepts such as *reading* and *text*.

The term *e-reading* is often linked with e-books and e-reading technology, especially the e-reader and is defined in studies that examine the use of those technologies (Horney & Anderson-Inman, 1999; Larson, 2009; Liu, 2005; Lichti, 2012, Lynch, 2001; Tian & Martin, 2010). The definitions offered in these studies reflect a conceptualization of e-reading that suits each given study. For example, Horney and Anderson-Inman (1999) look at environments to improve the reading fluency and comprehension of students with reading difficulties and they define e-reading as environments that use computer-based text and multimedia supports to improve learning outcomes (Horney & Anderson-Inman, 1999). These studies view e-reading as a media activity and employ research into the user or media experience to investigate.

Research into user or media experience employs a holistic approach to examine people's responses as they interact with information and communication technologies, such as e-reading applications, services, and devices (Kallenbach, 2010). Such a rounded approach is necessary because factors such as cognition, emotion, and behaviour are important when investigating media experiences (Kallenbach, 2010). Examples of this type of inquiry include Beauregard and Corriveau (2007) who focus on the psychological nature of user-product interactions and include in experience "the emotions, attitudes, thoughts, behaviours, and perceptions of users across the usage lifecycle" (Beauregard & Corriveau 2007, p. 327). Providing more precision, McCarthy and Wright (2004) introduce a conceptual framework of experience that consists of four threads of experience (compositional thread, sensual thread, spatio-temporal thread, and the emotional thread) on which six sense-making processes operate. Theses processes are: the anticipating process, the connecting process, interpreting process, the reflection process, the appropriating process, and the recounting process. Their findings show that "[p]eople actively construct or make sense of experience - reflexively and recursively - in a way that seems to fold back into the experience itself" (McCarthy & Wright 2004, p. 42).

2.1.3 Redefining reading

E-reading enables wider and more complicated views of previously stable aspects of the reading experience such as location, community, and context. As flexibility and malleability lead to mobility and connectedness, the repercussions of e-reading on previous definitions of the reading experience are not yet fully apparent. Scholars are challenged to make sense of the fact that reading technology fundamentally troubles the notions of reading and readers, because it replaces established and intuitive boundaries with more fluid ones. Thus, the impact of mobility and connectedness on knowledge and reading is to make them far more obviously relative, local, transient and partial (Traxler, 2011). Traxler writes:

> [k]nowledge and text are local in being local to a community, local in being location-specific, produced locally and consumed with defined communities, not necessarily geographically or spatially defined communities. The informational context, and hence the text, is no longer fixed, monolithic and external. (2011, p. 5)

Since defining e-reading necessarily involves defining reading, which the former then destabilizes, scholars are left with an elaborate web to untangle. Scholarship continually demonstrates the complexity of the concept of reading; both the shifting theoretical foundation and the ever-changing practice of reading make it difficult to define. Ross (2006) writes "for us at the beginning of the twenty-first century, we may think of reading quintessentially as an encounter of a solitary reader with book made of paper" (p. 27). However, Ross continues with evidence that e-reading has expanded that definition: "now an increasing percentage of reading involves computer screens and e-books. The physical format of the text in all its materiality makes a big difference to the experience of readers and to their understanding of what reading is…" (2006, p. 27).

While the term has always been under scrutiny, advances in digital technologies have prompted further reassessment of what reading means propelled by the definition of what constitutes text (Kress, 2003). Traditionally, text has been perceived as written messages and symbols in the forms of books, magazines, and newspapers. Today, text is recognized not

only as written words or images (Larson, 2009) but as units of communication that may take the form of something written down but can also be any chunk of discourse, for example speech, a conversation, a radio program, a TV advert, or text messaging (Evans, 2005). As e-writing involves the creation of *e-texts* this reassessment of what constitutes *text* is crucial to its definition.

Staying abreast of the changing form and meaning of concepts such as reading and text is a never-ending and dogged task for scholars and practitioners, especially with the growth of e-reading. As e-writing also disrupts conventions of communication, conceptualizing e-writing may prove a similarly boundless task for scholars.

2.2   The materiality of text

As can be seen in studies on e-reading, materiality is not only a question of print versus electronic books, but includes fundamental understandings of what comprises text. As the progression of e-writing entails new malleable forms of text that change previous practices of reading and writing, understanding the material and immaterial aspects of texts is important to conceptualizing e-writing. This examination of scholarship on the materiality of text therefore includes a diverse range of studies that focus on reading different media, the history of reading media such as book history and readers' physical and psychological interactions with text. Materiality also includes a consideration of the many forms of e-writing that may alter understandings of text by presenting readers with multiple forms of reading media thereby establishing that text is ductile in both form and concept.

2.2.1 Material matters

Hayles (2002) asserts that texts, even digital texts, have no reality independent of their material platform: "[l]iterature was never only words, never merely immaterial verbal

constructions. Literary texts, like us, have bodies, an actuality necessitating that their materiality and meanings are deeply interwoven into each other" (p.107). This is supported by the work of other scholars. In his outline of a history of books Darnton (1982) underscores the significance of text materiality for reading practices, Howard (2005) details the technology of the book and focuses on the physical manifestations of reading media, and Alberto Manguel's (1996) *A History of Reading* is in essence a description of physical reading materials such as codices, printed books and other technologies. Evidence in this scholarship is gathered from the worn pages of manuscripts and books that are the record of their own history. Evidence such as marginalia —annotations written by readers in the margin of text— illustrates an emotional investment in the text and supports the notion that throughout history readers react to texts differently as the medium of texts evolve (Jackson, 1992).

There is an abundance of scholarship detailing the history of that quintessential depiction of textual materiality: the book. The history of the book projects a grand narrative beginning in medieval manuscript culture and continuing to present. This narrative aptly demonstrates the interconnectivity between the experience of the reader and the materiality of the text. Rouse and Rouse (1991) and Saenger (1997) expose how the advancement of the codex to an easily navigable book accelerated in the thirteenth century when manuscripts were provided with pagination, indices and concordances. Nerone's (2006) history of communication expresses the value of the printing press wherein printed books, standardized fonts and more systematic provision of titles, chapters, page numbering, and tables of contents further improved legibility and accessibility: material features that supported fingers and eyes in browsing and navigation (Hillesund, 2010). Stallybrass (2002) demonstrates that printed Bibles in sixteenth century England were designed to support discontinuous reading, with indices and concordance lists supporting Protestant interpretations of the scriptures. The history progresses "from craft to industrial production and distribution, as the book changes from treasure to tool and reading from intensive to extensive, from elite to mass" (Nerone, 2006, p. 257) and beyond.

Research into the history of the book also details how the physical act of reading has changed over time in response to the materiality of text as well as culture. For example, Engelsing (1974) and Stallybrass (2002) suggest that until approximately 1800 reading was intensive, close, repetitive, and aloud. After 1800, because of the increased availability and lower cost of books as well as newspaper serials, texts were consumed privately and extensively (Stallybrass, 2002). However, this theory has been regarded as oversimplified by some scholars such as Darnton (1982) and Raven (1996) who present large circuits of communication that show text creation, dissemination, and consumption within the context of shifting commercial culture, law, and technological advancement. Through all these works is the assertion that reading is a tactile experience in which bodies suggest ideas (Eco, 2003) and the sensation of our fingers touching the book stirs deep emotions in us:

> ...the activity of reading epitomises our condition of being modern, that we literally read with our bodies and that books on paper have bodies of their own. While reading, our body of flesh and the book's body of paper interact and engage in a rhythmic choreography. So important does the reader become that the text itself turns into the reader's drama. (Badulescu, 2016. p. 331)

2.2.2 Immaterial matters

For readers, one of the joys of reading a book involves finding a comfortable spot, holding a book in their hands, and turning the pages. However, many consider that reading, especially reading for pleasure, is not about the delivery medium but about becoming absorbed in a story (Lee, 2009). Literary scholars, such as Iser (1974) and Fish (1980) assert that text constitutes communicative activity: in the motion of back and forth, the author produces text from which the reader creates meaning. The focus of these scholars, and their school of reader-response theory, is the role of the reader in creating literary meaning.

Nell's landmark study (1988) of the psychology of reading for pleasure, what he calls ludic reading, explores how readers get "lost in a book." For him, the reader transforms textual material, like dialogue, character, and storyline, into mental images and emotional reactions. Scholars of reading psychology agree that certain mental processes take place during reading

to transform text into concepts represented in the reader's mind, and these processes are generally acknowledged as attention, processing, and memory (Burritt, 2010). These processes vary from reader to reader which makes each reader's experience individual.

Though reading psychologists such as Nell prefer to keep the cognitive and physical aspects of reading separate, many intellectual processes are linked to physical senses, for example, memory and smell. To clarify this Elfenbein (2006) describes the instrumental roles of the individual reader's personal culture, background knowledge, and physical setting in modifying the cognitive processes. Wolf and Barzillai (2009) bridge the gap between Nell and Elfenbein by positing that reading entails the active construction of meaning brought on by the both readers' attention to the text and their prior knowledge and experience. Importantly, this brings to light the notion that new reading mediums, especially those exploiting digital technologies' malleability and interactivity, create new reading experiences and reading digital texts that are becoming extensively multi-sensory (Mangen, 2008) will shape new expectations and understandings of the materiality of text.

2.2.3 Forms of e-writing

When chronicling emerging forms of e-writing the Electronic Literature Organization includes e-books, hypertext fiction and poetry (hyperbooks), on and off the web, animated poetry presented in graphical forms, for example Flash and other platforms, computer art installations which ask viewers to read them or otherwise have literary aspects, conversational characters, also known as chatterbots, interactive fiction, literary games, novels that take the form of emails, SMS messages, or blogs, poems and stories that are generated by computers, either interactively or based on parameters given at the beginning (ELO, 2014, para.2).

Though the product of e-writing seems in many ways less tangible than the product of print—there is no physical book on which to lay our hands and clutch to our hearts—it has materiality that contributes to its meaning. For example, the graphics and the navigation of e-

texts create layers of meaning. While print provides a sensory experience that connects authors and readers through a physical medium, e-texts have unique ways of establishing a similar connection, such as the enhanced role of readers in the progression of the story (Douglas & Douglas, 2001) or the creation of virtual communities built around texts (Black, 2007). Hayles alludes to this when she writes that works of e-literature "test the boundaries of the literary and challenges us to rethink our assumptions of what literature can do and be" (Hayles, 2008, p. 5) and by extension what readers and authors can do and be:

> Entering a narrative does not mean leaving the surface behind, as when a reader plunges into an imaginative world and finds it so engrossing that she ceases to notice the page. Rather, the "page" is transformed into a complex topology that rapidly transforms from a stable surface into a "playable" space in which she is an active participant. (Hayles, 2008, p. 13)

Hayles' theory entails recognizing the assumptions of print and both building upon and destroying those assumptions in order to look critically at the materiality of e-text. This involves the reconceptualization of materiality:

> The interplay between a text's physical characteristics and its signifying strategies, a move that entwines instantiation and signification at the outset. This definition opens the possibility of considering texts as embodied entities while still maintaining a central focus on interpretation. (Hayles, 2004, p. 67)

While Hayles speaks about expanding upon print it is important to note that material suppleness is not exclusive to electronic media, although certainly more apparent, and that books have always been sinuous. Howsam (1993) writes that "the book is a shape-shifter, and the attendant condition of disorientation can be both pleasurable and disturbing, intoxicating, and mind-altering, creative and confusing" (p. 3). Further, she writes, "whether handwritten, printed, or digitized, the book's apparent solid materiality conceals the quality of malleability" (p. 7). The flexibility of e-texts and the mounting number of forms of e-writing available increases the avenues of study and opportunities for scholarship allowing and forcing scholars to narrowly focus on specific types of reading and reading mediums. For example, topics include how e-texts alter the flow of reading (Mcquillan & Conde, 1996; Dobson & Miall, 1998), children reading e-books (Maynard, 2010; Columbo, Landoni, &

Rubegni, 2012; Fottrell, 2012; Timpany & Vanderschantz, 2012; Korsher, 2013), reading interactive texts (Wasserek, 2011; Itzkovitch, 2012), and digital libraries and streaming (Barker, 1999; Hane, 1999; Druin et al., 2003; Bacon, 2013). These studies sketch a picture of the expanding landscape of scholarship but they do little to progress an understanding of how the materiality of e-texts contributes to an understanding of e-writing beyond the simple recognition that they are different from print. We need to look deeper and further, and into the experiences of the authors creating e-texts, to understand the e-writing experience.

2.3   E-publishing

As we invent new ways of reading and writing, new models of publishing emerge. For example, service-based models of publishing begin to replace the legacy model that has dominated for hundreds of years:

> Instead of the legacy product business model based on selling relatively scarce physical commodities via outside distributors and retailers to an unknown customer in a single format, the book, publishers are now facing adoption of a new "service" business model, that begins with individual customers' needs and expectations, and provides the service of delivering hyper-abundant digital content in an exploding number of distribution modalities and final formats as requested by the customer. (Lichtenberg, 2011, p. 101)

Additionally, new models of publishing such as online and self-publishing call into question the role of the publisher and grant authors the opportunity to disseminate their works without going through traditional channels of production. This is especially relevant to authors whose writing originates online and depends on online distribution and the participation of online readers. For example, "read{make} makertext novel" is a "text-image-sound hypertext novel written in 48 hours by multiple authors" (makertext.com, 2014, para. 2). This form of novel represents many of the elements found in e-texts. It is multimedia, including text, video, audio, animation, graphics, tweets, and computer code. Further, the novel nonlinear and exists in multiple places at once, so while the narrative is primarily housed in one document (located at makertext.com), writers may choose to place hyperlinks within that document to

"lead readers across the landscape of the Internet" (makertext.com, 2014, para. 3). The changes to the roles of authors and forms of writing are fundamental to the e-writing experience and how authors understand e-writing.

Scholarship on e-publishing began to emerge in the 1980s (Howard, 1980) in response to the first e-publications surfacing in the form of plain text e-mails (Pettenati, 2001, p. 1). Significant advancements in e-publishing were made in a short amount of time and this relatively new field presents a long history in a few years: from locally stored plain text to CD-ROMs in the early 1990s and then the start of e-journals and PDFs later in the decade. Because of the reach and importance of the publishing industry, studies on e-publishing cover an immense field and incorporate disciplines from Journalism and the Humanities to business and economics. Additionally, a large amount of industry research exists, generated by publishers as they grapple with the changes of the past 30 years.

Most of the research on e-publishing addresses the ramifications for publishers (Dryburgh, 2003; Crow, 2006; Brown & Boulderstone, 2008; Woll, 2010). While all contributing knowledge is applicable to defining e-writing, those studies that focus on how new models of publishing affect the roles of authors and the processes of writing are more germane. These studies fall into three categories. The first discusses the social and economic implications of e-publishing, namely copyright; the second is largely made up of "how to e-publish" manuals, blogs, and forums which illustrate the changing role of the author; and the third offers a glimpse into a new method of publication: online communities.

2.3.1 Implications of e-publishing

A large portion of research examines academic e-publishing (Getz, 1997; Smith, 1999; Kling & McKim, 1999; Shiratuddin, 2005; Wittenberg, 2006; Souto, 2007), as well as the impact of e-publishing on libraries as mediators of knowledge (Guedon, 1994; Dygert, 1998; Kovacs, 1999; Hovav & Gray, 2004; Tedd, 2005; Thomas, 2006). Work regarding literary or

'commercial' (Lynch, 2001) e-publishing is more limited and often takes the form of books directed at guiding authors through e-publishing as opposed to articles in scholarly journals. However, there are some useful exceptions. Early scholarship, such as Peek (1994), speculates on the direction of e-publishing and warns that the social implications of transforming publishing have been overlooked in most e-publishing discussions. More recently, Lynch (2001) addresses some of these concerns and looks closely at commercial publishing to compare competing visions for the future of the book in the digital environment, with particular attention to questions about the social implications of controls over intellectual property, such as the continuity of cultural memory. Similarly, Delgado and Gallego (2001) caution that intellectual property rights management in e-publishing is becoming a key issue for its full deployment: "[t]here is a real and urgent need to solve the problems associated with multimedia content copyright control that the spreading of the Internet and the WWW has created" (p. 298). This continues to be of concern as the writing of e-texts becomes more collaborative and notions of ownership, creative control, and authority, are blurred.

While there is a healthy and growing body of scholarship on copyright, e-literatures and e-publishing, much of it deals with protecting the rights of the publisher although it has been an ongoing issue for authors as well since the onset of e-publishing. For example, Samuelson and Giushko (1992) look at how intellectual property laws affect authors using hypertext authoring systems, and Leaffer (1995) looks at the rights of authors and claims that "[t]he digital revolution will make us rethink all of the fundamental givens of copyright law" (p.7). As these papers were written almost two decades ago, many of the issues they discuss are no longer relevant. Still, they ask important questions that have yet to be answered such as how copyright is different for e-writing and how the rights of authors publishing e-texts are protected. Comprehensive texts such as Kahin and Varian's (2000) book on the economics of digital information speculate on these questions. As new forms of e-writing continue to emerge and confuse previous definitions of text, reading, and writing, and as e-writing alters the process of writing allowing it to be increasingly collaborative, the questions about copyright should continue to be asked.

2.3.2 How to e-publish

Publishing is no longer only the work of publishers:

> In recent years, because of the development of Internet technology and the lowering of publication threshold, publishing is no longer the publishers' patent, each person who wants to publish a book has the opportunity to become a self-publishing author, and access their readers. (Ho et al., 2011, p. 3)

And the very definition of publisher is reenvisioned:

> *Non–traditional publishers* secure material in various ways other than the royalty method; they make the publication decisions, and they pay the bills. Using these criteria, we can define a *publisher*, across both traditional and non–traditional practices, as the entity or individual who selects the material to be published, makes the decisions, and pays the bills. (Bradley, Fulton, Helm, & Pittner, 2011, p. 1)

The roles of author and publisher can now be, and often are, undertaken by the same individual. Therefore there is a large amount of scholarship contributing to instructing authors as they fill roles previously undertaken by traditional publishing houses. Most of this research is accessible in books (Poynter, 2004; Ross & Collier, 2010; Baverstock, 2011). Bradley and Vokac (2008) review various ways authors can self-publish. Authors can act as their own publisher by subcontracting for publishing activities they do not wish to do themselves. Dan Poynter (2004), in *The Self–Publishing Manual*, volumes 1 and 2, explains what is involved if you want to orchestrate everything yourself.

Self-publishing involves the author printing and/or electronically distributing and promoting a work themselves. In e-publishing it is requisite that the distribution is electronic. Self-publishing and e-publishing are not completely synonymous although they are often conflated and used interchangeably because self-publishing can be e-publishing (although it is not necessarily) and e-publishing can be self-publishing (again, not necessarily). In 2011, attention on self-publishing shifted from print to e-publishing (Bradley et al, 2011), although both models of print and electronic distribution are actively available and being used. It was

in 2011 that Lulu founder Bob Young declared his printing platform open to anyone, including publishers, developers, and authors (Windisman, 2011). Success stories such as Amanda Hocking who shot to millionaire status seemingly overnight by self-publishing online (Pilkington, 2012) compel new and established authors to notice they have something to gain through self–publishing, primarily through e-books. In a move the reverse of Hocking's, mainstream thriller writer Barry Eisler turned down a lucrative publishing contract offer in order to self–publish (Baum, 2011). Joe Konrath, a thriller writer and blogger who is well-known for writing about what he terms *the tipping point* (which is the point when an author can earn more self–publishing than with a mainstream publishing contract) converted to self-publishing and spells out why in dollars and cents (Konrath, 2010). According to Sullivan (2011) authors who are not as well known as Hocking, Eisler and Konrath can also make a good living through self–publishing.

Advice online about how to self-publish, much of it e-publish, abounds. As an example, Aaron Shepard's Publishing Page gives advice on a range of topics including working with specific vendors like Create Space, Lightning Source and others (Shepard, 2010). There are other online resources such as blogs and forums like The Writer's Guide to Publishing (http://thewritersguidetoepublishing.com), Author Electronic Manuscript Services (www.authorems.com), and Jane Freindman's website (https://janefriedman.com/self-publish-your-book). These sites provide quick reference lists of formats and online distribution sites as well as tips on formatting. They also have forums for authors to ask questions and correspond. These guides are useful for understanding the logistical implications of e-publishing but offer little theory about the impact these logistical changes create.

2.3.3 Online writing communities

Beyond these guides there is a small body of scholarship that deals with new online writing communities and the roles of authors. According to Bradley et al. (2011) non-traditional

publishing, including online writing communities, now accounts for over eight times the output of traditional publishing (p.1), the result is "an heterogeneous, hyper–abundant contemporary book environment where the traditional mixes with the non–traditional" (Bradley et al., 2011, p. 1). New publishing models are therefore worthy of investigation to understand the experiences of contemporary authors. Study in this area begins with Tharp and Dekkers (2003) who examine the environment of hyper-abundance to see the use of online self-publishing in communities, and how online community networks can be catalysts for increasing the levels of social interaction of authors and readers in both online and in the associated geographic communities.

Due to the Internet authors can participate in communities that create text and interact with collaborators. Fitzpatrick (2011) notes that the e-writing experience signals enhanced collaboration between authors, designers, software developers, and publishers: "the key issue is interaction. The author is not operating — and has never operated — in a vacuum, but has always been a participant in an ongoing conversation" (Fitzpatrick, p.7) and so must continue to do so making use of digital tools such as online networking, as well as commenting, linking, and versioning to "produce texts that are no longer discrete or static, but that live and develop as part of a network of other such texts, among which ideas flow" (p.9). Some sites bring together authors with similar interests such as Dreamingmethods.com, a site for authors who want to write in new media (Dreamingmethods.com, 2013).

Authors are increasingly seeking out non-traditional avenues of text creation and distribution. Online writing communities provide both a venue for collaboration and publication. Some of these sites incorporate many types of authors, such as Draftin (https://draftin.com/) and Wattpad (https://wattpad.com). Others are specifics types of fiction and often incorporate spaces for fanfiction (fiction about characters or settings from an original work of fiction, written by fans of that work rather than by its author). Some sites are devoted fan fiction sites such as fanFiction.net (http://fanfiction.net) and Archive of Our Own (AO3) (http://archiveofourown.org/). While fanfiction is not the focus of this study, because of its exclusively online publication model and the communities (i.e., fandoms) built around texts,

it is often used as examples in scholarship about online writing communities. Building on foundational works such as Jones' (1997) *Virtual Culture*, and Jenkins (1992) *Textual Poachers*, scholars have undertaken to learn about online writing communities through the lens of identity (Lewis, 2004), literacy (Black & Steinkuehler, 2009), and participatory writing (Gilliam, 2002; Vasudevan, 2010). In a large study of new (i.e., first time publishing) authors Thomas (2006) demonstrates the range of writing practices (and other media practices) that authors negotiate together to engage with texts. Hesemeier's (2012) doctoral thesis looks at the affects of social networks in the conventions of the short story. Hesemeier interviewed writers of fanfiction short stories that used online writing communities as part of their writing process. Her findings indicate not only the importance of community and collaboration in creating e-texts but also speaks to Hayles' arguments for the importance of medium and materiality to meaning. Participants' responses indicate "[i]n the case of fanfiction writers, the medium in which they post or publish stories is already a community, in which the editorial comments, feedback, and relationships with other writers are part of the medium in which the story is distributed" (Hesemeier, 2012, p. 195).

E-writing requires e-strategies, such as online writing communities, for distribution and therefore necessitates that authors participate in e-publishing and e-culture. Consequently, the process of e-writing requires authors to expand their role, sometimes through increased interaction with other authors or readers, and other times by taking on the roles of distributor, editor, marketer, user-interface designer, animator, photographer, recording artist, filmmaker, and engineer (Friedlander, 2012). Taking on these roles changes the experiences of authors and contributes to their understanding of e-writing.

How authors feel about the shifting nature of their trade is absent from the scholarship. As authors play an integral role in the publishing process their voices and perspectives should be more prevalent in research especially as the views of authors regarding changes in publishing provides valuable insight into the conceptualization of e-writing.

2.4   Authorship

It is the author's craft and trade that propels e-writing and establishes new notions of reading, materiality, and publishing. As the creators of e-texts, the experiences of authors and their views on the products and processes of e-writing help to theorize e-writing and predict its future. However, the author is highly conceptualized and many disciplines, such as Literary Criticism, Sociology, and Semiotics contribute to addressing the questions 'who is an author?' and 'what does an author do?' The scholarship on authorship is therefore both abundant and broad documenting a long history as well as current challenges and opportunities.

With the arrival of e-writing there is a growing level of intrigue and complexity in authorship and a body of scholarship that reflects this interesting area. This scholarship usually takes the form of essays, and relies heavily on historical overviews, reviews of scholarship, thematic discussions, and close readings of scholarship to position arguments. Some, more recent studies use data derived from surveys of readers in order to determine if and how readers construct authors when reading e-texts (Liu, 2005; Lichti, 2012). Still, there are gaps in this discussion that could be filled by studies on how authors understand themselves and their roles in the production of texts.

2.4.1 Contemporary authorship

Scholarship that describes authors in e-culture draws heavily on the history of authorship in order to establish and debate the shifts in understanding brought about by e-writing including authors' role in the construction of meaning as well as the changing relationship between authors and readers. These studies focus on the historical progression of the concept of the author and authorship and in so doing they create their own history, a trail of works that review and encapsulate the past and continually challenge the concepts found there.

In this history figures such as Sir Philip Sidney (1891), William Wordsworth (1984), and Samuel Coleridge (1983) look to define terms such as 'poet' and ask, "what does a poet do?" Charles Taylor comments that by asking these questions they reveal the history of the author as a concept linked to artistic activity and by drawing attention to the author as an individual artist they establish a future tradition that "makes us admire the artist and the creator more than any other civilization ever has" (Taylor, 1989, p. 22). Chartier speaks of this tradition as one that provides the "superb and solitary romantic figure of the sovereign author" (Chartier, 1994, p. 28) where the author is given complete control of meaning. Andrew Bennett portrays this modern sense of authorship as existing in conditions that Pierre Bourdieu called cultural capital (Bennett, 2005, p. 49-50) where intellectual property laws are established to protect the author. Woodmansee similarly aligns current legal notions of authorship with the Romantic idealization of the solitary author and states that current laws are "rooted in century-long reconceptualization of the creative process" (Woodmansee, 1994, p. 27).

In addition to questions of copyright, a corpus of scholarship is formed from responses to Roland Barthes and Michel Foucault's landmark essays where the main issue of debate revolves around the control of meaning. In "The Death of the Author" Barthes removes the focus of textual meaning from the author when he refers to text as already-written (Barthes, 1977) a concept that lends itself well to the remixing of original content prominent forms of e-writing:

> A text is... a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations... The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. (Barthes, 1977, p. 146)

Foucault's essay "What is an Author?" responds to Barthes and attests that there is an author function in that all texts require or are assigned an author (Foucault, 1984). Through this debate Barthes and Foucault have spurred other conceptualizations of the author such as Kendall Walton's 'apparent artist' (1979), Wayne Booth's 'implied author' (1983), and Jerrold Levinson's 'hypothetical author' (1996).

Many of the conceptualizations of the author established through historical analysis and debate contribute to our understanding of authorship in e-culture. In speaking about the importance of historical analysis J. David Bolter writes "[t]he computer rewrites the history of writing by sending us back to reconsider nearly every aspect of the earlier technologies" (1990, p. 46). Conversely, Martin and Aitken challenge past notions and contend that the very idea of an author being associated with traditionally linear concepts such as story or narrative is too limiting for electronic media:

> Here, traditional notions of authorship tend to be ill suited. If text is but one component of an e-book, then where does authorship reside? If the organization of the reader/user experience informs understanding of content, then does the designer rightfully claim a role as author? (Martin & Aitken, 2011, p. 45)

Instead of challenging past notions, Grusin (1994) applies previous scholarship to current issues when he nods to W. K. Wimsatt and M. C. Beardsley's 'intentional fallacy' (1954):

> Discourse of electronic writing—a discursive logic that frequently takes the form of a kind of technological determinism, which we might best characterize…as constituting a technological fallacy…This fallacy most often manifests itself in propositional statements that ascribe agency to technology itself, statements in which the technologies of electronic writing are described as actors. (Grusin, 1994, p. 469-470)

This is often seen in scholarship conceptualizing authorship of e-literatures. For example, Richard Lanham writes that "[p]ixeled print calls this basic stylistic decorum [the best style is the style not noticed], and the social ideal built upon it, into question" (1994, p. 4). Similarly, Poster writes "[c]omputer writing, instantaneously available over the globe, inserts itself into a non-linear temporality that unsettles the relation to the writing subject" (1990, p. 128).

Another theme in the conceptualization of contemporary authorship is authors' relationship to readers, particularly those who read online and where that relationship includes collaboration. Building on Walter Ong's work on 'technologizing the word' (1982), Bolter states that "electronic writing emphasizes the impermanence and changeability of text, and it tends to reduce the distance between author and reader by turning the reader into an author" (Bolter, 1990, p. 3). Similarly, for Landow (1992) "[h]ypermedia linking automatically produces collaboration" (p. 95) between the author and the reader of a text: the author creates

the links but it is up to the reader to decide which links to follow and what meaning is created. Many e-texts grant this power to the reader, tightening the bond between authors and readers. Douglas and Douglas (2001) draw similar conclusions from their studies of hypertext fiction. They theorizes that the authors of e-literature, do not have the same type of control over the interpretation of their texts as authors of print because the fragmentation and non-linearity of e-texts produces many outcomes:

> Authors of interactive narratives can occasionally be surprised at the permutations and combinations of narrative segments that readers encounter—especially since hypertexts with more than a hundred segments and two to three hundred links will generate hundreds of possible versions of the text, some of which the authors themselves have neither anticipated nor seen. (Douglas & Douglas, 2001, p.17)

For them the work of authors is to establish an "intentional network" (Douglas & Douglas, 2001, p.133) where through the creation of virtual layers of texts, "hypertexts leave spaces into which authors can insinuate their expectations for the variety of ways readers might interact with their trace, the text they leave behind" (Douglas & Douglas, 2001, p.133). The result of this rich complexity is that the process of writing provides greater challenges but also greater opportunities for authors in e-culture.

2.4.2 The e-writing experience

Like reading, writing is an experience. Where the concept of the author denotes who he or she is, the e-writing experience takes that concept and incorporates it into what the author does in terms of the process of creating and producing text in e-culture. As e-texts are seen to "de-centre many of our culture's assumptions about reading, writing, authorship, and creativity" (Landow, 1992, p. 203), the e-texts themselves strongly inform scholarship about the e-writing experience.

The scholarship on literary e-texts includes personal anecdotes from authors in response to changes in the writing experience, analysis of the growing visual rhetoric of e-writing, e-

writing platforms, and tools for creating e-texts. The forms of these inquiries vary from memoirs and essays to product proposals and academic papers.

Many literary authors write about their craft. The compilations by Allen (1954), Waldrep (1985), Pack and Parini (1991), Neal (1992), and James (1999) about writers and writing demonstrate the willingness of authors to share their experiences and the interest from readers to read about them. There is significantly less scholarship that reveals the experience of e-writing and the process of creating literary e-texts. What does exist can be divided into two types of accounts: those that write e-literatures, and those that write print and are adapting to the changes brought about by e-writing. Representing the latter, in his popular book *The Gutenberg Elegies: The Fate of Writing in an Electronic Age*, author Sven Birkerts writes:

> On one level or another we make our adjustments; we shrug and bow to progress. But the fact is with each capitulation we are drawn more deeply into the web. True, none of the isolated changes make that much difference—but the increasing enmeshment does. The more deeply we are implicated, the more we forfeit in the way of personal initiative and agency; the more we become part of a species-organism. Every acquiescence to the circuitry is mark by a shrinkage of the sphere of autonomous self-hood. (Birkerts, 2006, p. 28)

More positively, author of e-literature and professor of Education, Rebecca Luce-Kapler writes that in e-literature "[w]riting, then, becomes a site of possibility, a place of "as if" that works in multiple ways with, through, and beyond the text" (Luce-Kapler, 2004, p. 88). Authors also sometimes share their response to reading e-literature. For example, Ulmer's response to his reading of Michael Joyce's hypertext, *Twelve Blue*, is that his sense of writing becomes like "seeing an interlaced gif assemble itself, passing from an unintelligible array of diffuse shapes into a fully coherent representation" (Ulmer, 1997, p. 4). These glimpses into the minds of e-authors inform an experiential aspect of e-writing but do not directly address the changes in writing as a result of e-texts, how the experiences of authors have changed, or how they understand e-writing.

Studies about the e-writing experience include topics such as the influence of visual rhetoric (Hocks, 2003; Wysocki, 2001), which makes e-literatures not only more than words, but the

complete artistic product. Hill and Helmer (2004) place this field of writers' visual rhetoric within the larger discipline of rhetorical studies that includes Film, Advertising, Visual Arts, Literary Criticism, and Software Design. Despite the knowledge that could be gained from interview or survey based research, the scholarship on visual rhetoric is largely based on reviews of scholarship and close readings of e-literature. Therefore while these works illustrate change, they do better to inform shifts in disciplinary boundaries than in the e-writing experience.

The scholarship on writing e-literature is largely based on the platforms and tools created to facilitate the writing process, for example Storyspace (Bolter & Joyce, 1987; Douglas & Douglas, 2001; Taylor, 1999; Watson et al., 2004), transquotation (Battle & Bernius, 2010), multifunctional e-books (Mari et al., 2002), interactive e-books (Al-Mutawa, 2007), and digital learning tools (Yamada & Hirose, 2010). These tools are also a means of publishing e-literature in that they enable the e-texts to be available to readers online without having to go through the same press process as print texts.

While machine writing or writing machines—encompassing everything from a typewriter, to an internet bot, to a robot holding a pen—are not the focus of this study, it is important to note that writing programs and machines occupy a space in the literature about e-writing. Those who have looked at writing machines historically and culturally, such as Edison's invention of the phonography in 1877 (Gitelman, 1999) and the story of Sholes and Mergenthaler and the invention of the typewriter and the linotype (Romano, 1986), frequently emphasize the vital link between the materials used for writing and the way writing developed (Jackson, 1981). Further, studies seek to conceptualize the relationship between humans and machines (Keep, 2003), often drawing comparisons between human and machine writing and reading (McCurry, 2010). This literature shows the concept of the author and the development of writing as immersed in a sociotechnical system.

The conception of authors in e-culture is a topic that has been investigated from a number of angles. From the rich history of authorship through to the unique challenges of e-writing, the sifting roles of authors and reader, and the tools available for e-writing, the scholarship in

this area contributes to establishing the concept of e-writing. However, more emphasis on the experiences of authors in e-culture, particularly their self-conceptualization, how they understand e-writing, and how the process of writing has changed in response to e-reading and e-texts, would create a fuller understanding of e-writing and the directions it may take in the future.

2.4.3 Sociotechnical context

The scholarship presented above is heavy with discussions about technology and we can see that authorship has a social and technological history; this is especially evident in recent years:

> The particular sociotechnical constellation that developed over the last few decades is one in which the long-established print paradigm of text dissemination clashes with the ascendancy of a digital paradigm. (van der Weel, 2015, p. 2)

The forthcoming chapters reveal many of these changes. However, there is one area of scholarship that should be discussed here as it forms an integral avenue of initial inquiry in this study and informs the findings: research on social networking and social networking sites (SNS). Use of SNSs continues to grow, and scholars from disparate fields examine SNSs to understand their cultures, implications, and practices, as well as users' engagement with them.

> 1) SNS are designed as web-based services that allow individuals to Construct a public or semi-public profile within a bounded system, 2) Articulate a list of other users with whom they share a connection, and 3) View and traverse their list of connections and those made by others within the system. (boyd & Ellison, 2007, p. 210)

Scholarship concerning SNSs surfaces from diverse disciplinary and methodological traditions and builds on a large body of communication and media research. Research addresses a range of topics. The relevant literature for this study of authorship includes that dealing with representation and self-representation online, network structures, and the link between online and offline networks.

There is a large body of research on building an online self or profile. In everything from selecting a profile picture to updating status and amassing connection, Sundén (2003) describes profiles as unique pages where one can "type oneself into being" (p. 3). Other scholars look at accurate self-representation online (Marwick, 2005; Skog, 2005), and impression management (Donath & boyd, 2004; boyd & Heer, 2006), and online branding (Labrecque, Markos, & Milne, 2011). In one of the earliest academic articles on SNSs, boyd (2004) examines the then popular site Friendster and notes that SNSs allow users to negotiate presentations of the self through connecting with others. Donath and boyd (2004) extend this to suggest that "public displays of connection" serve as verification for self-identity, and are important identity signals that help people navigate the networked social world (p.34). Recent studies, such as Reinecke and Trepte (2014), look at the relationship between authentic online and well-being and demonstrate that authenticity leads to increased psychological wellbeing because of the longitudinal relationships that can be fostered. Further, SNSs can be self-affirming because profiles serve as an online repository of positive information about self including flattering photographs, friendly wall posts, a log of social activities, and they also highlight users' friendships and other social connections (Toma, 2010).

The structure of social networks is also an interesting and continually growing—like the networks it studies—body of scholarship. From the purpose of sites to the closeness, connections, or "ties" between users (Haythornthwaite, 2005), this area demonstrates the sociotechnical growth of virtual communities. Wellman (1988) commented on the rise of unmediated social structures, where "the world is composed of networks, not groups" (Wellman, 1988, p. 37). With the growing popularity of SNSs communities online were increasingly organized around individuals. While "[e]arly public online communities such as Usenet and public discussion forums were structured by topics or according to topical hierarchies" (boyd & Ellison, 2007), social network sites are structured as personal (or "egocentric") networks, were the individual sits in the center of their own community. For authors, this means that they can grow a community around themselves to read, distribute, and promote their works. There is an abundance of SNSs designed to facilitate this process

including Writers Cafe, Trigger Street Labs, Writertopia, Fiction Press, and The Writing Room. Although considered SNSs because of the networked nature of connections, these sites not only provide social networking opportunities but also allow authors to post their work, edit and comment on others' works, debate in forums, and attend online workshops. Thus, they harken back to models such as Usenet that was centered on topics rather than people.

Further research is needed into these types of hybrid network-groups and they would be excellent ssources of naturalistic behavioral data. Studies of networks and network structures usually gather Profile and linkage data from automated collection techniques or through datasets provided by SNSs companies. These kinds of data lend themselves well to analysis through network visualization (Adamic, Buyukkokten, & Adar, 2003; Heer & boyd, 2005; Paolillo & Wright, 2005), but can also be used to look at specific activities. For instance, Golder, Wilkinson, and Huberman (2007) examine an anonymized dataset consisting of 362 million messages exchanged by over four million Facebook users for insight into the process of Friending and other messaging activities. Similarly, Lampe, Ellison, and Steinfield (2007) explore the relationship between profile elements such as pictures, status, and number of friends. Making the case for authenticity online, they find that profile elements that are harder to falsify are most likely to be associated with larger number of friendship links. Missing from these types of studies are recorded perceptions and experiences from users that could be gained through more intimate methodologies such as interviews.

Finally, there are a few studies who look at the bridge between online and offline social networks. These studies find that SNSs often support pre-existing social relations like family, friends, colleagues, and acquaintances. For example, Ellison, Steinfield, and Lampe (2007) suggest that the use of Facebook maintains existing offline relationships or solidifies offline connections. Research in this vein investigates how online interactions interface with offline ones. The studies find that Facebook users search for people they have an offline connection with more than they browse for strangers to meet (Lampe, Ellison, & Steinfield,

2006). Similarly, Subrahmanyam, Reich, Waechter, and Espinoza (2008) surveyed college students and found that they use social networking sites, to connect and reconnect with friends and family members. However, while they overlap, factor analysis reveals Facebook connectedness to be distinct from offline social connectedness (Grieve, Indian, Witteveen, Tolan, & Marrington, 2013).

2.5   Backstory summary

This review of scholarship is integrative and historical in order to contextualize the e-writing experiences of literary authors. Notably, there is little scholarship devoted to e-writing and therefore we must glean what we can from the scholarship of other areas. The experiences of authors are largely missing from the scholarship. Their self-identity and experiences with e-writing will provide valuable insight into establishing an understanding of e-writing for use in further scholarship.

Because the topics and studies in this review are diverse, many methodological approaches, both qualitative and quantitative, are used to gather information. Scholars on e-reading and the e-reading experience use approaches such as surveys and experimental research designs as well as theoretical works and interviews to build on reading research and examine new tools and practices for reading. In contrast, the materiality of text employs close readings of texts and e-texts to describe new experiences in comparison to enduring ones. The use of surveys and market research is strongly represented in the works on e-publishing and the shifts taking place in the industry as self-publishing and e-publishing grow in popularity. Finally, historical analysis and theoretical works, with some interviews to provide anecdotal evidence, are used in the study of authorship where the ideas of who an author is and what authors do are constantly revisited. Among this scholarship there is a notable lack of case studies, especially in the study of authors, where such a research design can be employed to sharpen the focus on the experiences of authors and obtain a robust picture of current authorship.

Like soft edges of an embossed title, e-writing rises out of a intricate background. It is gilded in the history and study of interrelated topics; namely, e-reading, materiality of text, e-publishing, and authorship. With excitement we look forward to future scholarship that builds on the foundations of this review and details the story of e-writing as it unfolds.

CHAPTER 3

3   Setting

Case study emerges as a natural fit for a project exploring the experiences of authors and the evolving concept of e-writing conducted from within the interpretivist paradigm. According to Merriam (1998) "[q]ualitative researchers are interested in understanding the meanings people have constructed, that is, how they make sense of their world and the experiences they have in the world" (p. 6). This project seeks to make sense of e-writing and understand the meanings given to it through the experiences of literary authors.

The process of investigating and fleshing out understandings of e-writing is best accomplished as an interpretive task utilizing case study methodology and its related techniques, such as interviews for the research framework.

In the following chapter I detail the methods and process of this study. This chapter includes a discussion of research design, operational definitions, research methodology, data collection and analysis, study participants, and ethical considerations, and it concludes with the description and results of the pilot study.

3.1   Research design

The interpretive nature of this project is grounded in the field of qualitative research, which is characterized by Denzin and Lincoln as:

> A situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings,

attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (2005, p. 3)

The aspiration of this project is that by focusing on the experiences of literary authors it will make visible their understandings of e-writing and will permit crafting those understandings into a narrative about e-writing that conceptualizes the term and the social context it embodies. Such a goal requires a qualitative approach as this type of research offers the opportunity to explore the experiences the participants may divulge as well as to gain a deeper understanding through natural interaction as "[b]eing open to any possibility can lead to serendipitous discoveries" (Merriam, 1998, p. 121). Further, as Stake (1995) points out, qualitative researchers, "...are trying to remain open to the nuances of increasing complexity" (p. 21) thus affording the opportunity to allow themes to emerge throughout the course of the study, and operate under the assumption that the "organizing concepts change somewhat as the study moves along" (Stake, 1995, p. 133).

This qualitative investigation will take place within an interpretivist paradigm founded on the theoretical belief that reality should be thought of as socially constructed and fluid (Berger & Luckmann, 1967). From this perspective, what is taken to be valid or true is negotiated and there can be multiple, valid claims to knowledge. In this study, there are multiple understandings of e-writing formed by the experiences of the authors. This multiplicity adds to the complexity of the term. Themes and commonalities in the experiences of authors, as well as their multiple understandings contribute to a comprehensive conceptualization of e-writing.

The development of the interpretive empirical school in Library and Information Science is not free of controversy and debate about the relative merits of interpretivist versus positivist approaches to information science abound, in particular when looking at human interaction with information systems, (Orlikowski & Baroudi, 1991; Walsham, 1995; Lee, 1991; Gable, 1994). While the interpretivist paradigm offers a refuge for the type of qualitative research being undertaken in this project, this type of research can be difficult to evaluate (Guba &

Lincoln, 1994). To provide structure and to alleviate ambiguity, Angen (2000) offers the following criteria for evaluating research from an interpretivist perspective:

1) Careful consideration and articulation of the research question.

2) Carrying out inquiry in a respectful manner.

3) Awareness and articulation of the choices and interpretations the researcher makes during the inquiry process and evidence of taking responsibility for those choices.

4) A product that includes a written account that develops persuasive arguments.

For Angen (2000), validity then becomes a moral question that includes both 'ethical validity' and 'substantive validity' (p. 379). The first involves the recognition that the choices a researcher makes through the research process have political and ethical considerations that includes asking if the research is helpful to the target population. The second seeks to evaluate the substance of an interpretive work and articulates the need to see evidence of the interpretive choices the researcher made, an assessment of the biases inherent in the work over the course of the project, as well as a self-reflection from the researcher in order to understand their own transformation in the research process (Angen, 2000). Some of these questions about validity are addressed in this chapter as through describing the research design and implementation, my choices as a researcher are discussed, as are some of the ethical implications of those choices. A more explicit reflection about the study is included in the epilogue.

3.2 Operational definitions

Influenced by what has been coined the *linguistic turn* in the social sciences (Alvesson & Karreman 2000, p. 136) this study recognizes that language is a form of social practice that "constitutes situations, objects of knowledge and the social identities of and relationships between people and groups of people" (Wodak, 2003, p. 187). Indeed, understanding the

term e-writing and the language surrounding it as a phenomenon is an impetus of this study. As such, defining and redefining various terms occurs in many places throughout this text.

This study relies on concepts and definitions that are both ambiguous and culturally laden. For example, as demonstrated in the literature review the concept of *author* has a long history, and at times had different meanings. The definitions below take into account that multiple constructions of many of these terms exist and that their definitions are continuously evolving. However, for the sake of clarity, the following definitions are provided to offer guidance as to how the terms are employed in this study.

Author: Collins World English Dictionary defines author simply as an *originator* or *creator* (Author, n.d.). It further provides that an author is a person who composes books, articles, or other written work and someone who writes for a profession (Author, n.d.). It should be noted that, especially as regards electronic authorship, *author* may also refer to creators of software and even computers themselves, as e-writing may include computer generated texts, in which a computer program helped in the creation of the text, or in which a web spider culled live text from the internet to create the work. This mechanical property of e-writing is troubling and intriguing for many. Keep writes,

> We expect a computer to play chess, or a metallic policeman to wield a rapid-fire rifle, but writing is somehow different. It suggests the presence not of a program but of a person, one whose actions are the free and spontaneous expressions of some deep reserve of selfhood, an inwardness or depth of being which is capable of reflecting on itself as a self. (2003, p. 56)

While the importance of machine writing in the discussion of e-writing cannot be overlooked, it does not have a central role in this study. For this project an author is a person (human entity) who composes written works.

While this study has employed the prefix *e* rather liberally (see below), it should be noted that the term e-author is not used. This is because the authors in this study are all authors of more that only e-texts, so while they may sometimes be e-authors, the more encompassing term author is used to signify creators of print and e-texts. Magill (1974) adds that an author

is often described as a writer. Additional comments about the term writer/e-writer are included in the epilogue.

E: The prefix *e* is used throughout this thesis as an abbreviation of *electronic*. It is used to denote the current environment and culture that promote its use. As such, it also conveys concepts such as *online, digital, cyber, virtual, i, networked, and computer-generated*. These concepts are sometimes used and/or described in their own right, especially in relation to the work of other scholars who employ those terms. The use of *e* is further clarified in the dénouement, however, as an operational definition it should be noted that *e* will be used freely as an indication of any or all of the above terms/prefixes in order to fully convey the context of this study without overly-nuanced language.

Literary/literature: Ryan and Ryan (2014) begin their attempt to answer the question 'What is Literature?' with the observation:

> The quest to discover a definition for "literature" is a road that is much travelled, though the point of arrival, if ever reached, is seldom satisfactory. Most attempted definitions are broad and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that the definition will change. (para. 2)

The formalist definition is that the language of *literature* foregrounds poetic effects; it is the *literariness* or *poeticity* of literature that distinguishes it from ordinary speech or other kinds of writing such as journalism (Leitch, 2010, p. 4). Therefore while, broadly, literature can be defined as "written works" (Literature, 2013, par. 1), it is more often associated with works of "superior or lasting artistic merit" (Literature, 2013, Para. 2). For this project the adjective *literary* is used to designate authors, works, or forms of writing that are artistic in nature. While *artistic* is as subjective a term as *literary* here it stands in distinction from journalism, academic writing (papers in academic journals, presentations, conference proceedings, etc.) or writing for everyday life (emails and other short communications, signs, menus, etc.).

E-texts (electronic texts): E-text is an encompassing term for any document that is read in digital form, and especially a document that is traditionally mainly text or a digitized version

of an established textual form such as a book (Yankelovich, Meyrowitz, & van Dam, 1985). It is often, although not necessarily, available online, and may include embedded multimedia or contain other forms of invited user interactivity such as questionnaires, annotations, pop-up windows, or animations (Godwin-Jones, 2007).

Although this study uses the term generally, it should be noted that in some communities, e-text is used much more narrowly, to refer to electronic documents that are according to Hart, "plain vanilla ASCII" (1992, para. 4). This means not only that the document is a plain text file, but that it has no information beyond the text itself, with no representation of bold or italics, paragraph, page, chapter, or footnote boundaries (Hart, 1992). I offer this narrow definition in order to enfold it into the broad definition operating in this study.

E-literature (electronic literature): Complementing the above description of e-text, the Electronic Literature Organization (ELO) defines e-literature as "work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer" (Electronic Literature Organization, 2013, par. 1). This project will employ the conceptualization where literary texts may be fiction or non-fiction, poetry or prose but where their literariness suggests artistic merit. This resonates with the "literary aspect" from the ELO's definition.

Additional definitions: This thesis is preoccupied with language and offers definitions, discussion and reflections about language throughout the cases, dénouement, and epilogue. The following are terms and phrases that are defined throughout this text:

Convergence, cyberloafing, cyberslacking, digital culture, digital revolution, e-book, e-culture, e-reading, e-writing, form, function, information society, internet research, new media, online genre, reading, remediation, social capital, social media, social networking, virtual community, writing process.

3.3   Narrative case studies

Narrative inquiry is an umbrella term that captures personal and human dimensions of experience and takes account of the relationship between individual experience and the wide cultural context in which they are situated (Clandinin & Connelly 2000). Narrative inquiry can be accomplished with different methods although it often includes interviews in order to produce narrative knowledge. According to Bruner (1986) there are different modes of cognition: "paradigmatic thought" is logical and scientific; it "makes use of procedures to assure verifiable reference and to test for empirical truth" (Bruner, 1986, p. 13). Narrative thought, however, is more elusive but no less important. This mode "strives to put timeless miracles into the particulars of experience, and to locate the experience in time and place" (Bruner, 1986, p. 13). Narrative knowledge is created and constructed through stories of lived experiences, and the meanings those experiences created. Such knowledge helps make sense of the ambiguity and complexity of human lives. What we gain from narrative knowledge is

> Memorable, interesting knowledge that brings together layers of understandings about a person, their culture and how they have created change. We hear struggles to make sense of the past and create meanings as they tell and/or 'show' us what happened to them. [The] shape of a story helps organize information about how people have interpreted events; the values, beliefs and experiences that guide those interpretations; and their hopes, intentions and plans for the future. We find complex patterns, descriptions of identity construction and reconstruction, and evidence of social discourses that impact on a person's knowledge creation from specific cultural standpoints… Knowledge gained in this way is situated, transient, partial and provisional; characterized by multiple voices, perspectives, truths and meanings. (Hazel, 2007, p. 8)

This project recognizes that "stories can be viewed as socially situated knowledge constructions in their own right that value messiness, differences, depth and texture of experienced life" (Polkinghorne, 1988, p. 7) and employs qualitative case study research in order to gather the narratives of literary authors as they experience the messiness, differences, depth and texture of e-culture and in particular looks at the phenomenon of e-writing.

Case study research is described by Merriam (1998) as "[a]n intensive, holistic description and analysis of a bounded phenomenon" (p. xiii). Yin provides more specific boundaries for case study research and defines it as empirical inquiry that,

> 1) Investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident.
>
> 2) Copes with the technically distinctive situation in which there will be many more variables of interest than data points: and as one result relies on multiple sources of evidence, with data needing to converge in a triangulating fashion; and as another result, benefits from the prior development of theoretical propositions to guide data collection and analysis. (2003, p. 13-14)

More specifically than general case study, this project is a multiple-case study (Yin, 2003) or a collective case study (Merriam, 1998; Stake, 1995), as it includes a pilot case study with one author and the main study made up of an additional seven case studies. George and Bennett define this as

> An instance of a class of events. Where the term "class of events" refers to a phenomenon of scientific interest, such as revolutions, types of governmental regimes, kinds of economic systems, or personality types that the investigator chooses to study with the aim of developing theory (or "generic knowledge") regarding the causes of similarities or differences among instances (cases) of that class of events (2005, p.18).

In this study the class of event is the e-writing experiences of literary authors. There are many advantages to employing a multiple-case study. A multiple-case study provides in-depth focus as well as incorporates the broad range of contextual conditions (Yin, 2003, p.190) found in any group such as authors. As authors come from varied backgrounds and have different interests and writing styles, in addition to the complex historical concepts of authorship and the increasingly complicated e-culture, a multiple-case study sheds light on an otherwise overshadowed topic. This aligns with Yin's (2003) explanation of a case study as being most helpful when the boundaries between the phenomenon and context are not clearly evident. George and Bennett support the value of context Yin embraces. They outline the benefits of case study research including "conceptual validity" that highlights the fact that case studies require "a detailed consideration of contextual factors, which is extremely

difficult to do in statistical studies" (George & Bennett, 2005, p. 19).

Using multiple case studies to approach the e-writing experiences of authors provides the unique insights of individual authors as well as comparisons between authors. The result is a narrative depicting understandings of e-writing that reflects authors' experiences but also considers the dynamic context from which e-writing emerges. The e-revolution in which the prevalence of everything *e* is forcing new understandings of previously understood concepts is difficult to capture. This context takes into account contributing areas of research such as the connection between e-writing and e-reading, how new materialities of texts are forming in new media, and the cultural and technological shifts in publishing and authorship that affect the experiences of authors. However, it is also a context that is still emerging and evolving and this is reflected in the narratives of the authors.

There are a number of limitations to case study research. In writing about these limitations, Siggelkow articulates the feelings of many case study researchers:

> The goal of every author is to write a paper that readers (and reviewers) find convincing. Since writers of papers based on case research do not have recourse to the canonical statement "results are significant at p = 0.05" that helps assuage readers' skepticism of empirical papers, researchers using case research often feel they are fighting an uphill battle to persuade their readers. (2007, p. 20)

In addition to the pressure of abiding skepticism, George and Bennett point out that there are "recurrent trade-offs" with case studies that include

> the problem of case selection; the trade-off between parsimony and richness; and the related tension between achieving high internal validity and good historical explanations of particular cases versus making generalizations that apply to broad populations. (2005, p. 22)

Addressing the first of these trade-offs, Collier and Mahoney (1996) comment that selection bias occurs when "cases or subjects are self-selected or when the researcher unwittingly selects cases that represent a truncated sample along the dependent variable of the relevant population of cases" (p.60). While in statistical studies selection bias always understates the strength of the relationship between the independent and dependent variables, in case study

research researchers sometimes deliberately choose cases that share a particular outcome (George & Bennett, 2005, p. 23) because it can help identify which variables are not necessary or sufficient conditions for the selected outcome (Dion, 2003). In this project authors were selected to have some degree of experience with e-writing—however they understood the term—in order for their experience to add to a collective conception of e-writing.

Another limitation of case study research is that it can make only tentative conclusions on *how much* effect a particular variable has on the outcome in a particular case or how much they generally contribute to the outcomes in a class or type of cases (George & Bennett, 2005). For example, it will be difficult to quantify from only eight case studies how much the advent of e-writing has altered the experiences of authors. Inversely, "[c]ase studies are much stronger at assessing *whether* and *how* a variable mattered to the outcome than at assessing *how much* it mattered" (George & Bennett, 2005, p. 23). This project will not attempt to determine how much difference there is between e-writing and writing for print, or how much that matters to authors, rather the goal of this project is to create a rich illustration of the e-writing experience and through that to conceptualize e-writing.

This goal also addresses another limitation of case study research, which is that the results of the study may not be generalizable to a large population. On this point Lieberson (1992) asserts that "[c]ase researchers do *not* aspire to select cases that are directly "representative" of diverse populations and they usually do not and should not make claims that their findings are applicable to such populations except in contingent ways" (p.113). Conceding that "[g]reater explanatory richness within a type of case usually leads to less explanatory power across other types of cases" (George & Bennett, 2005, p. 23), this project seeks not to explain the experiences of authors in general, but rather to detail the experiences of a few and to contribute their insights to a growing understanding of e-writing.

Despite these limitations scholars researching e-reading and authorship have successfully used case study methods. For example, Benmayor (2008) uses a case study in his investigation of the reception of digital storytelling in the humanities, and Douglas (2003)

uses case studies when looking at an undergraduate class reading stories in different media. Multiple-case studies have also been successful, for example Larson (2009) looks at ten fifth graders' responses to e-reading media, Rowsell and Burke (2009) compare the cases of two learners' digital reading habits, and Tian and Martin (2010) examine the changing strategies of fourteen publishing companies. Also, and of some relevance to this project, Martin and Aitken (2011) engage multiple case studies to explore evolving definitions of authorship in e-book design.

According to Stake (1995) "[q]ualitative research tries to establish an empathetic understanding for the reader, through description, sometimes thick description, conveying to the reader what the experience itself would convey" (p. 39). This multiple case study project uses thick description to provide insights and understandings from eight unique participants. The outcome is a rich narrative text recounting the e-writing experiences of literary authors. The fullness of the descriptions is dependent upon organized, flexible, and careful data collection.

One aspect of case study research that differentiates it from purely interview derived data is the incorporation of multiple data sources: "case study is an exploration of a "bounded system" or a case (or multiple cases), over time, through detailed, in-depth data collection involving multiple sources of information and rich in context" (Miller & Salkind, 2002, p. 4). According to Guba (1981) and Brewer and Hunter (1989) the use of different methods in concert "compensates for their individual limitations and exploits their respective benefits" (Shenton, 2004, p. 65). For this study I augment interview data with examinations of the written works of authors as well as their online presences.

3.3.1 Interviews

The primary data set for this project is interviews. Each participating author partook in an approximately one to two hour semi-structured interview (see Appendix D for draft interview schedule).

Research in the social sciences can be described as "the great bastion of the interview" (Briggs, 1986, p.1) and the use of interviews is commonplace in qualitative case study research, (Denzin & Lincoln, 2005; Seale, 2004; Fontana & Frey, 1994; Stake, 1995; Yin, 2003). Indeed, Briggs (1986) attests that "the validity of a great deal of what we believe to be true about human beings and the way they relate to one another hinges on the viability of the interview as a methodological strategy" (p.1). Interviews are particularly useful for collecting full pictures of participants' experiences because the interviewer can pursue in-depth information around a given topic and remain open to new discoveries they may not have anticipated (McNamara, 1999).

Importantly, an interview represents a meeting or dialogue between people where personal and social interaction occur. As such, Kvale (1983) describes the research interview as "a phenomenological and a hermeneutical mode of understanding" (p. 171). Kvale highlights twelve aspects of the mode of understanding in qualitative research interviews. For Kvale (1983) interviews are

1) Centered on the interviewee's life-world

2) In search of the meaning of phenomena in his/her life-world

3) Qualitative

4) Descriptive

5) Specific

6) Presuppositionless

7) Focused on certain themes

8) Open for ambiguities

9) Open for changes

10) Dependent on the sensitivity of the interviewer

11) An interpersonal interaction

12) A positive experience

Silverman (2001) similarly notes that interview subjects construct not just narratives, but social worlds. Therefore for researchers "the primary issue is to generate data which give an authentic insight into people experiences" (Silverman, 2001, p. xx). However, Silverman also finds that while these experiences generate rich narratives they are context specific and lack objectiveness and therefore are not representative of some "truth" in the world (Silverman, 2001). In contrast, interactionists such as Dawson and Prus (1995) redefine truth and suggest that there is not "a singular objective or absolute world out-there" (p. 113). They do, however, recognize "objectified worlds" where objectivity exists "not as an absolute or inherently meaningful condition to which humans react but as an accomplished aspect of human lived experience" (p. 113). As Miller and Glassner (1997) point out "[r]esearch cannot provide the mirror reflection of the social world that positivists strive for, but it may provide access to the meanings people attribute to their personal experiences and social worlds" (p. 133). It is with this understanding of the limitations and rewards of interview research that I investigate the social worlds and lived experiences of literary authors.

3.3.2 Examination of works

Lincoln and Guba (1985) argue that ensuring credibility is one of the most important factors in establishing the trustworthiness of a study. One provision of credibility is triangulation, whereby the researcher should, according to Shenton (2004), support the interview data with "documents to provide a background to and help explain the attitudes and behaviour of those in the group under scrutiny, as well as to verify particular details that participants have supplied" (p.64). Shenton continues, "[o]pportunities should also be seized to examine any documents referred to by informants during the actual interviews or focus groups where these can shed more light on the behaviour of the people in question" (2004, p. 65). To achieve this level of rigor, I include an examination of the authors' works.

An examination of the works of the participating authors investigates the types of work the author produces (e.g., novels, poetry, short stories), the materiality of those works (e.g.,

online, hypertext, audio), the publishing methods employed in the production of the works (e.g., self-publishing, traditional print publishing, e-publishing) and the frequency with which the author publishes and/or produces work. It also includes whether the author works in collaboration with others such as authors, editors, designers, and illustrators. This information is used to support the accounts from the participants gathered in their interviews and to provide context for their experiences.

3.3.3 Examination of online presence

An author's online presence and participation in social media is becoming increasingly important: "[g]iven the tremendous exposure of social media in the popular press today, it would seem that we are in the midst of an altogether new communication landscape" (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011, p. 241). Navigating this new landscape is becoming a critical part of the e-writing experience.

Kietzmann et al. (2011) describe multiple functional blocks of social media such as identity, conversation, sharing, presence, relationships, reputations, and groups. As authors take on new roles as a result of e-publishing and the changing materiality of text, exploring how they navigate these 'blocks' contributes to understanding their e-writing experiences. Information about the online presence of the authors is derived from their professional participation in social media including popular social networking sites (SNS) such as Facebook and Twitter, as well as author specific sites. Due to the Internet and the development of social networking sites authors can also participate in communities that create text. There is an abundance of SNS designed to facilitate this process including Writers Cafe, Trigger Street Labs, Writertopia, Fiction Press, and The Writing Room. These sites not only provide social networking opportunities but also allow authors to post their work, edit and comment on other authors' works, debate in forums, and attend online workshops. As these sites promote collaboration as well as new methods of writing and editing an author's involvement in these sites speaks to their e-writing experiences.

3.4 Process of study

This study was conducted following the ten steps below. These steps were the same for both the pilot study and the full study.

1) Obtain ethics approval.

2) Research possible participants.

3) Recruit and select participants for study ensuring that all selection criteria are met.

4) Conduct background research on study participant including their works and online presence with the understanding that these may be further informed by the interview and that additional research will be conducted to verify and explore that information.

5) Conduct interviews. For the pilot study this process included questions about the structure of the interview as well as the queries and diction.

6) Amend interview procedures as needed.

7) Transcribe interviews.

8) Research including further researching the online presence and works of the participants as well as following up on any other information obtained in interviews.

9) Analysis of study data concurrent with writing results.

10) Adapt and alter study as needed.

3.5 Participants

The participants of this study are literary authors from Southwestern Ontario. One author

participated in the pilot study in the spring of 2015 and another seven were included in the subsequent main study. The authors represent a variety of literary traditions and have different levels of exposure to e-writing as well as different skills and levels of notoriety. Participants were selected using purposive sampling as described by Tongco:

> [t]he purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. It is a nonrandom technique that does not need underlying theories or a set number of informants. (2007, p. 14)

According to Bernard (2002) there is no cap on how many informants should make up a purposive sample, as long as the needed information is obtained. I originally proposed that this study would include four to seven case studies. Initially, the pilot author plus four other authors were interviewed. However, upon reflection and in the quest for a wider range of experiences, an additional three authors were added to the study.

One participant was chosen to make up the pilot study as a way to trial and then adapt interview strategies and to give me time to reflect on the methods and content of the study before proceeding with the remainder of the study. The subsequent seven participants were chosen to complete the study in order to provide varied insight and opinions but remain a small enough number so that the focus of the study was on providing a rich and detailed narrative.

Case research is often criticized as nonrepresentative and therefore as having a biased sample. However, it is "often desirable to choose a particular [case] precisely because it is very special in the sense of allowing one to gain certain insights that other [cases] would not be able to provide" (Siggelkow, 2007, p. 23). This is true for this study. The authors were chosen with specific criteria. In particular the third criteria, that of having exposure to electronic writing, is important to the discussion of representativeness. One could argue that most people, authors included, are immersed in e-culture as it is prevailing. However, some authors who were contacted and willing to participate did not have much acquaintance with e-writing and therefore did not participate. The selected cases offer a spectrum of engagement with e-writing which reflects the goal and research questions of this study.

3.5.1 Selection criteria

The participants of this study were chosen to meet to following criteria:

1) Willingness to Participate: The participant must be willing to participate and give at least 1-2 hours of their time for the interview as well as time to read and vet the interview transcripts at a later date. Perspective participants who express a keen interest in discussing the subject matter of the study and who meet the other criteria may be given priority during selection.

2) Feasibility: The participant must be located within Southwestern Ontario and available for an in person interview during the time of data collection.

3) Exposure to Electronic Writing: The participant must have exposure to electronic writing in order to speak to their experiences of the media. This means that they must have experience writing in electronic forms, for example, hypertext fiction (can be unpublished).

4) Literary Genre: The participant must be an author of literature as defined in the operational definitions of this study. In order to obtain a range of opinions and experiences authors may be chosen who represent a broad range of literary forms.

5) Published Works: The participant must have at least one published work. This work does not need to be electronically published, although it could be. Self-publication is also acceptable.

3.5.2 Recruitment

When I proposed this study I anticipated that I would recruit participants in three stages. First, through the utilization of personal connections such as friends, family, and colleagues

who are connected to authors who may be appropriate for this study. Second, through snowball sampling, also called chain referral sampling, this method is widely used in qualitative research. The method yields a study sample through referrals made among participants who know of others who possess some characteristics that are of research interest (Biernacki & Waldorf, 1981). Participants were asked to forward the study information to other interested parties who then made contact if they wished to participate. And third, through advertising on Canadian author networks such as Canadian Authors (http://canadianauthors.org/national/) and The Writers Union (http://www.writersunion.ca/), as well as local chapters of Canadian Authors such as, and Toronto Canadian Authors (http://www.canauthorstoronto.org/) and Canadian Authors Niagara Branch (http://canauthorsniagara.org/), and at the Ontario Writers Conference http://thewritersconference.com/. However, recruitment of authors was not difficult and the third phase of recruitment (advertising) was not needed. Authors were obliging and gave their time without reservation. Four authors were recruited through personal connections and an additional four were recruited through snowballing for a total of eight cases.

3.5.3 The authors

In this story of e-writing the author participants are both narrators and characters. Each author has his or her own narrative and voice, backstory, and plot. These are revealed in the cases that make up the plot points of this study. I have endeavoured in writing the cases to present the authors as genuinely as possible; to convey who they were on and off the page and screen, the people I met with and shared anecdotes with, and who revealed themselves as complex and multidimensional individuals. I leave most of those details to the cases, but below is an abridged introduction to the characters:

Scott: Married with one daughter. He works in insurance and writes in his off hours. He writes novels, comics, and blogs vegetarian recipes. He self-publishes and is active on social media.

Phillip: Writes horror and short stories under multiple pennames. He has a PhD in psychology and he also writes about technology. He self-publishes using a small online press company he founded with other local authors.

Nora: Acclaimed poet and active member of the local community. Politically involved. She is a self-proclaimed addict of social media attention. She has a publishing history of over 50 years and numerous print books, CD ROMs of poetry, novels in both print and e-books, and nonfiction works as well.

Dean: A soon-to-be father of two. He is a recent graduate of an MFA program in writing. He works part-time at a local library. He frequents the coffee shops in his neighbourhood to write.

Caroline: An introvert and analog enthusiast who collects typewriters. She teaches writing and writes her own works on weekends. She recently joined Twitter and is new to online social networking.

Marigold: 30 years old and just moved to LA. She is publishing her 3rd novel in a speculative historical fiction trilogy. All her works are available as e-books and in print.

John: Writes what he describes as "absurd" fiction. He works fulltime as a professor and administrator at a large university. He has published 3 novels and 2 collections of short stories. Some are self-published.

Anna: A professor of writing for more than 20 years. She is an editor of a popular literary magazine. She publishes short stories, and nonfiction. Her memoir will be available soon.

3.6   Data collection

Keeping with qualitative research tradition (Denzin & Lincoln, 2005; Stake, 1995; Yin, 2003), multiple data sources were collected. Data for this project is organized into three sets:

1) Interviews

2) Examinations of the authors' work

3) Examinations of the authors' online presence.

All data gathered from participants was collected with explicit permission from the participants and in full compliance with protocols stipulated by Western's Research Ethics Boards.

3.6.1 Interviews

Interview data collection for the first case, which was used as a pilot study, occurred in spring 2015. Interview data for the remaining seven cases was collected between the spring of 2015 and spring of 2016.

Interviews were conducted in Southwestern Ontario. Southwestern Ontario was chosen as the site for this project because it was convenient and did not require expensive or time-consuming travel. The locations of each interviews varied. Details about the setting of each interview is provided in each case, however generally interviews were conducted in coffee shops and in the homes of the participants. One interview was conducted using Skype.

The interviews with the participants were semi-structured; this provided for consistent investigation of particular topics related to e-writing and basic introductory questions, but also afforded me flexibility to engage in natural conversation that provided deeper insight into the personal experiences of the participants. Merriam (1998) notes that highly structured interviews do not afford a true participant perspective, they simply, "get reactions to the investigator's preconceived notions of the world" (p. 74). Employing a less structured approach granted the participants and me more freedom.

In addition to being semi-structured all interviews were individual as "[t]he individual in-depth interview allows the interviewer to delve deeply into social and personal matters"

(DiCicco-Bloom & Crabtree, 2006). Individual interviews are said to create an atmosphere that is more honest, morally sound, and reliable, because it treats the respondent as an equal, allows him or her to express personal feelings, and therefore presents a more "realistic" picture (Fontana & Frey, 1994, p. 371).

Interviews were audio recorded with the permission of the participant. The audio recordings were transcribed verbatim for coding and analysis. The words of the participants should be true presentations of their narratives and so capturing their words verbatim was important. These words are used as evidence through this text; imperfect as they may be because they are spoken words, they are the substantiation of the experiences of the literary authors in this study. I also made notes, before, during, and after the interview in order to capture the full context of the interview setting as well as notes on body language. These memos were used for analysis as well as contributed to writing the cases.

Verbatim Interview transcripts were given to participants for participant verification, also called member checking (Stake, 1995). This step is generally considered an important method for verifying and validating information observed and/or transcribed by the researcher (Merriam, 1998; Stake, 1995). This step provided the opportunity for participants to check and critique the data as well as contribute any information they felt was missing, such as a detail or anecdote they forgot to relate during the interview. As a tool for case study research, participant verification also provides material for further investigation as "[t]hey [the participants] also help triangulate the researcher's observations and interpretations..." (Stake, 1995, p. 115). Some participants provided additional information such as links to their social media presence and/or articles that we discussed in the interview.

3.6.2 Examinations of works

Examinations of the authors' works were completed in two stages between spring 2015 and fall for 2016:

1) A preliminary examination was conducted prior to the interview with each author. This provided me a familiarity with their works from which to draw on during the interview.

2) As I wrote each case I further investigated the works of each author. This investigation included following prompts from the interview about where their work was published and available for purchase, as well as Internet and library catalogue searches. This provided a complete picture of the genres, forms, and media of the authors' works.

This data set is made up of lists of works for each author. This examination did not include close reading and/or literary criticism of the authors' works.

3.6.3 Examination of online presence

Information about the online presence of each author came primarily from an exhaustive online search conducted in fall 2016. However, during interviews many authors provided information about the social media in which they do and do not participate, the URLs of their personal websites, and other ways they engage in online activity, such as online writing communities, emailing, blogging and guest blogging, media interviews, and affiliations. The information was organized according to the following categories:

1) Private Social Media: This category includes social media sites such as Facebook, Twitter, and Instagram that the authors may use to form personal networks with family and friends.

2) Professional Social Media: This refers to social media used by the authors to develop professional connections. For example, an author might have a Facebook page dedicated to promoting their works, or a Goodreads page.

3) Writing Sites: This category captures the authors' participation in online writing communities. For example, Writers Café provides authors with space to exchange and edit each other's works.

4) Online publication: This category captures the authors' publications and if and how they are digitally accessible.

5) Personal Websites: This determines whether the authors have personal websites and if so what the sites are used for (e.g. e-commerce, biography, self-publishing). This category includes blogs or personal writing pages maintained by the authors.

6) Other: This provides a space for other types of online participation such as the authors' contributions to news media, forums, or blogs.

Screen captures of public pages on social networking sites, personal webpages, and news sites were used where appropriate as examples of online engagement. Articles and other public information about the author were explored as needed to provide context for the authors' works and narratives in the interviews. All screen captures were taken from public pages and with the authors' permission. Screen captures were selected based on the following criteria:

1) How well they captured the online presence/engagement of the participant. For example, does it show how they engage online? What sites they frequently use? Or how they present their works online?

2) How easily the capture could be anonymised. Captures that would compromise the anonymity of the participant, where identifying information could not be easily removed, were not selected.

3) Captures were selected to demonstrate a range of online engagement. For example, captures included in the cases show the participants' use of different sites and types of media in order to illustrate the multiple ways that authors individually and collectively engage online.

3.7   Data analysis

Data was analyzed using thematic narrative analysis, which is described as a tool for grounded theory (Daiute & Lightfoot, 2004; Riessman, 2005). In this method "[e]mphasis is on the content of a text, 'what' is said more than 'how' it is said, the 'told' rather than the 'telling'," as such it does not focus on the structural, interactional, or performative elements of the narratives (Riessman, 2005, p.2).

Grounded theory was employed to analyze the interview data as it allowed me to work closely with the data during collection and analysis. There are several different schools of thought in grounded theory (Corbin & Strauss, 2008; Dey, 1999; Glaser & Strauss, 1967); while I drew on the experiences and suggestions of all these scholars, I primarily followed the work of Charmaz (2014) because of her clear and detailed accounts of coding and memo writing.

Since qualitative case study research amasses large amounts of raw data it is essential to maintain the data in an organized and timely fashion (Denzin & Lincoln, 2005; Huberman & Miles, 1983; Merriam, 1998; Stake, 1995; Yin, 2003). Therefore, analysis of data for this project was an ongoing process. It began before the interviews and along with the transcription of interviews as background research into the works and online presence of the participating authors. Data collection and preliminary data analysis was conducted concurrently, this complies with Merriam's (1998) suggestion that "the right way to analyze data in a qualitative study is to do it simultaneously with data collection" (Merriam, 1998, p. 162). This is also keeping with the tradition of narrative analysis where meaning making occurs throughout the research process rather than being a separate activity carried out after data collection (Gehart, Tarragona, & Bava, 2007) and where

> The emphasis is on co-construction of meaning between the researcher and participants. While being involved in/ listening to/reading the conversations, researchers take in what is being said and compare it with their personal

understandings, without filling in any gaps in understanding with 'grand narratives', but rather inquiring about how pieces of the stories make sense together. The process of 'data gathering' and 'analysis' therefore becomes a single harmonious and organic process. (Etherington, 2013, p. 8)

Simultaneous data collection and analysis was helpful because it enabled me to "focus and shape the study as it proceed[ed]," through consistent reflection on the data and attention to what the data was saying (Glesne & Peshkin, 1999, p.130).

To accomplish this, memoing was used throughout data analysis and writing (Charmaz, 2014; Glaser & Strauss, 1967). After every interview and while writing each case, I went back to all previously coded cases to seek out similar themes. This is manifest in the way the cases are interwoven, with themes being introduced and discussed principally around the experiences of one author in each case, but with contributions and evidence from all the authors. Analytical memos provided a space for continuous reflection on the data and the research process. Stake (1995) emphasizes that data is continuously interpreted since qualitative research is inherently reflective, "in being ever reflective, the researcher is committed to pondering the impressions, deliberating recollections and records.... data [is] sometimes pre-coded but continuously interpreted, on first sighting and again and again" (p. 242). The memos also aided in the development of possible themes, and helped better direct my attention and focus (Emerson, Fretz, & Shaw, 2001; Strauss & Corbin, 1998).

Huberman and Miles (1983) outline a detailed procedure for data collection and analysis that aids the simultaneous nature of the work. Though in their work these procedures apply to large multi-site and multi-researcher studies they were nonetheless helpful as a guide with which to approach data analysis. The procedure includes:

1) Coding (organizing and theming data)

2) Policing (detecting bias and preventing tangents)

3) Dictating field notes (as opposed to verbatim recordings)

4) Connoisseurship (researcher knowledge of issues and context of the site)

5) Progressive focusing and funneling (winnowing data and investigative technique as study progresses)

6) Interim site summaries (narrative reviews of research progress)

7) Memoing (formal noting and sharing of emerging issues), and,

8) Outlining (standardized writing formats)

As this is a small single researcher study such steps as interim site summaries and memoing were incorporated into the ongoing research journal and transcribed interviews were used instead of dictated field notes. In writing about the data analysis of case studies Yin (2003), provides the following four tenets of quality analysis. The analysis must:

1) Attend to all the evidence

2) Address all major rival interpretations

3) Address the most significant aspect of the case study, and,

4) Utilize the researcher's prior expert knowledge. (p. 137)

The research design of this study attends to these four elements and they were used to guide the data analysis and ensure its quality. For example, in consideration of tenet 4, while grounded theory provided a process for data analysis, this study relied on past theories and literature to form a foundation of knowledge upon which the study is built. Glaser and Strauss (1967) warn against the first use of theory in rather strong terms, and caution researchers against doing an extensive literature review before starting work because "…to cover 'all' the literature before commencing research increases the probability of brutally destroying one's potentialities as a theorist" (p. 253). However, other scholars argue that researchers can, and must, draw on general theories and employ them in empirical research (Walsham, 1995). Layder accepts the positive aspects of grounded theory and its emphasis on learning from data, but argues that:

> the grounded theory approach must break away from its primary focus on micro phenomena. The very fixity of this concentration is a factor which prevents grounded theory from attending to historical matters of macro structure as a means of enriching . . . research on micro phenomena. (1993, p. 68)

In this study prior knowledge about the context from which recent trends in authorship emerge was central to interpreting the data.

3.7.1 Using narrative

Few groups, if any, know better than authors the power of narrative. Therefore incorporating narrative writing into this study is fitting.

This study recognizes and espouses the fact that people are appropriately described as homo fabulans, the tellers and interpreters of narrative (Currie, 1998, p. 2). In discussing the value of narrative in social science research Maynes, Pierce, and Laslett stress the importance of acknowledging

> that stories that people tell about their lives are never simply individual. Rather, they are told in historically specific times and settings and call on rules, models, and social experiences that govern how story elements link together in the process of self-narration. Stories show how individuals' motivations, emotions, and imaginations have been shaped by their cumulative life experiences. (2012, p. i)

I remind you briefly of Sir Frederic Bartlett's description of the uniqueness of experience as "remembering" (Bartlett, 1932, p. 3) that I presented in the introduction to this study. There, I expanded on Bartlett's use of schema theory to explain experience as a creative process of reconstruction and I highlighted the expectations of individuals as important elements of experience. Here, I again address remembering and memory, not as a description of experience but rather as a way to describe experiences.

In asserting the power of narrative in the information society Hazel (2007) emphasizes that "[n]arrative is often implicated in the functioning of memory" (p. 5) and continues that in "the West we have a need for cultural memory that is now largely served by print and electronic media…[and] that these media have amplified the effect of narrative" (p. 5). As Brooks (1984) says, we are now "immersed" in it (p.3). Authors are vehicles of collective memory, and it seems appropriate to use narrative to describe their experiences.

One of the most quoted utterances proclaiming the central role of narrative in social life is by Roland Barthes: "[t]he narratives of the world are numberless" (1977, p.79). This study is composed of nine of those: eight narratives from authors, and my own. At the risk of sounding officious, the latter is not unimportant. I have framed the narratives of the individual authors in each case with my own story of conducting this research and it is my discovery that constitutes the climax of this dissertation. The recognition of my choices and the reflection on my interpretations are key elements of the narrative as well as criteria for validation of the research. Polkinghorne's definition of narrative is that it "is the fundamental scheme for linking individual human actions and events into interrelated aspects of an understandable composite" (1988, p.13) and it is ultimately my narrative that creates a composite understanding of e-writing.

The use of narrative writing to convey my own reflections as well as the narratives of the authors epitomizes postmodernist emphasis on reflexivity, positioning the "self", and understanding identity, themes that emerge in the cases. Using narrative, allows me to treat stories as knowledge *per se* which constitute "the social reality of the narrator" (Etherington, 2007, p. 81) and

> conveys a sense of that person's experience in its depth, messiness, richness and texture, by using the actual words spoken. It includes some of researchers part in that conversation in order to be transparent about the relational nature of the research, and the ways in which these stories are shaped through dialogue and co-construction, as well providing a reflexive layer with regard to researchers positioning. (Ehterington, 2013, p. 9)

The cases of this study are therefore heavy with direct quotes and dialogue from interviews. The use of quotes is a central tenet of qualitative work, and allows for the participants, and researchers, to not only speak for themselves (Aronson, 1995), but also to describe phenomena in their own terms, often using language that is unique to their social and cultural background. Although data analysis did not include the structural, interactional, or performative elements of the interviews, I nonetheless wanted to capture the language that authors use to describe their experiences. Because this study investigates the term e-writing, the demonstrations and discussions about language are necessary and emerge as themes.

This was achieved through narration as it allowed natural language to be used and probed.

3.8   Ethical considerations

Ethical considerations apply to "the people whose lives we are studying, to our colleagues, and to those who sponsor our work" (Miles & Huberman, 1984, p. 288) and they are "relevant to the entire research process, from its inception through publication of the findings" (Lofland, 2005, 28). Ethical considerations for this study include issues of anonymity and confidentiality, informed consent, visual research, and risks.

3.8.1 Anonymity and confidentiality

As a guiding principle of qualitative research, anonymity and confidentiality are key ethical concepts that have been a source of much academic discussion (e.g. Kelly, 2009; Nespor, 2000; Stewart & Williams, 2005; Walford, 2005; Wiles, Crow, Heath, & Charles, 2008). The issues of anonymity and confidentiality are identified as issues of particular importance in interview and case study research (Allmark et al., 2009). Largely, anonymity for interview participants has been normalized through well-established ethical codes of practice such as the Social Research Association's Ethical Guidelines (2003). In fact, it is often mentioned only briefly, and unproblematically, in summaries of the research process (Tilley & Woodthorpe, 2011). While most scholars recognize the fixity and power of anonymity in qualitative research, there is some debate. For instance, scholars Tilley and Woodthorpe (2011) explore a practical approach to the topic and reflect on how anonymity can conflict with dissemination demands, accountability issues, and knowledge transfer (p.199). Conversely, Kelly defends the use of anonymity, but claims that it should be a concept in constant review throughout the research process. I have hesitations about anonymity and a review of this ethical issue is included in the epilogue. However, for the purpose of this study, interview transcripts were anonymized and each author was given a pseudonym that I

used throughout the entire research process and dissemination of results. Identifying characteristics, such as names, images, or titles of works, were removed from screen captures of social media site or other examples of online engagement. Any mention of the titles of works was removed from the transcripts as well as the names of institutions or places of employment. The names of cities and neighborhoods were also removed. Confidentiality was guaranteed to the participants in the letter of information.

3.8.2 Informed consent

The goal of informed consent is to communicate to the participant the purpose of the study, to explain the basic steps in the design, and also to outline the possible risks and benefits of participation (Kvale & Brinkmann 2008; Seidman 2006). To obtain informed consent I developed consent documents in compliance with the ethics protocol of Western University and the forms were approved by the office of research ethics.

The letter of information and consent form were sent to participants via email at the time of recruitment. Informed consent was obtained from each author at the onset of the interview. Additionally, some scholars recommend a model of continuous or process consent, where the researcher reaffirms consent throughout the research process (Byrne, 2001; Nunkoosing 2005; Richards & Schwartz, 2002). For example, during interviews it may be necessary to ask, "is it alright if we talk a little more about that?" This model was used to ensure that all the participants were comfortable with any information they gave. However, this model of consent is not without issues. For example, Allmark et al. (2009) highlight that there is a danger of participants being drawn into the research on partial information and then feeling obliged to continue (p. 12). I was aware of this issue and encouraged participants to vet their interview transcript to remove, clarify, or add information, or withdraw from the study, before data analysis.

3.8.3 Visual methods

Because I collected screen captures of online profiles, which include images and photos of the authors and sometimes other people, I considered the ethics of visual research methods. Scholars have identified risks to participants that emerge from visual study designs; for example, images of participants might show them in a 'false light' (Wang & Redwood-Jones, 2001, p. 566). There may also arise legal issues around ownership and copyright of photographs that are taken, and protecting individuals from use of their images for commercial benefit (Wang & Redwood-Jones, 2001). Written permission was obtained from all participants to use screen captures of their public social media profiles and any other example of their online presence. Images that identify the author have been anonymized. To my knowledge, none of the screen captures that I collected put anyone in a false light, or depicted illegal activities.

3.8.4 Risks and other considerations

I considered the risks associated with this research project. With regard to the authors whose experiences I studied, there was a very low probability and magnitude of possible harms implied by participation. The risks were no greater than those encountered by participants in everyday life. All participants were over 18 years old and willfully consented to participation after reading the letter of information. There were no risks associated with covert research as I was a known investigator, and I explained the purpose of the study and how I would use all data sets during recruitment. The participants were advised that they could withdraw at any time. There are no potential benefits to the participants beyond the possibility of feeling satisfaction at contributing to the growth of knowledge. There was little inconvenience to participants. Participants gave one to two hours of their time to participate in the interview as well as time spent reading and responding to the transcript (possibly another 1 to 2 hours). The participant and myself established the location of the interviews jointly.

3.9   Pilot study findings

The first author to be interviewed was John. His case was used as a pilot study for the project. The original interview questions were asked (see appendix D for interview schedule) followed by questions that prompted the participant to provide feedback on the interview itself. Below is a list of these questions asked to John. I noted his answers as well as wrote memos about the interview process in order to improve subsequent interviews.

Pilot Questions:

> 1) Were the questions clear? Were there any words that require clarification or that you would change?

> 2) Were there any questions you feel were inappropriate or made you uncomfortable that should be removed?

> 3) Are there any questions you feel should have been asked but were not? Is there any aspect of this topic that is missing from the interview?

Memos about the pilot study interview were made after the interview. These memos included information about the flow of the interview as well as the approach that provided the most information about the study topic.

3.9.1 Results

Feedback from John resulted in no substantive changes to the wording of the interview questions. Some additional explanations and/or prompts were added following questions to clarify what was being asked. For example, when asked "Has the emergence of electronic writing affected your writing process?" a prompt was added to clarify that "writing process"

could refer to both the act of sitting down and writing and any ritual they had surrounding that, but also the process of getting their works to and beyond the point of publication, for example, write first draft, get a friend to edit, write second draft, get a professional to edit. This clarification is important in order to ascertain how e-writing affects authors' personal process and communication with others who help them in some way. No questions made the participant feel uncomfortable and John did not recommend that any questions be removed.

The following additional questions about the participant's in-person social networking practices were added to the interview schedule:

> 1) Do you participate in in-person social networking relating to your work as an author? Either with other authors or with readers?

> 2) How do your experiences of in-person social networking versus online social networking contribute to your sense of community?

The questions about in-person social networking arose out of a discussion with John about the value of networking with other local authors "over a beer" or at reading fairs or other author events. The idea and importance of a local community is a theme that adds to the discussion of the shifting foci of authorship by demonstrating the need for human connection despite the availability of many online tools.

The interview process with the pilot study participant also highlighted a need for the interview to be as conversational as possible. This means not only that I do not follow the interview script too closely (only referring to it to ensure that all questions are answered), but also that I offer my own experiences and understandings. This allows the interviewee to feel comfortable and able to open up more about their experiences as well as make connections between their work and authorship in general. It was apparent through the interview with John that some of the questions would be answered without having to be asked directly, for example, questions about the possibilities and challenges of e-writing were answered through conversation and in answers to other questions. The question was not removed from the

interview schedule so that I could double check that all questions were answered, but a more flexible and conversational approach to the interview allowed discussion to flow naturally and not be restricted by an imposed order. A lose structure allowed the participant to go off on tangents that proved to be interesting, salient, and informative to the study.

3.9.2 Emerging themes

A number of emerging themes were apparent after the pilot study. The following is a list of potential themes:

New roles for authors: Authors can no longer function in isolation. They are expected to market themselves and their works, and through social media they must correspond with other writers and with readers.

Those who self-publish often fill the role of editor and cover designer.

Even those who use traditional publishers are expected to bring a community of readers with them and they may not be considered for publication if they do not have a following. To build this community authors must sell their own story including personal details about their lives in order to sell their works.

There is a usefulness for both online and in-person social networking: Online social networking using sites such as Twitter, Facebook, Instagram, Tumblr, Reddit, and others are used to build a community of readers, to help the author establish a brand around themselves, and to stay in-touch with other authors.

In-person social networking events can be both formal and informal. Formal events like book readings and book fairs are places where the author meets readers and other authors. Casual author meet-ups extend the author's connection to other authors in both a personal and professional capacity. For example, a group of local authors meets to talk about publishing

issues, new software, upcoming conferences, and to edit each other's work over beers and chicken wings.

They cannot do it all: The ever-expanding role of the author and the sheer number of social media sites available for authors to use is time consuming and demanding. Authors must choose where and how they wish to participate. This can be strategic, as they must use these platforms to build a brand, but it can also be personal, sometimes they just might prefer one site or platform over another. For example, they can choose to use writer centric social networking sites to connect with other authors about the craft of writing, or they can spend more time using media to reach readers and interact with them.

Authors must also decide how they wish to publish their works, taking on the role of editor and publishing through self-publishing is a way to reach an audience fast, however it can be more work for the author. Conversely the process of finding an agent and publisher can be overwhelming and equally demanding. Authors must make choices about how they spend their time and energy.

Strategies of focus: Because the role of the author can encompass so many roles (marketer, community manager, editor) there is a need to develop a way to focus on the act of writing. This might include "unplugging" from the internet in order to write, establishing a place or time that is dedicated to writing, or forming a habit or routine around writing.

Notions of *e-writing*: The term e-writing is unknown and not widely used yet the concept behind it is understood. Logical deductions from other *e* things such as e-reading make the term accessible despite its rarity. It is deemed appropriate to describe new trends in writing, however, as a distinct term may prove unneeded.

An online component to the word is assumed. The idea e-writing is associated with online only or digital only works.

The future of authorship includes different types of works: Shorter formats, e-formats, laconic language and works for niche audiences are predicted to grow.

Established forms such as the novel will continue to exist in print for those readers who have time and the notion to read them, but new forms that are shorter and more concise will be created to respond to the demand of the Internet audience who prefer different types of writing, forms, and even stories.

New voices: Due to the changes in the role of the author (now more demanding in terms of marketing and sociality) and the new forms and language of works as well as the accessibility of self-publishing different types of writers will emerge.

Those that before could not interest a traditional publisher because of the odd or niche aspects of their work may now connect with audiences.

This is both positive and negative as there will be a great number of voices contributing to literary culture but also a greater number of works that are not vetted or polished. There will be more competition to be heard and those that socialize better, as opposed to write better, may received more attention.

Objectives for information professionals: Help authors adapt to new roles by providing resources and education. For example, collection development around marketing, publishing, and community management.

Create programs for building websites and how to establish an identity in social networks.

Link library resources to sites like Goodreads, which authors can use to correspond with readers around works. This will aid those whose voice might otherwise be silenced by a lack of exposure to and on media.

3.10   Setting summary

In writing about qualitative research and the relationship between researcher and subject, Spradley writes:

> I want to understand the world from your point of view. I want to know what you know in the way you know it. I want to understand the meaning of your experience, to walk in your shoes, to feel things as you feel them, to explain things as you explain them. Will you become my teacher and help me understand? (1979, p.34)

Case studies allowed me to be taught by the participants of this study. They showed me their understandings through interviews, in their works, and in their online presence. The insights I gathered allow me to explain the current conditions of authorship from authors' viewpoints. The brief re-counting of the pilot study above shows how much was gleaned from a single case and the subsequent cases offered just as much. The cases illustrate varied views that contribute to these themes and produce new ones. In the following chapters I narrate the views of authors, which capture all the pleasure and angst of living and working in e-culture.

CHAPTER 4

4 Plot point: The revolution and evolution of authorship

This chapter is about the revolution and evolution of authorship: it is about how the practices and traditions of authorship are being reshaped in e-culture. This chapter is made up of three cases that cover the changes to publishing and the rise of self-publication, the individual practices of authors including when and where authors write as well as the tools authors use, and the benefits and challenges authors encounter when using the Internet.

4.1 Introduction

Authorship has a long tradition and has developed many practices in its history. Some of these practices have changed in recent years as e-culture continues to become dominant. This expanding prevalence of *e* is sometimes called the Digital Revolution, despite the more palpable choice of *d* as a prefix. The Digital Revolution is the change from analog, mechanical, and electronic technology to digital technology which began anywhere from the late 1950s to the late 1970s with the adoption and proliferation of digital computers and digital record keeping that continues to the present day (Castells, 1999). Central to this revolution is the mass production and widespread use of digital logic circuits, and its derived technologies such as the computer, digital cellular phone, tablet computer, and the Internet. Implicitly, the term also refers to the sweeping changes brought about by digital computing and communication technology during (and after) the latter half of the 20th century.

The Digital Revolution is analogous to the Agricultural Revolution and Industrial Revolution, and importantly it is seen to mark the beginning of the Information Age (Hilbert, 2015). This Information Age in which we now live is also known as the Computer Age, Digital Age, or New Media Age. It is characterized by the shift from traditional industry

such as the printing press and print which has long been the standard for the distribution of texts, to an economy based on information computerization, where new media provides a plethora of formats and delivery methods for content (Castells, 1999; Hilbert, 2015; Kluver, 2000). The effect of the Digital Revolution permeates life in our society and has drastically altered many occupations and industries including authorship and literary production. While authors may choose to participate to greater and lesser degrees in digital technologies they are nonetheless affected by their omnipresence and some are very difficult to avoid. For example, few authors are able to circumvent the use of computers completely. Even those who write by hand eventually put their work into a word processor to make it ready for publication (Hirsch, 1995). Indeed, the computer as a tool and as a force of change is inescapable:

> The computer is a powerful symbol of technological progress. Once a prohibitively expensive and specialized piece of equipment, the computer has become a tool of nearly universal application, transforming such diverse fields as engineering, communications, entertainment, medicine, business, education, mathematics, and science. The computer defines our technological era as the steam engine defined the early years of the industrial revolution; indeed, the term used to characterize our modern times is no longer "the space age," but "the information age". (Durham, 1999, p. 1419)

Computer use was introduced to authorship decades ago and computers "achieved their initial impact by allowing writers to produce familiar documents" (Baron, 2009, p. xxiii) in a digital environment that could then be easily shared and processed for publication. Now,

> they also claim our attention, and a place in our reading and writing, by disrupting the older ways of doing things textually. Computers have allowed us to create new genres—internet chat, email, the web page and the blog—that cannot exist outside the virtual world…computer technology radically reshapes how and what we say, breaking the rules of spelling, usage, and the formatting of discourse…(Baron, 2009, p. xxiii)

There is little debate, none really, that e-culture has changed authorship in many ways and there has been work done to look at the ways the Digital Revolution has affected cultural production (e.g., Klinenberg, 2005; Neff, 2005; Bustamante, 2004; Everett & Caldwell, 2015). This study and in particular the three cases included in this chapter look closely at

how the Digital Revolution has had an impact on the lived experiences of literary authors by focusing on the works, routines, and practices of authors as they shift to digital means of production.

The first case highlights the experiences of Scott as he navigates self-publication and e-publication. Self-publication is quickly growing in popularity and reflects an increase in the publication methods and formats available to authors. Scott and the other authors in this study demonstrate not only an interest in self-publication but in many cases a need for authors to self-publish, at least some works, in order to develop a readership, even if their ultimate goal is traditional publication—publishing through a established publisher. This case includes a discussion of how applications such as Wattpad are changing the landscape of publication by providing online distribution platforms and interactive environments for authors and readers.

The second case in this chapter introduces Phillip who is an author who embraces many of the new digital tools and practices of authorship. Phillip's experiences guide a conversation about the changing processes of writing in a time of ubiquitous computing. With Phillip and the help of the other authors in this study, this case describes changes to the traditional locations of writing, the times that authors write, and the tools they use to produce texts.

The third and final case in this chapter is about Nora. Nora has years of experience that bridge the past and current practices of authorship. She describes how the advent of computers altered not only how she produced text but also how she thinks and channels creativity. In particular, this case examines the impact of the Internet on the experiences of authors, and discusses the challenges and opportunities authors perceive in being connected to the web. Ultimately, this case, and in fact all three cases in this chapter, highlight how authors seek a balance between the traditions of authorship and the new possibilities for their craft afforded by the technologies developed in the Digital Revolution.

4.2 The case of Scott the indie author: A glimpse into authors' experiences with self-publishing

Sitting down with an author to discuss everything from their day-to-day practices to the future of authorship delivers an overwhelming amount of data. Authors seem, in general, to be very good at including simultaneously detailed and encompassing answers to almost every question. Therefore sifting through the many profound statements and choosing a theme or themes for the case study of any author is a laborious task. But for the author in this case, Scott, the impact of self-publishing seems very appropriate because of his many experiences with different types of publication. What is clear in this case, and what is supported by other cases, is that the role of the author in publishing is evolving and that self-publication, especially e-publication, is a change agent in this evolution. Ho et al. (2011) affirm this: "when the publishing products become "virtualized," the roles of authors, publishers, distributors, resellers, and customers are transforming as a contingent system" (p. 3).

Self-publishing is not a new phenomenon, indeed authors have been self-publishing since the beginning of the written word. Benjamin Franklin is repeatedly cited as the pioneer of self-publishing starting in 1732 (Gudinavičius, 2015). Other well-known authors who self-published some of their books include William Blake (1757-1827), Edgar Allan Poe (1809-1849), Charles Dickens (1812-1870), Mark Twain (1835-1910), Marcel Proust (1871-1922), James Joyce (1882-1941), Virginia Woolf (1882-1941), and George Bernard Shaw (1856-1950) (Poynter, 2004).

While it has been a practice for many years, the Digital Revolution has brought about a growth in self-publishing that many see as "a liberating force" (Earnshaw, 2014, p. 492) as authors can now publish the books they want and in a timely manner. Essentially "the tools to publish are now in the hands of the authors, which is all part of the evolution of self-publishing" (Earnshaw, 2014, p. 492). This is a trend that began more than a decade ago and continues to develop. In 2006 Chris Anderson, then the editor of the popular technology magazine *Wired*, argued that electronic trends in literary production, namely the growing

popularly of the e-book, would popularize self-publishing (Garner, 2006). Anderson maintains that the economic benefits of e-publishing will lead directly to a large increase in amateur production and that "[t]he tools of creativity are now cheap, and talent is more widely distributed than we know" (Anderson, 2006, p. 78). As author Scott notes, there are numerous tools and platforms that make it easy for authors to self-publish such as Createspace, Lulu, Smashwords, Scribd, and Wattpad. Scott uses these tools to publish in multiple formats and sell on multiple sites such as Amazon, Kobo, Barns and Noble, Google Play, and Apple. The accessibility of these tools, anyone with access to a computer can access them and for free, unshackles authors from being bound to traditional publishing models and grants flexibility in terms of genre and form. But it does come with challenges, mainly the enormous amount of time it takes authors to perform the roles previously held by publishing houses such as editor, copy editor, cover designer, and marketer (although realistically these roles are often falling on authors even when they go the route of traditional publication). Still, authors like Scott see the possibilities of self-publication and forge ahead with the goal of producing good work and finding readers.

4.2.1 Character sketch: Scott

April is a windy month. But the day I met with Scott was calm. We met in a little coffee shop on the corner of two tree-lined streets. It was a blind date of sorts, as we had never met before (he was recruited via snowball sampling, a suggested contact from another author). We found each other in the line for coffee. The shop was warm and busy but we located a table over to the side of the café, where we could talk. It was also close to the steam machine, which makes frequent appearances in the transcripts of this interview; a good "hissssss" as punctuation. The interview lasted over an hour, with asides about vegetarianism, family, and the sometimes-demanding needs of house pets. Scott has a very large cat that enjoys a good meal.

I set the audio recording device (my phone) in the center of the table. Scott brought samples of his printed works and flyers that he pulled out of a brown messenger bag at his feet. He had a business card with his name, a phone number, email address, and icons for the many social networking sites he uses. Everything I, a reader, or publisher would need to connect with him and to know about him as an author. He brought printed flyers with cover pictures of his 3 novels on them. They are brightly colored and visually appealing. These flyers he hands out at book fairs, author get-togethers, and other literary events.

Authorship is not Scott's primary occupation, but it is what he is passionate about: "That's the one thing I do that isn't really… my full time job, but something that I pursue doggedly for the past 20 years…I mean I have made money from writing over the years and but it's always been a sideline that I can't afford to make my full-time job".

Scott has years of experience and has written in a variety of genres including nonfiction such as book reviews and articles for websites, as well as what he describes as "instructionary" works such as articles about vegetarianism and recipes. He also writes literary fiction such as novels, short stories, books of poetry, comic strips, and what he calls "new genres" (referring to works written for online formats that don't map onto traditional/established genres) which he also refers to as a "general mishmash" of writing styles and topics that includes blogs and online magazines. Matching this diversity of genres is a myriad of forms of publication Scott uses. As mentioned, many of the forms are online such as online magazines, websites, blogs, and writing communities. Scott has published three novels and a fourth publication is forthcoming. These, as well as some books of poetry and short stories, are available in multiple media including print (which can be ordered from Scott's personal website or purchased at book fairs and literary festivals), e-books (available on Kindle, Kobo, Google Play) as well as through Wattpad, an online writing community.
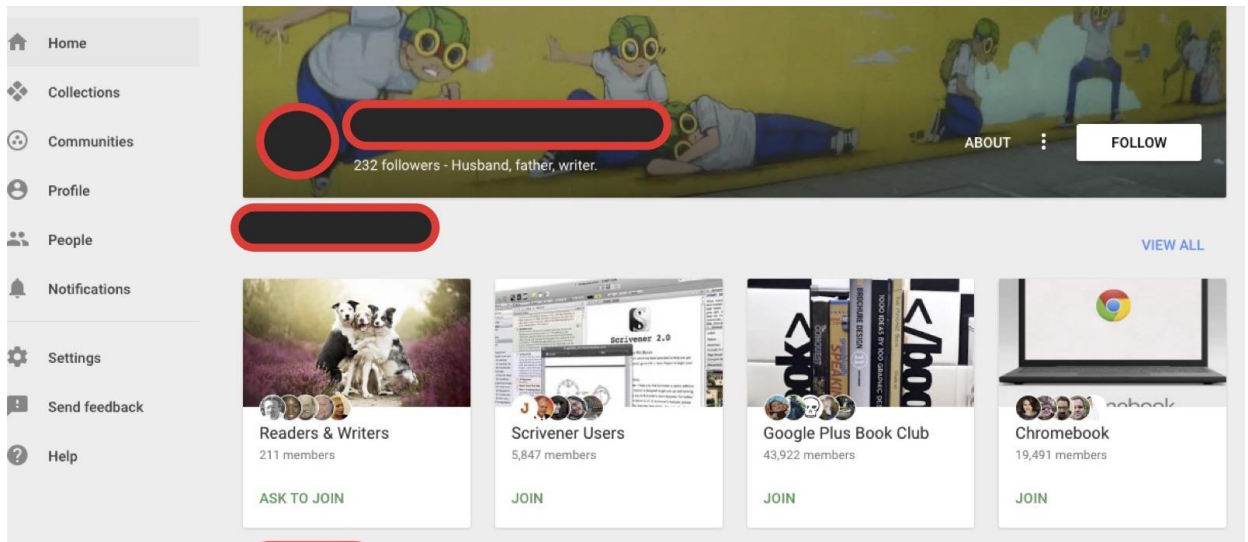
Figure 1: Scott's Google+ profile

Scott participates in social networking sites including Twitter, Facebook, YouTube, Google+, Tumblr, and Instagram. He uses social media to promote his works. When he handed me his card adorned with so many social media icons, I exclaimed, "wow, you are on everything!" to which he replied, "yeah, pretty much, ya pretty much have to be." Much of our conversation about social media involved the relationship between authors and publishing, and how there is a need for authors to be "out there" and involved in the publication of their works via social media. This is true of authors who seek traditional publishers, where there is an expectation that they have an established community of readers prior to publication, as well as those that self-publish, where authors work as their own advocates and marketers using social media to connect with audiences. To do this Scott corresponds with readers via social media, but also uses social networks to connect to and work with other authors and so they can help each other promote their works: "I have been active with a group called Indie books PC recently… it's all of us coming together to do promotions, like we are doing an after Christmas sale for Kindle…we'll talk up everybody so all my network contacts will get your [referring to other authors'] stuff and all yours will get mine." In this way Scott experiences an expanded sense of community around his works. As a self-proclaimed introvert, Scott finds social media an easier way of reaching people and connecting to people.

He describes making connections online with other local authors that developed into in-person socializing as well as provided opportunities for promoting works:

> Then [name of other author] reached out to me on Goodreads and said 'are you interested in an advanced copy of [title of work]?' I am like 'Oh cool that is great.' So once I read it I was like 'Hey we should get together and talk about it, I would like to hear more about your writing on this one.' [He said] 'Yeah cool,' so we got together and then through him I ended up arranging a reading at the library. A bunch of other writers came to that, and then we all got together for a beer afterwards and people were like 'It was like it was really cool, we should do that again.' Yeah, so now every once in a while we go to [name of local pub] together. (Scott)

Scott appreciates social media, but admits that with the added roles involved in self-publishing, he has to chose which social networks to participate in: "so I'm just like 'I'm going to do one of them and going to try and do it well and be involved if I can but you can't do them all."

We talked for a time, enough time to get refills of coffee, floating in and out of relevant conversation, but loosely following the interview schedule I developed. The mostly open-ended questions let Scott explore his own understandings of e-writing as we talked. Scott had insights on many topics pertinent to e-writing but his work with self-publishing and especially with the online platform Wattpad were particularly interesting.

4.2.2 Wattpad (https://www.wattpad.com)

According to its site **"**Wattpad is a place to discover and share stories: a social platform that connects people through words. It is a community that spans borders, interests, languages. With Wattpad, anyone can read or write on any device: phone, tablet, or computer" ("About", 2015). Wattpad boasts more than "100 Million Stories to read", "40 Million Wattpadders and growing", "11 Billion Minutes spent on Wattpad every month", and "85% Mobile, across all devices" ("About", 2015). Wattpad provides a venue for writers of niche (those very specific), emerging (new and developing), and miscellaneous (odd and/or

difficult to define) genres. The works on Wattpad often do not fit into prescribed genres or formats, and Wattpad capitalizes on this:

> [w]ith thousands of stories added each day, there's always something you want to read. Want a story about a daughter smuggling her zombie mother to safety? We have that. Want a story about a time-traveling frog with super powers? We don't have that, and we'd be happy to see you write it. ("About", 2015)

Throwing traditional notions of genre, format, and publication out the window Wattpad emerges as "Storytelling Redefined" or in many ways *undefined*. Wattpad avoids limitations of definition and distances itself from conceived ideas of the electronic media but stating that they are about "Free Reading, not eReading" ("About", 2015). von Veb (2014) asserts this flexibility: "[t]he online environment arguably provides greater opportunities for a broader range of storytelling and engagement with media and culture, and immediate conversations with readers, than is generally possible in a traditional book" (para. 2). He applauds the freedom of writing for the Internet, which denounces physical boundaries and allows for textual 'instability'. Indeed, he predicts that "[i]n an increasingly online world, we may need to let go of traditional publishing boundaries of ownership, control, and format to fully realize the potential of the text" (von Veb, 2014, para.16). In this realization he describes Wattpad as a "contemporary game-changer" (von Veb, 2014, para.16) where the design and organization of the Wattpad site reveals "an appreciation that stories are stories" and "[i]t unabashedly courts young writers, as well as critically established, well-respected authors, and digital explorers such as Margaret Atwood" (von Veb, 2014, para.16). While sites like Wattpad are a relatively new phenomenon, scholarly literature on these types of online writing/reading communities is starting to emerge. Interesting discussions about the conceptualization of writing, reading, and text are budding, as are notions about the implications of this new landscape in publishing. This is all fodder for my thoughts as Scott positively reviews his experience with the site and explains how it has altered his approach to publication.

Scott states, "Wattpad has definitely been, you know, a great thing for me, and that's all e-writing or e-reading… anyway, it's an electronic platform. The distance of these e-books has been great for my writing." It is apparent that he is struggling to define the nature of the site;

he identifies it as an electronic platform but is unable to succinctly describe its full scope in answering my question about the affordances of e-writing. Still, he recognizes the "distance" it grants his writing as it enables him to reach larger audiences than with other forms of publication; it transcends geographical boundaries creating a global community in which to share written works. In this way Scott has been very successful:

> I have two books up on Wattpad and that's been a really good experience. That I made the top ten list of the mystery thriller with [title of work], that's a great source of, you know, feedback and renown, and interesting things that happened to me. So it's been a very positive experience. (Scott)
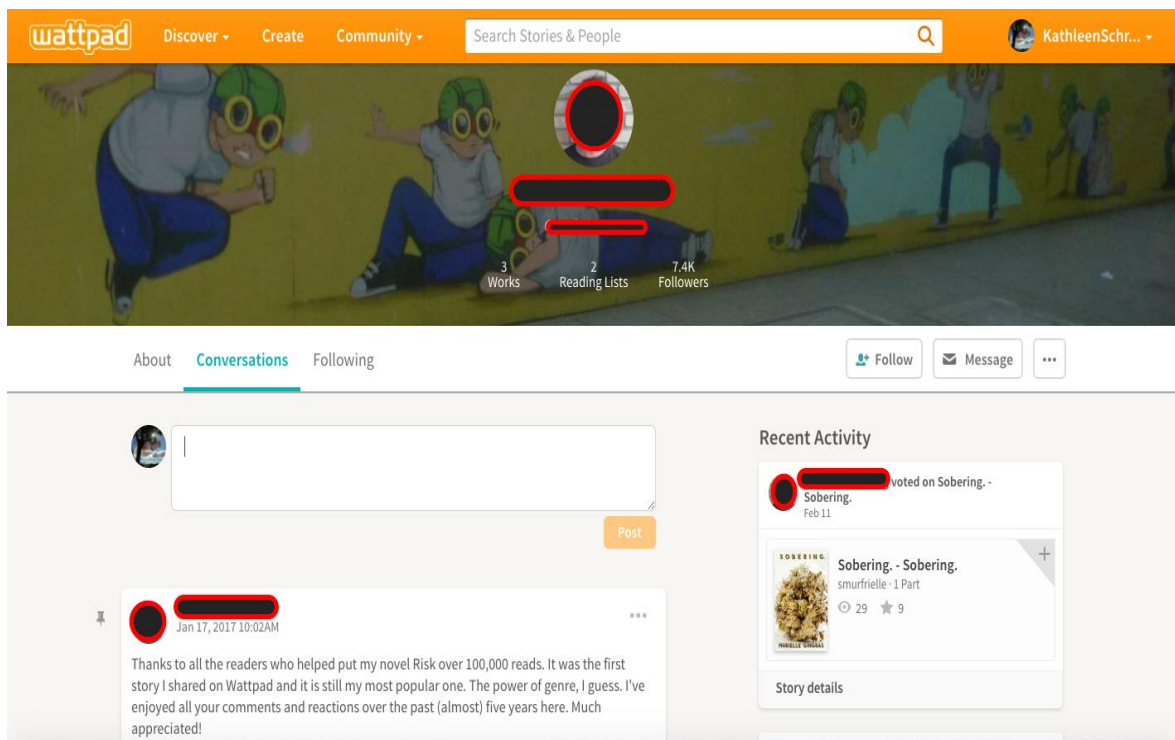
Figure 2: Scott's Wattpad profile

Wattpad also provides resources for writers such as the "Wattpad Stars Program" where site administrators actively connect Wattpad writers with opportunities such as writing contests that extend their reach to new audience, and to other authors who provide inspiration via top ten lists as well as sharing writing prompts. For example, Scott was asked to be a judge for a writing contest: "I just recently was a judge for a valentine's day writing contest for Wattpad

India which was so funny. Mind blowing. So I had ten stories to read and rate." Wattpad is successful in connecting writers and readers around the globe, and has been particularly positive in the parts of the world where content is not always readily available via sanctioned media. Wattpad has huge growth in Asia, and "the numbers are likely to continue to grow" (von Veb, 2014, para. 17).

Importantly, Wattpad is not only a new way to publish and be read, but it is also a new way to write. This brings to light the fact that as authors approach different audiences who demonstrate different expectations they will write differently to match those expectations. Scott describes how writers use Wattpad:

> The way Wattpad is meant to be used is you write as you go. So basically… you write your chapter and you post it to the site. You get comments and likes whatever. And then, with the next chapter you're going to write it, you write it all up, and put that up. You do two or three chapters a week or whatever as you go… (Scott)

However, this is not always attractive, and even Scott who actively uses the platform shies away from the "post-as-you-write" approach: "I'm way too intimidated to do that. I have these things like completely edited in third draft form [before posting]." Still, he is supportive of the platform, shows a genuine interest in its sustainability, and appreciates the connections it affords him: "I actually went [to] visit the Wattpad offices in Toronto. It's a... it was recently started start-up and based in Canada, based in Toronto and so a bunch of us [authors] went and met up there as a 'Wattpad local Toronto authors' group." It is interesting to note the in-person connections that an electronic platform provides, in this way it provides both a global community online as well as facilitates smaller local groups to form online and sometimes manifest in-person.

Scott was not the only author to introduce Wattpad in their interview. Other authors in this study (notably John and Phillip) also mention it. This is a testament to its growing popularity. For example, author John appreciates that platforms like Wattpad engage with writers and provide similar editorial experiences to working with an editor for traditional publication:

> The technology allows people like [friends' name], who publish on a platform like Wattpad to actually get some of the experiences I got with my first publisher, with my editor. They experience it in a public forum with other writers and readers…[a]nd the process, I think, the process helps you refine the book. Refine the voice, those things. So those opportunities are there now that wouldn't have been there twenty years ago, ten years ago. (Scott)

While for many authors publishing on Wattpad to gain a readership and interact with other writers and readers is the end goal, others see it as an avenue to traditional publishing, like an opportunity to provide proof of concept. Scott recounts the story of Anna Todd:

> Scott: Well, we've heard this recently uh, Anna Todd about a million dollar publishing contract based on book she published originally on Wattpad called Away... No..I can't remember. It's a One Direction fanfic. Well, she had ten million reads on Wattpad.
>
> I: Oh. Wow!
>
> Scott: I mean they're like, uh, this is gonna be huge. We gotta...
>
> I: Yeah.
>
> Scott: We got to get this out there!
>
> I: Oh, that's so interesting.
>
> Scott: Yeah. Yeah. There is a few stories like that, that sort of took off on Wattpad and got real sort of traditional publishing deal as a part of it.

Stories like this as well as the observed freedom of self-publication are making it more desirable for authors. In fact, many have adopted the term Indie-Publishing, similar to other industries that now applaud independent success, for example, indie-artists in music and indie-game-developers in game development. Thus, in recent years self-publication has gone through a metamorphosis aided by e-publishing platforms that provide flexibility and creative control to authors and make it easy for authors to self-publish.

4.2.3 Self-publishing

According to writing scholars such as Steven Earnshaw, the transformation from the negative concept of vanity publishing —often thought to be for those works lacking in literary merit or publication done to boost the ego of the author —to the now commended indie-publishing has taken place over the past ten years (Earnshaw, 2014). During those years self-publishing changed from "something slightly unsavoury, lurking around the margins of respectability in publishing, to a growth area with some genuine and reputable players" (Earnshaw, 2014, p. 486). While the spread of self-publishing has in some ways made it more difficult for those seeking traditional publication, the changed has been marked as overall liberating for authors, "unleashing thousands of new writers onto the market and encouraging some key players in the publishing industry to change how they view self-publishing" (Earnshaw, 2014, p. 486). Further it is a popular form for publication by "people who want to publish their books free from traditional publishers' nit-picking, filtering or rejecting" (Gomez, Martin, & Tian, 2011, p. 97). Much of these shifts in the perception of self-publication are owed to the Internet, where terms such as *e-publishing*, *online publishing* and *digital publishing* are used to describe self-publication on the web. Technology made possible what for centuries was difficult to accomplish, and in recent years scholars note a change in the value chain of publication:

> With the fast pace of digital technology, people around the world are rapidly stepping towards a new era of digital publishing. The Internet is full of handy tools and free programs by which authors can rapidly generate e-books, and simplify the original publishing value chain authors← →editors← →publishers ← → distributors← →readers into the two-element relationship of authors← → readers. (Ho et al., 2011, p. 399)

Through the Internet, the relationship between authors and publishers is certainly changing, but relationships with readers are also shifting. Now "authors can directly talk with readers, if the contents are accepted by readers, the authors can also carry out self-financed publishing and sell books" (Earnshaw, 2014, p. 487).

According to Earnshaw (2014) some common reasons to self-publish include:

1) Authors have access to the books market and they want to maximise their profits, which means they want to sell direct to that market, cutting out the publisher.

2) Authors are targeting a niche market that won't turn enough profit for a trade publisher to consider their work.

3) Authors want to self-publish because they want to maintain control of every aspect of their work.

4) Authors want a mainstream deal and self-publish to show there is a market for their writing. (Earnshaw, 2014, p. 487)

Still, while authors may be able to achieve their publication goals through self-publication there is a significant amount of work that goes into producing a text. Platforms like Wattpad exist for those who want to produce certain genres and formats; but it is not for everyone and it does not lend itself well to those who wish to produce a work comparable to a traditionally published book or e-book. Those authors must take on work previously held by traditional publishers:

Self-publishers must be skilful enough to organize (or do themselves) the following: translate, edit, convert, design the cover, acquire an ISBN, deal with the issue of taxes, create accounts on many social networks (and keep them active), follow up on reviews, do advertising campaigns and still have time for further writing. The advantage of such self-publishing platforms is that everything about the sales is transparent – self-publishers have access to near real-time information on their e-book sales. (Gudinavičius, 2015, p.1)

Scott and the other authors of this study have varied levels of experience with self-publication. The authors who self-publish enjoy both the creative control as well as the expedited timeline it allows in comparison to the lengthy timeline of traditional publication. Scott often feels like he can accomplish more through self-publishing:

It is huge being able to do that [self-publish]. I got a lot of positive feedback from agents and publishers but just nobody could do it. I had a couple of near misses as well, and of course with the comic side of things I had a deal signed with the comics then it fell apart after a year and a half. So I have been cut up this [indicates small space with forefinger and thumb] close to traditional publishing... so I will still be doing the same thing through self-publishing but just be doing more projects. (Scott)

Circumventing traditional publishers opens the door for many authors who would otherwise perhaps not find readers and it helps to form the identify of those authors. Author Phillip states:

> I don't know if it kind of changes like core identity figure you know. But it makes it a lot easier to kind of become, to call myself a writer in a way because I don't have to find a gatekeeper kind of approve of me being a writer before I am a writer. You know I can put myself out there and sell a few copies and people actually like it, then I'm a writer. (Phillip)

However, even those who embrace new publication models admit that the extra work involved is daunting especially the intense work of the editorial process. Others are too daunted by the process of self-publication and prefer traditional publishing.

Creative control is important to authors. After long hours of writing and crafting they want to complete their vision through to publication. Self-publishing allows for this. As Scott asserts, "Publishing, it's a middleman. Now we're able to do some of the other stuff and forget about the gatekeeper. You can just go your own way. Put it out there." Author Nora credits the Internet with providing more control for authors: "I turned to a self-publishing 'cause I could do – control exactly what I wanted-- and that would not have been possible without the Internet." This includes being able to publish in different formats. For example, although Nora has had great success with traditional publishers she uses self-publication to play with format and genre, "Since 1985, I've done a great deal of self-publishing 'cause what we wanted to do was a book and CD combination and to get poetry as heard out on DVD or the CD rom, which I had a council grant for in '90 I think."

The ability to expediently publish work is also important to authors as traditional publishers have a slower publication timeline. Scott says

> I went through an exhausting process of shopping around agents getting rejected…and they would say "You know what, I can't do editing right now, I am full until 2017" stuff like that. That's like, uh, disappointing. You know what? I could put this out tomorrow! (Scott)

Even with a willingness to try self-publishing authors must be willing to take on many roles.

Scott expresses this while noting that for some of his colleagues it is simply too much to take

on:

> I've heard feedback from other writers [who] say 'Oh! It's too much of a learning
> curve. I can't learn all this software. I don't want to be on... I don't want to market
> and sell.' So, I mean, in a way you just have to be sort of independent and you take on
> the role of publicist, editor, publisher, you know, the whole work. You're doing it all
> yourself. (Scott)

Author Phillip also remarks:

> I mean, there's different aspects to being an author. One of them is that in self-
> publishing the author can do all those techno roles on their own because of the
> Internet. They can write the book, they can upload it and sell it but they can also find
> an editor online, buy the cover designs, do all that work… (Phillip)

Other authors express hesitation at taking on the additional roles needed to self-publish. For

example, Marigold states:

> You can make so much more back so much quicker than you can through the
> traditional venue. It is a lot of work, I have some friends that have self-published, it's
> a lot of work and I don't know if I would do it well…I don't trust myself as the final
> say of an editorial process, I need someone to kind of rein in my crazy. So I need an
> editor that can help me make my own work the best as can be, so I couldn't do it
> myself, I don't think…The marketing is also something that is probably not to my
> skill set, I am not very good at marketing myself, I don't like overwhelming other
> people. And it is something that I have to do anyway but I try to be aware if
> something is done too much, so the marketing aspect of it as well would be really
> difficult for me. (Marigold)

However, even those who are hesitant may find a way through. Author John, who has

experiences with both traditional and self-publishing, believes that authors can adapt the self-

publication system to their needs by outsourcing certain elements:

> My first two novels had traditional publishers. And I really benefited from that
> because both of those editors were excellent. And I learned a lot about writing
> through working with those editors. So I really, you know, I think people who are
> afraid of self-publishing are maybe looking for those services. They don't have to.
> They can hire their own editor; they could still get that experience. There are lots of
> great freelance editors out there. So when I talk to younger writers who are thinking

about this. *That* would be the advice that I would give them: find a really good editor. (John)

He goes onto to recount his own experiences with self-publishing:

I know I'm lucky that I have a background in actually publishing things. So I know, I know all of the stuff and I can actually do a lot of the work. So self-publishing can be relatively easy. I had to hire a cover designer. I had to hire editors and proofreaders. But the rest of it I can do myself. So it's fairly easy to do. (John)

Anna, who is an accomplished editor but who is not confident in her technical skills chooses another option:

What I did was work with a self-publishing company. You know [printing company]? So, this was a few years ago and they were great. You could just take in your PDF to them, and I had my friend the book designer and wood engraver, they did all that stuff and the design was beautiful. (Anna)

What is apparent throughout the cases in this project is that with the advancement of digital technology and the opportunities it provides publishing (both self-publishing and traditional publishers) authors are taking on more roles than ever before. Some authors like Scott take full advantage of the digital tools available to them, while others find roads to traditional publishing and are able to work happily within that system.

4.2.4 Conclusion

Self-publication is becoming more widely accepted by authors. The stigma of vanity publishing is being replaced by a hip indie-publishing scene that thrives on the liberation of authors, as they can have more control over the publication process. This has led to the democratization of text, as we see more authors than ever before finding reading audiences, whatever niche their writing may fill. Scott's case sheds light on many of the issues surrounding authors and self-publishing. Not only does he partake in e-publishing models such as Wattpad, that exemplify the interactive and community based trends in e-writing, but he has motivations that are representative of many authors as he seeks to find readers for his

works which traditional publishers do not have the time, resources, or inclination to produce. The vague or experimental genre(s) of his works make it difficult to attract traditional publishers and so he produces them himself. His active involvement in social media helps him promote his works and connect with other authors and readers. He is able to effectively socialize around the works he produces and actively engages in a local literary scene. Scott is the indie author, undertaking roles and work to publish his stories, thriving through digital engagement, and taking full advantage of the tools available to his cohort of authors.

4.3   The case of Phillip and process: The locations, times, and tools of e-writing

In this study, all the authors are e-writers: they write on computers using digital tools, they have online presences to greater and lesser extents, and their processes of writing reflect participation in e-culture. This case focuses on Phillip. Together Phillip and I look at writing processes and how process evolves for the authors in this study with the growing prevalence of digital tools.

Process is broadly defined as "a series of actions or steps taken in order to achieve a particular end" and "a natural series of changes" (Process, n.d.). In the context of this study process encompasses both the personalized routines of authors and the progression of authorship.

For many years, it was assumed by popular writing instructors and researchers, such as Donald M. Murray (2003) and Maxine Hairston (2009), that the writing process generally operated in some variation of three to five stages including prewriting, drafting, revising, editing, and finally publishing. What is now called *post-process* research demonstrates that it is seldom accurate to describe these stages as fixed steps in a straightforward process. Rather, they are more accurately conceptualized as overlapping parts of a complex whole or parts of a recursive process that are repeated multiple times throughout the writing process (Matsuda,

2003). Digital tools increase access to resources via online applications and the ubiquity of computers has made these stages more fluid and indiscrete (Millard, 2014). Therefore the process of writing, while it has always been personal, is becoming increasingly diverse between authors. This makes it difficult to find common elements between and among authors, but it also adds to the intrigue of the authors' processes as the creation of text is perhaps more individualistic than ever before.

Authors all have their own rhythms, routines, and processes for writing. These processes intrigue not only scholars, but readers as well; there is a long-standing interest in the behind-the-scenes work of literature. In spring of 1958 the *Paris Review (no. 18)* published "Ernest Hemingway, The Art of Fiction No. 21" an interview by George Plimpton. The world read in wonder as Plimpton opened a window into Hemingway's process:

> Ernest Hemingway writes in the bedroom of his house in the Havana suburb of San Francisco de Paula. He has a special workroom prepared for him in a square tower at the southwest corner of the house, but prefers to work in his bedroom, climbing to the tower room only when "characters" drive him up there… A working habit he has had from the beginning, Hemingway stands when he writes. He stands in a pair of his oversized loafers on the worn skin of a lesser kudu—the typewriter and the reading board chest-high opposite him. (1958, p. 1)

There have been many other works that pull back the curtain veiling literary creation. Recently, Hilton Obenzinger organized and hosted the series *How I Write* (also a podcast), which ran from 2002 to 2015. The program featured conversations with writers that showcased their surprising tools, habits, and tricks to get the writing done (Winterbottom, 2015). The processes of authors pique our interest because they are all so unique, complex, and personal, and perhaps because we simply cannot imagine how they built the literary worlds into which they invite us.

This case is about the processes of authors and how those processes have been altered with the proliferation of the e-culture. Phillip is our guide for this case as his processes for writing so aptly portray the transition to digital tools and the changing patterns of time and location in the e-writing process.

4.3.1 Character sketch: Phillip

We walked home in the same direction. It was almost Easter and we chatted about looking for Easter eggs. Turns out we both have a passion for competitive egg hunts. We walked for three or four blocks before parting ways and wishing each other a happy weekend. The café from which we had departed is a neighbourhood haunt; a bustling little place named for its close proximity to the railroad crossings. We met there in the mid-afternoon and squeezed into a table in the middle of the bustle. Not the preferable table by the window, but at that time of day we were just happy to have found empty chairs. We nursed a few cups of house blend while we talked. Phillip has a PhD in psychology, he is a tech enthusiast and an author. He, similar to Scott, was recruited through John who had met both at an author fair event at a local market and put us in contact. This cheery trio of gentlemen were my first interviews and by this, my third, I was excited to hear about topics that before might have been in my periphery, but which now peaked my interest.

After a few sips and some banter about academia, Phillip was ready to begin and so was I. Audio recorder ON.

> I: Do you identify yourself as an author?

> Phillip: Sometimes depending on the context.

I always ask this question first, even though the answer is somewhat redundant given that each interviewee was approached for participation in this study because they are authors. But Phillip caught me by surprise. "Sometimes!" The thought then crossed my mind that this interview could go very badly, if Phillip was not even sure he was an author the rest of my questions would not make sense, let alone produce the type of answers I needed. However his hesitancy in declaring himself an author reminded me about an interesting aspect of authorship which is that the role of *author* is serious and garners much respect, from both inside and outside the occupation. Phillip goes on to clarify himself, stating that he has only included *author* in his self-identity for three years or so. Before that he was "just writing for

fun" and writing for his day job, which despite the fact that he writes (about technology) for a living, he keeps it mentally separate from his author identity that is more literary writing.

The label of author is a laden one and I wonder after this study if I should adopt the term e-writer or just writer as it is more encompassing and perhaps more fully describes the many people producing works. But enough of these theoretical thoughts for now, that is not the focus of this case, this case is about practicality: how authors are experiencing the changes to the process of writing.

Phillip writes in many literary genres. He describes his experience as varied, but he does focus on certain genres:

> I post a lot of horror, that's probably the main genre and that's both under my real name, and under my pen name. But also science fiction, also kind of bizarre-o between genre stuff, which is where I really think my main interest lies. It's trying to kind of break genres and play with them. But let's say horror is the main one. (Phillip)

His works are available in a number of formats although his primary focus is on e-books:

> I'd say e-books, just Kindle e-books and other stores online… I also do paperbacks. I also have blogs, …I publish a lot under, you know, website format as well. So yeah, whatever is out there, I try to be as widely available as possible, whatever format the readers want, I take advantage of it. (Phillip)

Some of his works are published under a pen name:

> Under that anonymous pen name I put a lot exclusively on Kindle, on Amazon. There's advantages in the borrowing features there, where if you're exclusive to Amazon then you can borrow your work rather than outright buy it which limits your options outside of Kindle but um, because it's doing well for me there, I just kind of keep it exclusively online. (Phillip)

Phillip also maintains an online presence in his real name. He is active on social media and keeps a personal website: "I try to keep that up to date and it's like a one stop shop for all my books… I think it's important to have a webpage where you can go and see all the books listed and that sort of thing so yeah I kind of do all that and try to keep it up." Social media is an active pursuit for Phillip in both a professional and personal capacity:

> Yeah both. I think that came before even my actual publishing in writing. I've always been like really into social media even you go back to like blogging when I first started in the '90s and stuff, like ICQ [laughs] if you remember that. (Phillip)

He uses Twitter, Facebook, Tumblr, Google+, LinkedIn, Instagram, Viber, Lastfm, YouTube, Foursquare, Behance, Fitbit, Flickr, and Medium. He has a personal blog and also posts anonymous blogs. For many of these social networks he maintains multiple accounts including those for his pen names. He also maintains author profile pages on Goodreads, About.me, and Amazon. As he says on his About.me page "follow me everywhere."
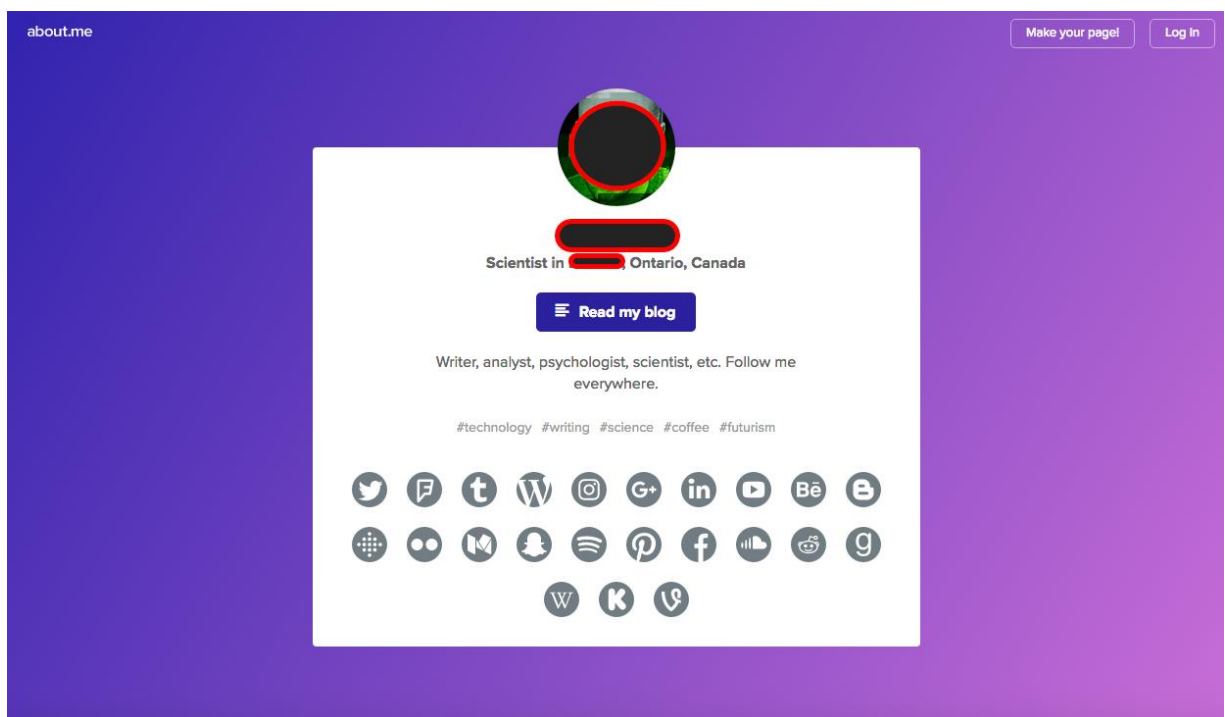
Figure 3: Phillip's Aboutme.com profile

Phillip and I whittled away an hour conversing about authorship and the e-ness of life. We talked particularly about how he embraces digital tools, this provided insights the processes of e-writing, which includes where authors write be it a busy café, a silent garden, or everywhere in between; when authors write, such as those precious early morning rituals, or those small moments in-between other tasks; and the tools they use which are increasingly varied due to the availability and choices afforded by new media.

4.3.2 Where authors write

With the advent of ubiquitous computing the possibilities for working when and where authors chose becomes endless. In contrast to working on a desktop typewriter, ubiquitous computing can occur using any device and in any location. Thus authors are free to do their work when and where they want. Phillip shares an example of this ubiquity:

> I mean, you can be anywhere and you can be writing. You don't have to sit in your office. I was just in BC for [name of conference] and you know, every now and then I can go back to my hotel room and be able to write. I actually published a story while I was on the road for my day job. And I answer people's press questions for interviews and stuff like that during my lunch hours. (Phillip)

Phillip describes his ability to work anywhere as a lack of process as he has done away with the shackles of ritual and has developed a more fluid approach to writing, using it to fill all the little gaps in his day:

> I think it's nice that I don't have to have that much of a process anymore because I can write anywhere, on any device. I can get some writing down in a coffee shop. I can go for lunch and do writing, or while waiting for a meeting, that sort of thing. I still kind of have my office at work where I have my laptop, but yes, it sounds kind of like not having a process, being able to write anywhere and I think there's more pressure to do that... I think authors are pressured to release [works] that much faster, so writers need to be just putting out more words per day than they used to if they want to make a living out of it. So maybe you have to be willing to not have a ritual where you sit down with your coffee, the perfect mindset and perfect mood to be successful. I don't think that's possible anymore except for the most famous authors...(Phillip)

While this pressure to produce might be a result of the rapid pace and expectations of e-culture, authors as mobile workers are not an uncommon or new practice. Authors have been filling cafes for years, bringing note-books to the park, and jotting down ideas on napkins at dinner. Now they bring laptops or tablets. Conor Friedersdore wrote in *The Atlantic* that while telecommuting via laptop with the availability of wireless Internet is a relatively new phenomenon, there is

A long history of people - especially writers - working from a favorite coffee shop or cafe rather than an office. Today we tend to associate the phenomenon with the Paris of Ernest Hemingway and F. Scott Fitzgerald, or the coffeehouses of Vienna at the turn of the 20th Century. The poet Peter Altenberg was even known to have mail delivered to his favorite hangout. (2011, para. 3)

Hemmingway famously wrote about his love of the coffee shop local in *A Moveable Feast*:

It was a pleasant cafe, warm and clean and friendly, and I hung up my old water-proof on the coat rack to dry and put my worn and weathered felt hat on the rack above the bench and ordered a cafe au lait. The waiter brought it and I took out a note-book from the pocket of the coat and a pencil and started to write. (2009, p. 17)

Despite this rich history, journalist Conor Friedersdore attests, through personal experience, that

the golden age of the coffeehouse workday is now, as any barista can attest. Over the last decade, I've done a fair amount of work in traditional offices, where I am least efficient, various apartments, where I tend to work longer and more productive hours, and a string of coffee shops, the places where I've turned out the most usable words per working minute. (2011, para. 4)

Phillip often writes in coffee shops, sometimes even at the one where we met. He professes that he is able to write anywhere, he is agnostic about the value of being tied to a specific location to work. Another author in this study, Anna, enjoys the mobility of picking up her laptop and bringing it with her to write at a cafe near her house. However, for Anna going to the coffee shop and working there *is* her process: "I have a favorite cafe… Beautiful little quite place, great coffee and whatever, a scone with an egg, and I've gotten that really important stuff out [there]." She too describes herself as amenable to writing in multiple locations, both social and solitary:

You know I'm one of those goofy people can work in cafes at 5:30 in the morning. I'm happy if there is a set of ambiance around that's kind of a benign social setting. That, I can work really well in. But I love the cabin in the woods too. So, I'm pretty adaptable that way I would say. (Anna)

Other authors in this study are more particular about where they write, while some choose a coffee shop like Phillip and Anna, others choose to write in their homes, offices, or in the garden. For example, John finds his garden clear of distraction: "[s]o these two drafts that

I've got, I basically wrote the two drafts in about an eight month period sitting out in my garden with my laptop." For Nora, the garden is a metaphorical place where she goes when she is free of distraction, what she describes as her "return to the garden". Like coffee shops, gardens as a locale for writing are not new. Jackie Bennett's 2014 book *The Writer's Garden: How Gardens Inspired our Best-loved Authors* is testament to the fact that historically writers (or at least the 20 she researched) have chosen to go to the garden for inspiration. As the jacket of Bennet's book reads,

> Great things happen in gardens. No one can doubt the importance of the garden in Roald Dahl's life, as it was here where he worked, and here that he created James and the Giant Peach. And where would Jane Austen have been if she had never seen a 'walk', an ornamental lake, or a wilderness? (2014, p. 1).

Coffee shops and gardens, and everywhere else that authors find themselves do not denote the e-culture in which they are immersed. In fact these spaces are very tactile, very non-e, sometimes with long standing traditions of authors producing works there. However, as with the portability of pen and paper, authors now bring laptops, tablets, and other devices to craft their works. There is a wonderful mixing of old traditions and new technologies as authors take advantage of digital tools and write where they want.

4.3.3 When authors write

Time can manifest itself in many ways in the writing process: what time of day to write, how much time to spend writing, when to do different types of work. The pervasiveness of digital tools makes it possible for authors to write at any time and all the time. As Phillip mentions he often writes on his lunch hour, while waiting for coffee, or before meetings:

> But you know because it's so easy to do things now and you can do it from your phone, you can do it, you know… I was going to say something really rude but I won't, you can do it from the bathroom [laughs]… all that down time.... When you are lining up for coffee you can get something done. Because of that you can do what seems like a lot of stuff during the day but it's only a few minutes at a time. A few years ago before e-writing or e-reading, you have had to wait 'til you're home, wait

till you're free, wait 'til you're day job is done, wait 'til kids are in bed or whatever. Now you don't have to do. So you have a lot of time in a day. (Phillip)

Similarly, author Scott uses every spare moment to work on his writing projects:

And I find in the car when I'm driving to my job I record ideas and then when I get back and I take the note from… the note from the thing [referring to recorder on phone]… or save them to listen to later and then sort of go through that first draft with all kinds of things like that happening. (Scott)

Both Phillip and Scott have primary professions other than literary authorship and therefore are perhaps more likely to carve out time whenever possible for creative writing. Phillip's ability to adapt to both new technology and to the flexibility it brings can be seen as a positive change in the writing processes of authors. However, other authors prefer to have strict routines around writing and while they use digital tools to facilitate their work, and many are very receptive of new media, a routine around what time they write is difficult to change. For example, multiple authors in this study prefer to write in the morning, a theme that is prevalent in literature about authors and their processes as well evident in "how to write" resources. Author Nora declares rather emphatically that she is a "Morning, morning person!" when it comes to writing. Similarly, when I asked Anna if she has a specific process for writing, she replied:

Yes. Early, early morning when it's still dark. I'm a great believer of keeping the door to the subconscious open— it's the best time to work before the critic is up and running around. So, I would say my practice is read really deeply before bedtime so that you could have seeds for the subconscious and then write early, early, early in the mornings. Complete as much as I can in that dedicated way and then later in the day working on normal kinds of interactions and writing, because you are writing all the time, everything is writing, even email correspondents. You just always, always, always are producing text but the rich stuff should really have its own time, a really protected time. (Anna)

This idea that writing is "all the time" echoes Phillip and Scott experiences. Although Anna might have more time to dedicate to writing and specific times of day when she focuses on certain types of writing, she is conscious that like the technology authors use to write, writing itself is pervasive.

Similar to Nora and Anna, Dean writes in the morning and creates a strict schedule to follow: "[r]ight now, it's very much...my morning is very regimented. So I get up at 5am and I work until 7:30am, and that's my writing time". Blogger Kavan Lee writes about when "the best time to write is according to science" and it seems that the authors in this study are on point: "[w]e know that the creative mind is an early riser and that the editing mind sleeps in. Bouts of creative writing might be easier to come by just after waking as this is the time of day when the prefrontal cortex is most active" (Lee, 2014, para. 3). Roxanne Robinson in the *New Yorker* takes a less scientific but equally persuasive stance as she describes the mental place she comes to when writing in the morning:

> This is nowhere I can describe exactly, only that it's mysterious and limitless, a place where the mind expands. Deep, slow currents, far below the surface, shift me in ways I needn't understand. There is no sound, no scrutiny. Waking, I'm still close to that silent, preconscious, penumbral state, still focussed inward. I'm still in that deep, noiseless place, listening to its voices, very different from those of the outside world. (Robinson, 2013, para. 2)

Sometimes choosing the morning can be about finding inspiration as it is for Nora and Anna (and Roxanne Robinson), other times it is simply about meeting deadlines and fitting the work into other aspects of life. Author Caroline has a young child and can only write when he is at preschool:

> Since I have a new kid, it's changed. Right now he's in preschool 3 mornings a week. So those are my dedicated 3 mornings and then whatever time in the weekend I can get for writing, so I guess that's really my... the really the biggest thing, that's absolutely set in stone. (Caroline)

Looking at time as an element of process includes not only the time of day an author works, but also the monthly and yearly cycles of text production. Some of the authors describe writing processes that span months. John explains his process as something that requires him to go back and forth between pieces and to let other pieces sit for months before he can return to them with fresh eyes. He describes short bursts of writing everyday when drafting followed by putting the draft aside for some time:

> So when I'm creating the first draft or something, I try to write every day…And then

> when I move out of the drafting process, what I do is I put the book to the side and then I draft something else. Some new piece entirely. And then once a few months have gone by then I go back to the original draft and see what I've got. (John)

Marigold describes a similarly dogged approach to drafting where the day to day can be grueling but it is important to push through it and produce a first draft in the first few months of work. Most of her works take about a year to complete. Like other authors, this involves waking up and beginning to write first thing in the morning:

> Day by day I wish there was some sort of ritual but I have to wake up and start right away, it's very unromantic, very unglamorous. Usually it depends where I am in the stage of the draft. If I'm writing something new I usually set a [word] count. If I'm writing something and drafting, a daily word count is probably about 2000 words…so just start. (Marigold)

While not particularly pertinent to the time of day in which she works, Marigold also brings up another interesting facet to her writing process: music. She explains the rhythm of her creative process that is like keeping time with music and even describes the necessity of listening to music while she writes:

> I need to listen to music. I usually work with different music for each project, like an album or an artist or a song and I and I will listen to the…I need sort of a song, the repetition is very helpful for that, it kind of lets me think but not be distracted, so I must have listened to Random Access Memories by Daft Punk maybe 300 times. (Marigold)

Music is not only a way to mark time but is valuable for Marigold as a source of inspiration; it is a tool she uses to produce her work. Authors have many tools they use as part of their process, tools from which they derive inspiration, and tools they use to create their works, and other tools that facilitate different aspects of authorship such a publication and marketing. Such tools are increasingly digital and submerge authors more and more into e-culture.

4.3.4 E-writing tools

The tools of authorship have shifted over time and continue to evolve. The tools emerge out the purpose of writing as a "technology of collective memory" (Bolter, 1991, 33), used to shape society through the recording of laws and history, and simultaneously developing as a creative art. From clay tablets and papyrus rolls in the ancient world, through the manuscripts of medieval times, to the mechanization of writing by the invention of Gutenberg's printing press, the typewriter, and then computer, the tools authors use have a long history. With the continued growth of technology authors have many choices about which digital tools fit their process.

All the authors in the study use computers and word processing software to write. The software they use varies, Microsoft Word is the most used, but some mention Scrivener and other products. Phillip embodies the use of technology in authorship as he continually tries new tools. "I use a whole lot of tools. Because I work in technology, I'm always like a sponge, whatever is there" he says as he reaches for his phone to show me the word processing programs that he has synched across all of his devices. This is important, as a useful tool must in some way facilitate writing for authors. This facilitation can take the form of simply being common, intuitive to use, or easy to share documents, or it can enable writing when and where they want. Tools can also drive the writing process by providing opportunities that authors may not have otherwise. This final point is especially true of online tools such as Wattpad and Write or Die.

Some writing tools are chosen by authors simply because they are prevalent. For example, although they may prefer other software, all participants used Microsoft Word to some extent, even if only to share documents, or because it is available on multiple devices. Anna states, "Word incessantly, Word basically, it seems to be the one thing that I can use, and everybody is using, anybody I work with." Dean also uses Word because of its popularity: "I use Pages, Scrivener, and Word just because everybody else uses Word." Phillip uses many tools, but admits that Word is useful because of its ubiquity, so is other software such as Apple's Pages, although it is less popular:

> Scrivener is my main kind of word processor that I use. Although because it's unavailable on iPad or other platforms right now (it's only on desktops), I've kind of moved away from that a bit. So I use Microsoft Word a lot. I kind of sync it across all my devices because you know, that's available on iPad now. I use Pages from Apple. That works the same way. It syncs across everything so it's easy to have. (Phillip)

For some, using Word is a simple evolution of using easily available processing, John for example has moved from typewriter to new media and has used the various incarnations of software as they become prevalent:

> Well when I'm writing I use Microsoft Word, because I have that. I don't use anything else really. And I haven't really…I used to use Word Perfect before, I write with the most standard word processing software. And before that I used the typewriter. (John)

Although he is aware of the variety of other tools available, John is content with the relative simplicity of Word, despite the fact he describes himself as being "in the heart" of technology:

> Yeah. I've been kind of in it, I mean the heart of it. Really, I mean that's what I teach… I teach because I am an early adopter of stuff but I notice that as I have been getting older, I'm not adopting quite as early. So… I know that there is lots of good tools now online that you can use but it's my process and I don't need to add anything to it. If I ever started writing scripts I might add some more script writing software. So if I go back to that, I might. And download something specialized. (John)

Scott's experience with software shows a similar evolution of programs. However, due his activity in self-publishing he now uses more online tools such as Wattpad and Scribd which enables easy exporting of content to e-pub formats:

> I would say over the years I've used Word. I've used... um, OpenOffice. I've used Google docs. And, currently, I use to produce these kinds of things [gesturing to his self-published materials], I use Scribd…Yeah. Scribd is a really great tool…I couldn't do e-books or you know, PDF's for printbooks without Scribd. (Scott)

Another popular software program is Scrivener. Many of the authors use Scrivener and think it is a good program. Caroline in particular is a proponent of Scrivener as a writing tool:

> I use Scrivener. And I do not have enough good things to say about Scrivener. Actually it has really changed my writing experience... I've written a whole new book

in Scrivener, and then even, I started writing certain short stories on Scrivener. Just because of the ability to break up the scenes into discrete units. And move the [units]… I just find it much easier to get a sense of the outline with Scrivener. And structural changes are easier. (Caroline)

As is evident in this quote, tools have the ability to change an author's process and authors rely on their tools as a driving force to propel their writing. This is certainly true for Phillip whose use of digital tools, such as those that he can sync to multiple devices, allows him to write wherever and whenever he is able and for Scott whose use of Wattpad changes the way he approaches both publication and writing. Similarly, Marigold uses the online writing application Write or Die (freely available at http://writeordie.com/) to motivate her writing.

Marigold: I use Scrivener and Microsoft Word and an app online called Write or Die, which is fantastic and I recommend it to everyone…so it's an online app, you can purchase it for offline use but I don't do that, I just use it online. You set a time frame for yourself and a word count, and a text box will open, and as soon as you start typing it counts down the time and if you stop typing it will start erasing your words.

I: Oh wow! So it's like time sensitive pressure writing, that sounds scary.

Marigold: It's terrifying, thirty minutes of that can send you into cardiac arrest. It's very crazy!

In addition to software tools, the hardware or physical tools an author uses are also important to their process. When asked what types of tools she uses, Anna states:

Everything on my laptop, and pencil and paper. Again I'm agnostic about the tools so, I'm happy to write on, you know napkins at Starbucks if that is available then that's okay. Make little notes in my tablet, I don't care, but primarily I like to write directly on my laptop now, I just pretty much converted to that. (Anna)

All the authors in this study used laptop computers to do the majority of their writing. However, Anna, Scott, and Phillip all mentioned using tablets, and Phillip also writes on his phone: "[s]o my phone. It has the whole activity of the entire world, and being able to do anything, anywhere! If I have the device, it just opens up more possibilities, where a person can do a lot more." When asked if these devices and tools affected his writing process Phillip did not hesitate to say "[y]eah, yeah for sure."

4.3.5 Conclusion

It is difficult to discuss, or even recognize, change as we are living it. This case embodies a quote by technological historian Wiebe E. Bijker, who states, "[t]he stories we tell about technology reflect and can also affect our understanding of the place of technology in our lives and our society" (Bijker, 1997, p. 2). That is to say, the narratives of the authors around their e-writing experiences reflect how they interact with technology and this affects our understanding of e-writing. What is clear is that writing processes are changing with the increased availability of digital tools and in response to e-culture. However, when and where authors write follows the traditions set by previous generations of authors: some authors prefer busy coffee shops, others like quiet gardens, some wake early to write, and others find times later in the day to work. Still, the narratives of the authors in this study show that the ubiquity of digital devices and plethora of digital tools allows authors greater freedom in developing their processes.

I waved goodbye to Phillip and continued to think about Easter egg hunts. The joy of uncovering something hidden is inimitable. It made me think about this research and how slippery some of the themes I am revealing are.

4.4 The case of Nora and the tangled web: Authors balancing the challenges and opportunities of the Internet

"And then sometimes like today the Internet goes down and you're free!" says Nora, then we hear a knock on the door and I rise to let in the Bell repairman who has come to fix the Internet in her home, simultaneously reconnecting and binding her to the greater world. Her Internet had been out for most of the day and she had been enjoying the lull in her connectivity by reading on the couch with no laptop tethering her to the obligations of the

web. However, she notes that even while she relished her "freedom" she was concerned that if I needed to get in touch with her before the interview I would have been unable: "[b]ut I wasn't free because I thought well what if you [need to] phone… then you don't know my cellphone numbers." We had only communicated via email. Happily, I found her house with ease and therefore the barrier to communication we may have encountered did not happen. However, this highlighted our intricate relationship with the web, as we are freed by it with more communication options, we are chained to it and sometimes feel the need to escape from its grasp.

I feel for authors as they are pulled into e-culture. The wonderful and worrying Web spreads before them, offering both challenges and opportunities that they will forever be aiming to balance. Author Mark Twain writes, "What is joy without sorrow? What is success without failure? What is a win without a loss? What is health without illness? You have to experience each if you are to appreciate the other." Duality and the quest for balanced permeates life; it is evident in relationships, in nutrition, in work and life, and in the use of the Internet. In Postman's (1992) book *Technopoly: The Surrender of Culture to Technology*, he advises, "a mistake occurs in presuming that a technological innovation generates only a one-sided effect on society" (Postman, 1992 p. 432). He suggests that North American culture demonstrates a belief system that computer technology manifests a superior form of wisdom permitting increased efficiency for the user. Postman, however, questions if this is correct and whether technology contributes to a solution of problems or actually creates issues in productivity (Postman, 1992).

The authors in this study experience a dichotomous relationship with the Internet; they recognize the many benefits that it provides such as increased interaction with readers and other authors, a stabilizing or structuring influence, and the easy accessibility of information, but they also identify the challenges it poses them such as the additional work or self-promotion and the distraction of the web.

Striking a balance between using the Internet and becoming overwhelmed by it is a constant pursuit for authors. Authorship is an occupation that requires self-regulation and self-

motivation and historically authors have pursued this in different ways, sometimes isolating themselves on retreat in order to resist the temptations of social life. When those temptations are part and parcel of the very tools they are using to write, focusing can be difficult. This is perhaps why some authors resent and shun e-writing technology. For example, some authors opt for the meticulousness of writing drafts by hand over the utility of a typewriter or computer; perhaps in this they find a balance with technology. In a 1995 interview in the *Paris Review*, writer Susan Sontag said that she penned her first drafts the analog way before typing them up: "I write with a felt-tip pen, or sometimes a pencil, on yellow or white legal pads, that fetish of American writers." She continues, "I like the slowness of writing by hand…After the second or third draft it goes into the computer, so I don't retype the whole manuscript anymore, but continue to revise by hand on a succession of hard-copy drafts from the computer" (Hirsch, 1995, para. 29). Similarly*,* Pulitzer Prize-winning author Jhumpa Lahiri says she writes better when she pens books by hand. Though she eventually types up her prose, she does it on a computer without Internet (Patalay, 2013). "I don't write exclusively by hand but I think I feel freer when I write by hand. In fact, I know I do. I write at odd times. I have a note-book by the bed. A lot of things will come to me, which I'll note down longhand," Lahiri says in an interview with *Harper's Bazaar* (Patalay, 2013, para. 12) Other authors give themselves, however begrudgingly, to the technological world. Author and *The New York Times* columnist Daniel Akst writes,

> For some people, writing a novel is a satisfying exercise in self-expression. For me, it's a hideous blend of psychoanalysis and cannibalism that is barely potent enough to overcome a series of towering avoidance mechanisms -- including my own computer. Writers and computers nowadays are locked in such an enduringly dysfunctional embrace that it can be hard to tell us apart. We both rely heavily on memory, for instance. We are both calculating, complex and crash-prone. And like Hebrew National hot dogs, we both seem to answer to a higher power: writers, according to Plato, were divinely inspired; computers have Bill Gates. Occasionally you hear of a Luddite novelist who shuns computers, but the truth is that most of us would be lost without them. If I rail and curse at mine, it is partly out of resentment at our miserable co-dependence. (Akst, 2004, para. 1-2)

Nora and the other authors of this study use computers (laptops) to write, some progressed to this from typewriters, others were born into the age of ubiquitous computing, but all use

computers and are engaged on the Internet. Some use online writing applications, while others are avid participants of social media, but all have a relationship with the web and as is the nature of relationships they must work to maintain equilibrium.

4.4.1 Character sketch: Nora

Nora's house is surrounded by trees, her yard is a green oasis on a city street. I drove by her house three times before narrowing in on the number as it is somewhat obscured by leaves. I parked in her driveway and made my way up the path. She greets me at the door and welcomes me in warmly. Her house is filled with books. Of course it is. She stretches out on the sofa as she has recently hurt her leg; I take a seat in a comfy armchair to her left. Her partner brings us jasmine green tea and ginger cookies. It is a fine start to the interview!

Nora is an artist and her person and place exude creativity. While some people think they grow into their craft, Nora has identified as an author "[o]h I think since I was six probably" she says, but "I published my first book in 1972 when I was 28." Through the years Nora has written in a number of genres including poetry, plays, essays, and a novel. She has self-published e-books as well as other online and digital mediums: "there's one that's complete online…and I do a lot online because I work in collaboration a lot. I have a DVD, I have a poetry CD Rom and… a lot of poetry books/CD combinations."

Like many artists, Nora is always in a state of creating and in this she finds both elation and deflation. In my quest to get to know the authors, I ask each participant which piece of work she or he is most proud of and why, overwhelmingly they say that their latest work is the most important to them. Nora's answer explains this well:

> I: What piece are you most proud of and why?
>
> Nora: The latest.
>
> I: Everyone says that.

Nora: Oh really?

I: MmmHmm [nodding].

Nora: Yeah, it's so true, the one that's not quite finished.

I: Really interesting.

Nora: …The hopeful– well, I... as you know I was just reading Curiosity by [Alberto] Manguel and he's talking about writing being so deflating because it's the completion-- you know, it's this vision that you have of what you're going to do and it's never perfect, it's never what you really envision. So yeah, I'd go for the one I haven't completed yet.

I: It can still be perfect…

Nora: It still can be, whereas written word you can judge…

On the web, feedback can be instant, and the world of the Internet can be a harsh judge. In choosing what to participate in online, authors must brace themselves or they can become overwhelmed with the breadth of the Internet. The choices authors make are as varied as the authors themselves, this points to the fact that in terms of Internet use, the habits authors (and perhaps everyone) establish, either intentionally or inadvertently, are personal. Nora has chosen to be active in e-publishing and self-publication. She has an anthology which she self-published online, as well as an e-book. She also contributes works to online magazines. However, she refuses to use a smartphone even though she has one: "I have the smartphone which is just sort of like an emergency phone, I don't do the thumb texting which… just seems a whole new [skill]." While issues like carpal tunnel contribute to this evasion, her main reason is simple: "[y]ou know what, at some point, I think I've actually said enough, I've learned enough, I've reached the place where I don't need to, I [don't] want to learn… more on the Internet."

Despite this declaration Nora uses the Internet for publishing and social networking. She uses mytown.ca to publish a monthly letter, she has a blog, and personal website (under construction at the time of the interview) and she uses LinkedIn, Twitter, and Facebook in both a personal and professional capacity. She also occasionally uses Pinterest, and maintains profile pages on Goodreads, the Playwrights' Guild website, and the League of Poets.
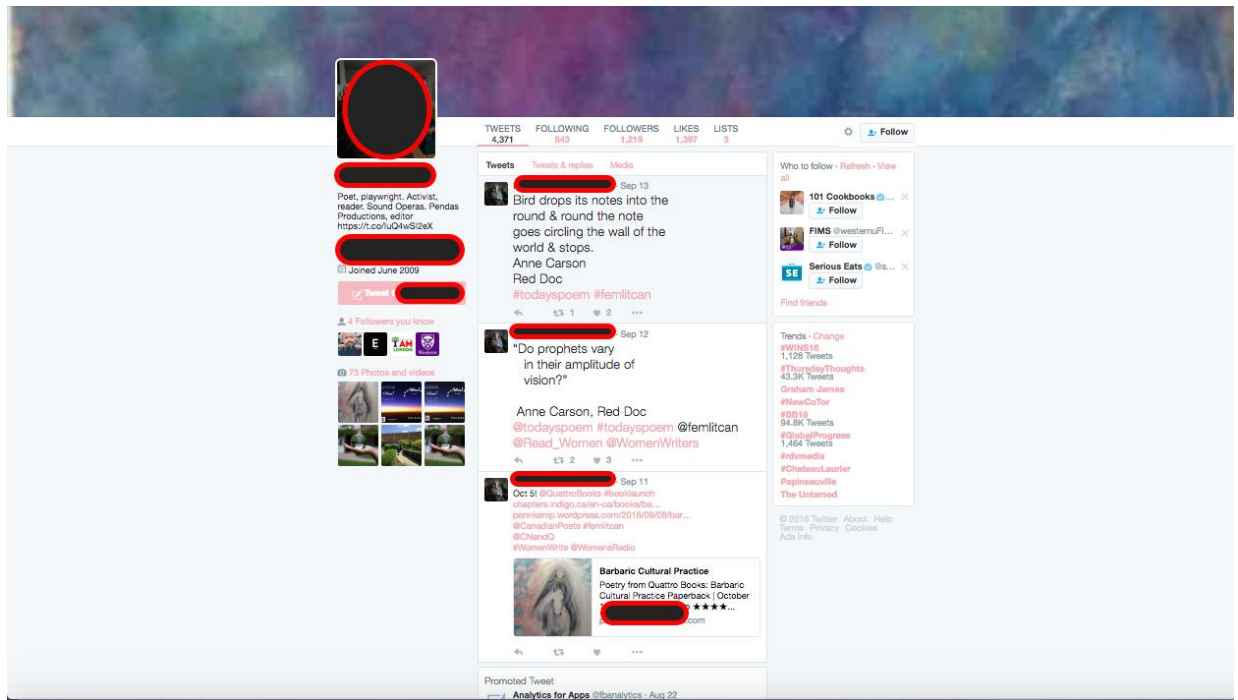
Figure 4: Nora's Twitter profile

As taxing as keeping up with this presence is, Nora recognizes the need for authors to utilize the web for social networking and for them to maintain an online presence. Her answer animates the fact that the use of the Internet is double-edged. When asked "[d]o you feel it's important for your work that you maintain an online presence? And do you feel that managing an online presence is part of the work of a writer?" She answers "[y]es, more and more so, but I'm about to limit my participation in that. It's gratification, as you know. It's an addiction, it's addictive."

I left Nora's house some forty-five minutes after I arrived, fuelled with tea and her contagious imagination. I got home excited to put her words on paper, I sat down with determination and then somehow I wandered aimlessly on the Internet for an hour before settling into transcribing. Amid emails, newsletters, Pinterest boards, and puppy videos I found myself adrift until I could refocus on the task at hand. While I waited the thirty-nine seconds for the audio file to upload, I quickly Googled Nora and there before me was her blog, Twitter, Facebook, and many other pages besides; information streaming at me…before

I could even return to iTunes to check on the file in progress. I became acutely aware of how many opportunities the Internet grants me and how much easier and faster it makes my task. Then again, I spent fifteen minutes ogling a live "kitten cam"…

4.4.2 A tangled web of distraction

It has been acknowledged "[t]he Internet is the most recent and relevant innovation in the field of media communication, as well as the medium that reproduces most of the characteristics of global society" (Bridwell-Bowles, Johnson, Brehe & Matsuhashi, 1987, p. 81). Therefore, when trying to describe contemporary society, or any occupation in it, we cannot disregard the implications of the web. Indeed, in studies such as this, which so often refer to the *e*-things, the Internet is a key component. Authors use the web for a number of reasons including online writing and publishing application, research, and social networking and self-promotion. These are important aspects of the work of authorship and the authors in this study acknowledge their importance. Still, the Internet is distracting, addictive, and a lot of work.

The Internet has largely been observed as a tool that promotes efficiency; it expedites communication and research, and provides new avenues for the distribution and promotion of goods. However, "[a] potential ramification of this false image of productivity promoted by computer use is the establishment of an environment conducive to wasting time" (Pychyl, 2001, p. 432). Hence there is a growing trend known as cyberslacking (Lavoie & Pychyl, 2001) or cyberloafing (Lim, 2002) defined as the wasting of time and resources by entertaining oneself on the Internet when one should be working (Marron, 2000), it appears to be a modern, technologically mediated manifestation of procrastination. The authors of this study recognize the many distractions of the web including the plethora of written works available there. Anna calls this "the distractibility" where authors can easily get carried away by the web:

You can really get hung-up on the distractions. Because you can weigh your work alongside everybody on the planet with the touch of a button, it can be demoralizing in an interesting way. You can be comparing yourself constantly. So, there are ways in which it [the internet] incites all of the energy as the flip side to, yes, it's inspiring. (Anna)

Phillip remarks that "you could check Twitter just for a few minutes 'cause you've... stopped typing for a second and then end up there for an hour and then look at link after link and then yeah..." And when asked "what elements of writing have been altered the most by electronic media?" Dean answers

Hmm. Distraction. Like I think, taking me away from the actual writing. There's just you know, I have to turn my wi-fi off if I really want to get work done. Of course, I say that, and then I have to do some research in the middle of the sentence to make sure I'm not talking bullshit, but...Yeah, yeah, the distraction factor. There's just so many other things to read rather than write, whereas before it was just...okay, if I don't want to write… I'll just go grab a book. (Dean)

Authors find ways to disconnect and focus themselves. Phillip says, "I know a lot of writers who like to turn off their Wi-Fi or go where there is no Wi-Fi and quiet, I just sit down and write so yeah, kind of need to do that now if you wanna make it gone". Scott agrees, "[t]here is too much distraction" and he "actually bought a new computer that is one hundred percent for writing and I don't even answer e-mails on it. I just do, I actually do my writing." John describes the Internet as "one giant distraction" and a problem for authors:

One of the problems of the environment right now is that there's way too many distractions to do the sort of long term work that's required [because] from the writing perspective, it's very distracting and it's very destructive for the process. Because it takes a while to get into a good zone. It takes a while to get there and if you pull yourself out…you can get pulled out so easily. (John)

This idea of finding a "zone" rings true for many authors. Ralph Waldo Emerson famously said: "[l]et us be silent, that we may hear the whispers of the gods." For scholars of creative writing the idea of mental silence—focus or the zone— is important, and silence, both auditory and visual, is difficult to come by amid the onslaught of web distractions. Julie McCutchen states "silence is one of the most significant components of the creative writing process. It is the alpha and omega of conscious writing, and invites readers into the essence

of the stories you are telling and the ideas you are sharing" (2013, para 2). Author Sue

Goyette warns other authors of the difficulty of finding silence:

> In contemporary society we are afraid of silence. Of what silence means. We are
> constantly surrounded by noise, not just because of what is going on around us — the
> sound of the television, the ringing phone, the radio, your mp3 player, the people
> around you, the computer, the traffic, etc. — but also because of the noise within.
> When you write, to let go of the voices inside and place yourself in a quiet place. You
> need to disconnect in order to connect to your work. Turn off the internet or your
> phone — there is no need to check your email, Facebook, or Twitter. Stop thinking
> those thoughts that cause you to doubt yourself or your writing. (2011. para 3)

Perhaps with this wisdom in mind John finds balance by unplugging:

> John: I basically wrote the two drafts in about an eight month period sitting out in my
> garden with my laptop just with my wifi turned off. Just another…
>
> I: You have to turn it off?
>
> John: Well, when I had a wired connection, what I used to do is I literally, actually,
> unplug the cable so that when my mouse hand went to check my email… it said,
> "You're not connected to the internet" [and I thought] "Oh yeah, right. I'm not
> supposed to be doing that."

John identifies the necessity of being online as an issue of e-writing: "… one of the problems

of e-writing, I think that you have to be connected to the internet". John's quote speaks to the

pull authors, and perhaps all of us, to feel connected and to constantly check communications

such as email, and social networking sites. There is an allure to being connected and Nora

speaks about this as addiction:

> Nora: I've also used insomnia or periods of blankness to build up a huge Internet base
> like 5,000 Facebook [friends], like I have a group I'm very politically involved, so on
> that group, supporting and promoting Canadian arts, I have a 6,200 people and I have
> my own Facebook page you know and LinkedIn. 6,000 is the huge number of
> followers I have.
>
> I: Yeah and it can be a job in itself to maintain that.
>
> Nora: Yeah and I'm conscientious enough to be distracted by them… the instant
> feedback or the instant gratification you get from a like or something is really silly,

but I've read that you know the little dopamine goes off and you get [a] little chuckle or a little gratification. That's ridiculous, it's like you're a three-year-old, right?

I: Yes. [laughing]

Nora: So yeah, there's a lot of waning and a lot of – I'm dismayed by the lack of discrimination that I've shown over the last decades now, and it gets worst.

I: Right, well, because there's always more.

Nora: Yeah and it's always titillating and its always so exciting, and so pushed by the culture.

E-culture can be more than distraction. Many of the authors in this study look at maintaining an online presence as part of their job, a job that some are reluctant to take up. Dean remarks on the need to take part in promoting yourself online, but also the vast competition to rise above the din: "nowadays, for most of us we ignore it at our peril I think. Especially emerging writers nowadays, it's so hard to be heard through that cacophony, all the noise". The competition to be heard is a concern for authors. Phillip notes:

It's always a challenge because there is so much, I think the main kind of currency out there is attention rather than just dollars you know. You are not competing for people's dollars but you are, but you are also competing for their attention and you know there's just so many things like competition from apps and games. (Phillip)

Anna adds "people who don't feel comfortable doing it, doing all those different roles, will fall back". Dean goes onto to articulate,

For a writer who wants to publish, I should say. You know, everybody's known people who just write for themselves, and it's not a deal for them they just write for themselves but for any writer who actually wants to put his or her work out there, I really don't see any way around it nowadays. (Dean)

The pressure of the Internet and using it to promote oneself extends beyond simply the time it takes to participate. There is also effort needed to communicate effectively and precisely. Marigold speaks to the skill of writing online:

> I think the biggest challenge is that the Internet is forever and you have to be careful about what you say. I am sure that if I were to go back on my Twitter profile and reflected, I'm a lot quieter on Twitter than I was a few years ago, just because I have to be careful what I say. Online writing does not give you the benefit of tone or- there isn't sarcasm font yet, it's very easy to misconstrue what people mean, and people say the wrong things or they say accidentally wrong things. And they publish way too quickly, it's very easy to hit publish on a blog. And again that's forever, I think that's something that I'm more aware of [now]. (Marigold)

However, as hard as the task of making a mark amid the din of the Internet may be, the authors see good coming from the plethora of content available online: "it's kind of two sides of the same coin: there is a lot more out there, which is good, but there is a lot more out there so it's harder to find" (Phillip). In fact, Anna finds that the pressure to take on new roles has helped her literary writing:

> But I think it is kind of fun being the Internet marketer. It's fun if you love language and it gives you a chance to work at all these different things. It's pretty rich and it's also very rich if you are writing and creating characters because it gives you insight into those characters in an interesting way to. (Anna)

The tangled web of the Internet can be an overload of content and it is difficult to navigate: using the Internet is distracting, addictive, and a pressure filled role for authors. However, there are also many benefits.

4.4.3 A finely woven life

The Internet has some very positive effects. For example, Internet search engines are great information retrieval systems and they are available to everyone with a connection. The Internet provides effective means of communication among people, including emailing, instant messaging, and social networking. And the Internet allows the interchange of ideas and materials among scientists, university professors, and students, in addition to providing servers, resource centers and online tools for their research and scholar activities. For authors, the Internet is an effective tool for research and communication and provides authors with expanded reach for their publications. Further, e-writing challenges authors and can help

bring balance to their writing, Nora, for example, says "yeah this part [is] interesting… I've read a lot about how the computer shapes a brain and how it is, what you need or want, because I'm really interested in how… writing on the computer has changed my writing."

The Internet makes research easier. John describes it as "the tool of having all of the worlds' knowledge at your fingertips is wonderful". Research is a broad term. Here, it is used to mean looking something up (on the Web). It includes any activity where a topic is identified, and an effort is made to actively gather information for the purpose of furthering understanding. Scott and I discussed looking up street names in city we had never been to use in a story. He recalls:

> I wrote… the book that I am most proud of the novel… from particulars from New York City for about half of it. I have been to New York City or at least when I am writing and I'm like "Okay I don't know if 5th Avenue is one way or 37th Street is one way east, west or if it's you know, uhh." I am going to look that up. I can do a Google street view and drive along the street in virtual environment. You know you can look up anything, a piece of history it just makes research just so much easier. You can do a Google earth view of the whole you now, 3-dimensional area. (Scott)

Research can be done on where and how to publish or on what tools an authors should use. The web can be searched for virtually any topic and typically hundreds or thousands of pages can be found with some relation to the topic, within seconds (Brock, 2015). So defined, Internet research is distinct from library research (focusing on library-bound resources) and commercial database research (focusing on commercial databases). Internet research has strengths and weaknesses. Strengths include speed, immediacy, and a complete disregard for physical distance (Pew Research Center, 2015). Before the Internet, research was slower for authors. For example, John remembers

> when I wrote my first book. I didn't have that. So I remember going to the library, you know, and actually having to look things up in books and stuff…for concepts that I didn't have. So I think I have this idea, but I'm not sure. Go check it out. So now I can do that so much faster now. (John)

In addition to easier research opportunities, the Internet also provides authors with avenues for reaching wider and larger audiences than before. The Internet is not geographically bound

and it allows the work of authors to travel great distances. Anna states, "[i]t has found me a broader audience, making pressure to learn how to write in different ways, which is always good, raises the bar." It also exposes them to more information, cultures, and writing than was otherwise possible. Nora notes that one benefit of e-writing is

> the exposure worldwide and different cultures, and different languages. For example we've had to transcribe those [points to a collection of her works on a table], some of those [into] a hundred and three different languages and so, yes its very much more… I do feel that... at... in this little house [she gestures and looks around the room] that it's a locus for the universe of cultures. It's quite astonishing. (Nora)

One of the interesting and unique findings that emerged from my discussions with Nora was the way that e-writing has changed her writing. Not specifically her process of writing, but the actual words she puts on the page. In this discussion we did not look especially at the web, but all e-writing, including what she called "computer-writing" by which she means typing with a keyboard into a word processor rather than composing by hand. Here I found the idea of balance very potent as she describes how e-writing brings her stability. She says

> what I've noticed… I'm like extremely left handed, and so for me the benefit of computer-writing which is what I have called [it] instead of E-writing, um, it's that it balances because I'm using hands, it balance left and right brains. So I actually… gave a lot of workshops on that sort of thing. How [writing on a computer] would help program or balance, for me the left head…side and the right side, the logical with the intuitive. Because, I really I'm a poet, I really am-- my vision is very, very "imagistic" shall we say rather than logical. I have Master's Degree in History and Philosophy but that doesn't mean I think well [chuckles]. I think intuitively by leaps so it's really helped me be more logical. (Nora)

For Nora the poet, e-writing is important for producing her work and honing her craft. It helps her "to go from being almost a direct transmission from the visionary unto the page" to "an intermediary of logic". She sees this as something very positive:

> So that's good in the sense that I can uh, immediately... I've used it as an image of a kind of grail, so the vision comes down through the grail or the cup, and ... it comes, whether it comes down directly onto the page or whether [you are] using your logical mind to give it form beforehand, that's what-- that's why I write off [and on] the computer is because it shapes [the writing differently]… and I think I edit faster and better [now]…that's logical brain…It's more coherent. (Nora)

Anna also thinks differently when writing in an electronic environment:

> Because I shift parts of my brain if I'm writing for something that I know is going to go primarily online, it changes completely. I think in terms of something that's very concise and it pops and has high marketing value and it's completely different, it's just like a different literally quarter in my mind. (Anna)

Another positive is that the Internet enables authors to connect more with other authors and support each other. Caroline notes:

> There's something really nice that's happened where… because a lot of print reviewing has disappeared, a lot of author…. a lot of people in the community have done really generous things with their blog where they've been like ask other authors questions, like interview questions or sort of profile other authors on their blog… when [my] book came out, some real like kindnesses [was shown] from other people, like community, where they have me as the guest on their blog for that, things like that. Which is kind of a way I guess to make a connection with that other writer, but then also is a really kind platform to talk with book… (Caroline)

Marigold similarly remarks that e-writing, in particular the Internet, has enhanced her opportunity to network: "I think with respect to networking, it's fantastic, and I'm thinking about tumblr and how I interact with other writers on Tumblr or readers on Tumblr, or bloggers on Tumblr, the bloggers are fantastic." Nora notes that the expedited speed of communication on the web provides direct feedback for her work, "so I wrote a poem about that, and put it up and got a lot of response. So, it's very immediate, it's much more immediate and again that's very gratifying."

4.4.4 Conclusion

Nora asks me to see myself to the door as she rests her hurting leg. I leave grateful to have spent time with her and imbued with a commitment to understand more clearly the varied challenges of each individual author I meet and balance my own notions of the benefits of e-writing with their lived experiences.

From research to exposure and networking the Internet has granted opportunities to authors and the authors in this study were quick to identify these opportunities and recognize the impact they have had both on their works and on the more broad definition of authorship. However, with these benefits there are challenges. The additional work of being authors in e-culture requires self-promotion and while the Internet makes it easier to reach a large audience it can be hard to find an audience amid the plethora of content. The Internet makes available more information that ever before and authors can access it anytime and anywhere; however there are infinite distractions on the web, which can pull focus from the task of writing. Further, the pressure to be constantly online and engaging with content, other writers and readers, can be both addicting and overwhelming. Finding a personal balance and comfort in e-culture is therefore important to authors. As I bounce between writing this paragraph, answering emails, and doing research for another paper I am acutely aware of how lucky I am to be doing this, but how also how difficult it is to maintain this level of interaction. Maybe I should go look at another livestream of kittens playing.

4.5   Plot point summary

As is evident in the three cases presented in this chapter, technology has a profound impact on authorship. The development of digital technology such as the personal computer and the microprocessor, the Internet and smart phones has had widespread social penetration as well as repercussions for many occupations including authorship. These digital technologies grew exponentially in the 2000s and largely defined the Digital Revolution as they simultaneously provide ubiquitous entertainment, communications, and online connectivity of the information age. These technologies shape the experiences of authors who are using them to create text in both familiar forms, such as print, and in new media, another hallmark of the Information Age. According to Russell Neuman (1991), "[w]e are witnessing the evolution of a universal interconnected network of audio, video, and electronic text" (Neuman cited in Croteau & Hoynes, 2003, p. 322). New media alter the meaning of

geographic distance, allow for a huge increase in the volume of communication, provide the possibility of increasing the speed of communication, provide opportunities for interactive communication, and allow forms of communication that were previously separate to overlap and interconnect (Dimmick, Chen & Li, 2004). We see this expansion of interconnectivity in the ways authors create and publish their works as well as in the way they approach using digital tools such as the Internet to communicate.

Publishing as an industry has undergone a recent transformation. New tools such as Wattpad and other self-publishing online platforms are creating new opportunities for authors. These new ways of publishing are advancing an understanding of authorship as "sustained interaction among writers and readers as the work of publishing becomes absorbed into online networks as literate activity" (Laquintano, 2010, p.469). This has ramifications not only on the lived experiences of authors as they publish works but also on notions of materiality of text where instead of obtaining capital investment from publishers, which defines and produces the materiality of the book, authors as participants in these online spaces produce valued texts through "collective literacy practices, coming to a loose consensus on what constitutes a book, and working together to enable proprietorship over texts, even amid environments of mass collaboration" (Laquintano, 2010, p.469). The rise of the indie-author then, is about establishing and navigating new understandings of publication and the work of authors.

Similarly the work of creating text is undergoing change. With the pervasive adoption of digital tools to create text, the options for where, when, and how an author creates increases. No longer bound to a desk or restricted by time authors can move more freely between writing tasks and other daily commitments. Alternatively, the extra time required to fulfill additional author roles such as maintaining an online presence can distract from that flexibility and make it more difficult to carve out time for dedicated creativity.

In order to write authors must find a balance between using digital tools to their advantage and being overwhelmed. Therefore, while there are many opportunities afforded to authors who utilize online tools, especially those aimed at connecting people and enhancing

communication, there are also challenges to balancing these new "distractions" that authors must address.

Looking at these changes to authorship through the lens of the Digital Revolution it is clear that the term *revolution* is very fitting. The onset of digital tools and digital processes have revolutionized how authors work and have reinvented traditional practices. While these digital processes have been steadily increasing in availability over the past few decades they have their own history which is now added to the history of authorship as we chart the progression of the authors in e-culture.

CHAPTER 5

5   Plot Point: Authors in e-culture

This chapter is about how authors participate in e-culture. This chapter is made up of two cases that discuss the role of social media and social networking in authorship, and how being present online has changed the work of authors and contributes to their self-identity.

5.1   Introduction

The Digital Revolution that began decades ago ushered in the Digital Age (also called Information Age, etc.) As society shifted from an economy based on traditional industry to one based on information computerization, new media changed the ways culture was produced (Castells, 1999; Hilbert, 2015; Kluver, 2000). The advancement of technology infiltrating daily life was also an upheaval of social organization and led to a modernization of information and communication processes that is now the driving force of social evolution (Kluver, 2000). As creators of cultural content (i.e., literature) authors are drivers of social evolution and therefore examining how they participate in e-culture is important to developing a wider understanding of society and culture. The worldwide shift from a 19th-century print culture via a 20th-century electronic culture to a 21st-century digital culture is well documented and was presented in the previous chapter as was the reflection that the emergence of a digital culture has been amplified and accelerated by the ubiquity and popularity of networked computers and the Internet. Indeed digital culture —also called e-culture despite no longer being based on electronic technology—can be seen as an emerging set of values, practices, and expectations regarding the way people (should) act and interact within contemporary networked society (Deuze, 2006).

When studying e-culture, it is important to recognize that it has growing properties with roots in both online and offline phenomena, with links to trends and developments that predate the

Internet. We see this in the reflection of print materiality in the digital products of authorship such as e-books and e-readers, which still employ conventions such as page flipping. Equally important is the knowledge that the digital has an impact on the ways in which we use and give meaning to living in an increasingly interconnected, always on(line) environment. Manovich (2001) states: "[t]oday we are in the middle of a new media revolution—the shift of all culture to computer-mediated forms of production, distribution, and communication" (p. 19). This culture we are discussing in this chapter, in which authors are submerged, has been labeled many things: cyberculture (L'evy, 2001), information culture (Manovich, 2001), interface culture (Johnson, 1997), Internet culture (Castells, 2001), or virtual culture (Jones, 1997), but here, in keeping with the discussion of all things *e*, we will call it e-culture.

E-culture was first mentioned in the later half of the 1990s and was originally understood as a form of cultural heritage preservation (Het Nieuwe Instituut, 2011; Schwarz, 2006). Later, the term was used for the notion of different objects having an electronic or other digital form (Baeva, 2015). E-culture represents cumulative results of creative activity and the communication of people under the conditions of information technology implementation; it is characterized by the creation of free information spaces, virtual forms of expression, distance technologies, and content liberality (Baeva, 2015). Today, e-culture is an interdisciplinary concept having connotations in the fields of Philosophy, Cultural Studies, Sociology, Political Science, Economics and Information Technology. Characteristics of e-culture include transparency, globality and availability for every user (Ronchi, 2009). Moreover in e-culture

> …every subject can become both a user and a creator of the given phenomena, being enough free in creative work and not having strict limitations. E-culture or digital culture is first of all a new sphere of the human activity, associated with the creation of the electronic copies of spiritual and material objects as well as the creative work of the virtual objects of science, communication and art. (Baeva, 2015, p. 6847)

The two cases in the chapter illustrate the lived experiences of authors in e-culture and highlight their participation online.

The first case is about Marigold and her experiences in social media. All the authors in this study use social media. They use it connect to other writers, to gather information, and to promote their works. Social media help authors connect with each other and with readers. This case shows that while there is an enormous amount of choice involved in being online, and many authors feel stress regarding these choices, connecting with others can provide support, be fulfilling and rewarding.

The second case in this chapter is about John. John's story begins where Marigold's leaves off telling about the necessity of being online. His tale highlights the importance of the author platform and the effects of that platform on the self-identity of authors for as they meet the expectations of e-culture and craft personas online, authors discover aspects of themselves.

Scott, who was introduced in the last chapter, shall make an appearance here to answer the question that authors may ask themselves in relation to the work of being online: "Why do you even bother about that?"

"Because" Scott says "overall the world is digital, it's in the e-world [we are living]".

5.2   The case of Marigold and networked-life: Social media, online community, and making connections

I often reference the image of the author in a cabin in the woods, sitting at a desk, in front of a window, with only the story in their head and a pen in their hand. It is a familiar picture that the authors responded to with clear understanding. The author in the woods is alone, isolated, in silence, surrounded by inspiration. The author in the woods harkens back to a simpler time and is revered. The author in the woods is an ideal that can sometimes be captured for moments, but is increasingly unattainable. The reality now is a networked globe of necessary connectivity.

The author in this case, Marigold, and I are evidence of this networked world. We met in an undergraduate class on the ethics of non-fiction writing. We sat in the class together and then went our separate ways at the end of the term. Facebook connected us after graduation and there we remained in peripheral association until I began this project. While I pursued my studies, Marigold honed her craft and became an accomplished and published author. I followed her posts, Instagram pictures, and tweets for years and was happy to have an excuse to reach out to her. She was in Los Angeles at the time of my data collection and our interview was done via Skype. After years, across miles, and in different time zones we sat down together and connected.

Social Networking is defined as "a social structure made up of a set of social actors (such as individuals or organizations), sets of dyadic ties, and other social interactions between actors" (Wasserman & Faust, 1994, p. 1). The idea of social networks was foreshadowed in the late 1890s by Émile Durkheim and Ferdinand Tönnies in their theories and research of social groups. Tönnies introduces the interconnected concepts *Gemeinschaft*, (translated from German as "community") and *Gesellschaft* (translated as "society"). In this theory social groups can exist as personal and direct social ties that link individuals who share values and beliefs (*Gemeinschaft)* and as social ties that are impersonal and formal (*Gesellschaft*) but no less instrumental in holding together social structures (Tönnies, 1887). Similarly, Durkheim highlights sociality as being non-individualistic, where systemic solidarity flows from tightly wound economic and non-economic relations in local networks that are connected through institutional relationships (Durkheim, 1893). Durkheim speculates about the affects of the industrial revolution bringing about a new age of social interaction where modernism, or more precisely, urbanism would cause a shift in what holds society together. As people move out of small closely knit communities where they share the same religion and beliefs into larger urban centres that highlight the differences between people, social connection transforms from *mechanical solidarity*, linking people through commonalities, to *organic solidarity* which binds people through interdependencies that arise from specialization of work and the complementarities between people (N.A., 1973, p.406).

These foundational theories highlight the range of social connections, both tight and loose, that create communities and bind society together. These theories find that as society becomes increasingly modern the ties that hold people together often become looser. However, neither Tönnies nor Durkheim could have predicted the technological-cum-social revolution ushered in by the advent of the Internet: the establishment of social media. While there are many drawbacks to social media, such as cyber-bulling, trolling, and the misappropriation of information, it is suggested that one of the benefits of social media is that "it offers the chance to return to the mechanical solidarity of a traditional society, while still living in this oh-so-modern era" (Gaudet, 2012, para 4). As people are able to more easily make and keep connections social media provides a real closeness contrary to its *virtual* nature.

A recent attempt by Obar and Wildman (2015) at a clear definition of social media identifies four commonalities of current social media services:

> 1) Social media are Web 2.0 internet-based applications,
> 2) Social media is made-up of and reliant on user-generated content (UGC)
> 3) Users create service-specific profiles for sites or apps that are designed and maintained by a social media organization, such as Myspace, Facebook or Twitter, and lastly
> 4) Social media facilitate the development of online social networks by connecting users' profiles with those of other individuals and/or groups using the same site or app.

This definition is compiled from a literature review and in particular the works of Kaplan and Haenlein (2010), and boyd and Ellison (2007) who similarly set out to identify the meaning of social networking through its origins and current manifestations. These scholars focus on the creation of social networks through sites and applications specifically developed to foster those networks. But social media technologies take on many different forms including news sites, blogs, microblogs, business networks, enterprise social networks, forums, photo sharing, video sharing, products/services review, social bookmarking, social gaming, virtual worlds, and social networks (Aichner & Jacob, 2015). These forms create virtual

communities that are arguably as real and fulfilling (albeit different) as neighbors getting together for a summer BBQ.

The study of social networks finds that, as networking is increasingly online, we are moving from "densely-knit and tightly-bounded groups to sparsely-knit and loosely-bounded networks" (Wellman et al., 2003). However, virtual communities can uniquely transcend geographical boundaries and eliminate social restrictions (Volkmer, 1999). Howard Rheingold (1993) describes these globalised societies as self-defined networks, which resemble what we do in real life:

> People in virtual communities use words on screens to exchange pleasantries and argue, engage in intellectual discourse, conduct commerce, make plans, brainstorm, gossip, feud, fall in love, create a little high art and a lot of idle talk. (Rheingold, 1993, p. 3).

Social media has the ability to connect like-minded others worldwide (DeFleur & Dennis, 2010). Pointedly, Flew (2005) states that the evolution of new media technologies results in globalisation that shortens or eliminates the distance between people through electronic communication. Cairncross (2001) expresses this great development as the "death of distance". Similarly, Croteau and Hoynes (2003) find that new media "radically break the connection between physical place and social place, making physical location much less significant for our social relationships" (p.311).

Being present on social media is important for authors. Connecting with other authors and with readers is a job that authors undertake both to stay relevant in a world where many relationships are virtual ones, and also to fulfill increasing demands that they should promote their own works. While some professional relationships are cultivated in-person, many are online. Authors use social media to greater and lesser extents but most recognize the value of creating and maintaining an online presence. Whether they are self-publishing or traditionally publishing their works, authors assume some of the work of promoting their works through social media and participation in online communities. This requires them to use social media professionally in addition to any personal use. Participation in social media can be liberating for authors but also overwhelming.

5.2.1 Character sketch: Marigold

Marigold is the youngest of the authors in this study. Although I did not collect the precise ages of the participants, I feel confident in stating that she is the youngest. Age is not really important to this study, but I want to paint the picture of this lovely author: a young woman filled with exuberance, a keen awareness of social justice, and a willingness to take on the world. We agreed to a time to Skype and she was prompt to sign in. As her image appeared on my screen it was clear that she had a designated "Skype spot" in her home. Don't we all? Such a "spot" is a place where the backdrop is neutral, where we get good Wi-Fi connectivity, and where the noise of our lives is minimized. I conducted the interview in my bedroom. I was in the process of packing up my house to move and all I had was a mattress on the floor and a pillow (sans case) behind my back. Still, taupe walls, light from an unadorned window, and proximity to the router provided me with a good spot. Most importantly my loud sheepdog was outside and preoccupied with a new chew toy.

Marigold's spot looked airy and warm. A white curtain hung behind her and the room was flooded with California sunshine. She looked comfortable and had a large blue mug of tea in her hands. We began chitchatting about our current lives, I asked about her pets, she asked about my children. Since we follow each other on social media we already knew many of the basics. "Isn't it nice to connect again this way" she said, "It is!" I replied, although really, we were always connected.

Marigold published her first novel three years ago. It was then that she first started to think of herself as an author. She is currently working on her third novel, which will complete a speculative fiction trilogy. All of her works are available in print and as e-books (Kindle, Kobo, Google Play). She does not publish in online formats, although she kept a blog for a few years before becoming "fatigued" by it and letting it go:

> Blogging I feel has passed, I don't blog anymore, I don't follow blogs anymore, and I find that I go over them for social media anyway. If you are not interested in it you

shouldn't do it, because you are just wasting your time and people are not going to respond to it. (Marigold)

She is most proud of her current project because "the character's emotional arch throughout the progress of the story is very tied to how I have felt in my life" (Marigold). A traditional publisher publishes all of her works, and she works with an editor supplied by the publisher and an agent. Although she is tempted by self-publishing she has not yet ventured into it because she needs someone "to kind of rein in my crazy". She also relies on her publisher and agent to manage some aspects of marketing.

Despite her reservation around marketing herself and her works, Marigold uses social media as a venue for self-promotion. However, she has an acute awareness of how much she posts and aims to strike a balance between her personal and professional uses of social media. She keeps some social media such as Facebook regulated to personal use while other services such as Twitter and Instagram she uses for maintaining personal connections and as a promotion tool, putting no restrictions on posts or followers:

> Twitter initially was just personal but I have been using it as something to be both [personal and professional]. So we are friends on Facebook and my Facebook is really regulated, it's completely personal. I do have a profile page for my fans on Facebook, I never use it, it's just there. But Twitter is both, Instagram is both… Instagram is mostly pictures of my pets, so it's not like I'm posting personal pictures of my husband or anything there… Tumblr is a little more writing oriented and a little more social justice awareness, that sort of thing. But I love social media, I love Twitter, I love Instagram, I think it's been fantastic. (Marigold)
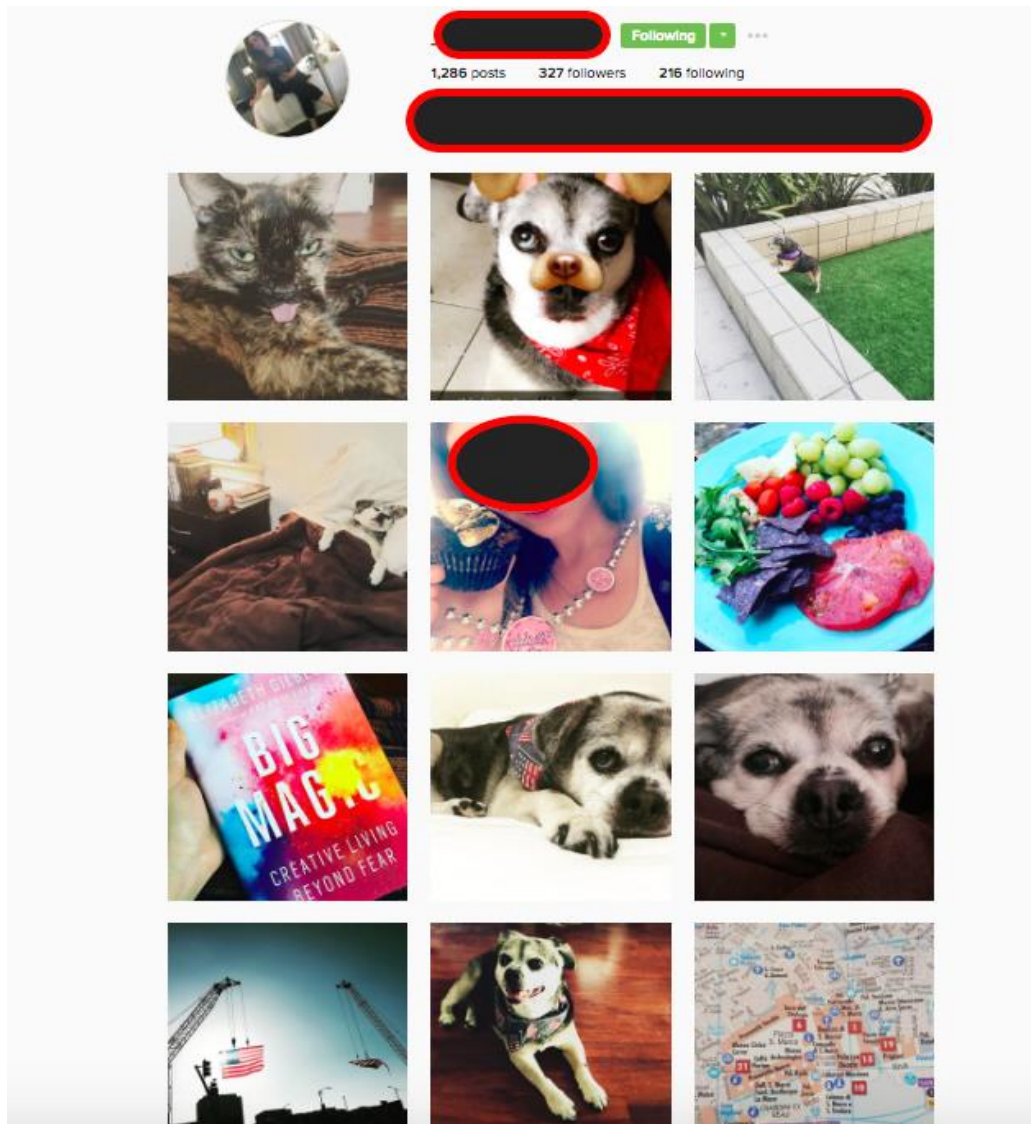
Figure 5: Marigold's Instagram profile

Like all the authors in this study Marigold has a personal website that she maintains herself: "I do have a personal website, it is relatively up to date. Weebly is the host, which I love because it's very user friendly and I can adjust it and I can edit it as much as I want and make it very simple." Simplifying the work of maintaining an online presence is a pervasive theme among the authors of this study. In an effort to simplify, authors often must choose which social media services they will attend. Marigold chooses to focus on Twitter and Instagram with more casual use of Tumblr, Pinterest, and Facebook. Some service she does not attempt

to use or understand. When asked which social media services she chooses not to participate in she answered "Reddit because I haven't figured it out yet because I'm old [laughs], so Reddit, no." As she is the youngest of the authors it is humorous to hear her declare herself too "old" for understanding and using selective social media, although I, and many of the other authors, can commiserate with the feeling of ineptitude when it comes to keeping up with the constant advancement of online social media.

Our Skype call was disconnected twice, which was annoying and interrupted a few great conversations that were difficult to get back on track. We managed to make it through the last questions and bid farewell to each other. In all likelihood it will be another 10 years before we connect again, if we ever do. But in the meantime we can enjoy snapshots of each other's pets, cyber-bond over our love of chocolate, and use frowny-face emoji to sympathize about the turbulence of current politics.

5.2.2 Authors using social media

Authors use social media to connect to each other and readers. There is a plethora of choice when it comes to sites as well as advice on what works best. Interview responses and examinations of the online presence of authors reveal that authors use social media in both personal and professional capacities. They choose which social media to participate in according to their interest in the site as well as how easy, or time effective, they perceive it to be to learn and use. Moreover, authors are conscious of the time it takes to maintain a social media presence but also of the advantages and relevance of social media.

Because authors use social media to maintain personal relationships with friends and family as well as connect with other authors and readers, there is overlap between personal and professional uses of social media. Some sites are designed for certain kinds of connections, for example, LinkedIn is used to promote professional connections and can therefore be a valuable tool in connecting authors to each other.

A caveat to this is that sometimes authorship is not the primary occupation of authors; therefore while most authors in this study have a LinkedIn profile, not all of their profiles are geared towards writing and instead showcase other talents such as teaching, or technical expertise. John states, "I am on LinkedIn. I just got one account at LinkedIn. Again, it's a place I can promote my books but also where I am as a professor…" Other authors choose to use services as both personal and professional, such as Twitter, embracing the context collapse (boyd, 2010) and mixing interactions with friends and colleagues as well as readers and general audiences.

Table 1: Top 5 Social Media and Personal/Professional Use
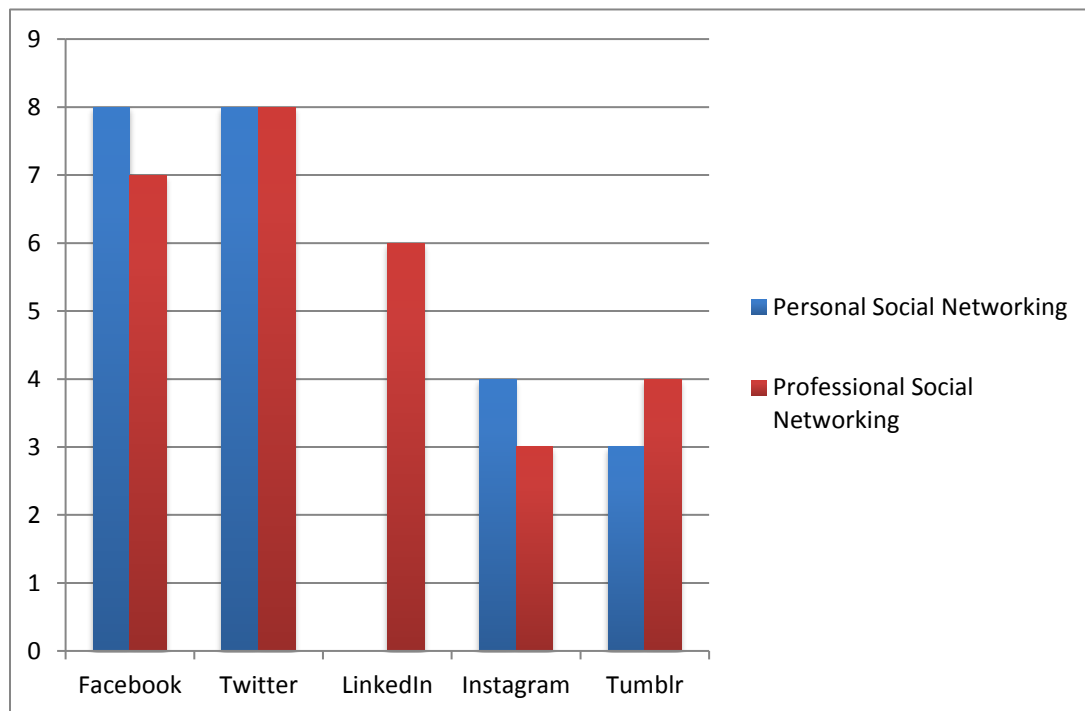
Note: N=8.

This graph shows the five most used social media services by the authors in this study and the purposes for which they are used.

The choice about what social media to use can be difficult. Sometimes it evolves out of what an author already uses for personal networking. For example, Marigold used Twitter for personal networking and when she pursued authorship as an occupation she opened up her account to a wider audience that includes professional connections. Similarly, Phillip built on his existing networks when he started publishing:

> I think that [the use of social media] came before even my actual publishing in writing. I've always been like really into social media even you go back to like blogging when I first started and the 90s and stuff and like ICQ and [laughs] if you remember that. (Phillip)

The choice can also center on their offline connections and communities. For example, Anna is part of the editorial team for a literary magazine and therefore does not feel the need to participate in much social media independently because she can post information via the magazine's profile(s):

> Selectively, yes, I do participate. I just don't feel like I need to be out there on everything all the time. I don't care about being on Instagram. It's not part of the world that I need to function in at this point and partly because the literary work I do is through the magazine, I can do things through that community. We can make those decisions in relation to the magazine as opposed to each of us individually. There is so much to do, right? (Anna)

Other authors echo this question because with so many choices it is impossible to do everything. Below is a chart of the social media that the authors in this study participate in personally and/or professionally. In addition to popular SNSs this Table includes sites with literary focus as Booklikes, Goodreads, and Librarything, and writing sites like Wattpad.

Table 2: Social Media Used by Authors

		Phillip	Scott	Nora	Dean	Caroline	Marigold	John	Anna
Facebook	**f**	✓	✓	✓	✓	✓	✓	✓	✓

Platform	Icon								
Twitter	(Twitter)	✓	✓	✓	✓	✓	✓	✓	
Instagram	(Instagram)	✓	✓				✓	✓	
Tumblr	(Tumblr)	✓	✓				✓	✓	
Google Plus	(G+)	✓	✓	✓				✓	
LinkedIn	(LinkedIn)	✓		✓	✓		✓	✓	✓
Booklikes	(bl)			✓				✓	
Goodreads	(Goodreads)	✓	✓	✓	✓	✓	✓	✓	✓
Reddit	(Reddit)	✓						✓	
Pinterest	(Pinterest)			✓	✓		✓		
Four Square	(Four Square)			✓					
Aboutme	(me)	✓							
YouTube	(YouTube)	✓	✓	✓					

Behance	∎	✓							
Fitbit	∎	✓							
Flickr	∎	✓							
Medium	∎	✓							
WhatsApp	∎					✓			
Library thing	∎	✓	✓	✓	✓	✓	✓	✓	✓
Skype	∎	✓	✓	✓	✓	✓	✓	✓	✓
Wattpad	∎	✓	✓						

5.2.3 Social networking between authors

SNSs allow authors to connect to each other. Whether it is through the use of sites dedicated to writers such as Wattpad or through sites with general users such as Facebook and Twitter, authors use social media to form communities where they can support each other and work together.

Community is an important aspect of social life. According to Cooley (1902) all normal humans have a natural affinity for community. As we move further into post-modernity and as new communication technologies are developed there are great potentialities for new or renewed relationships. The online world of computer-mediated communication including

social media sites is one of the ways humans now relate to one another. As social media is both an interpersonal, one-to-one medium of communication, and a one-to-many or even many-to-many, form of mass communication it encourages many types of communities. Authors participate in communities around literary works, the craft of writing, and congenial sociality. These online communities allow authors to form bonds with each other and work together towards common goals. Rheingold (1993) defines virtual communities as "social aggregations that emerge from the [Internet] when enough people carry on those public discussions long enough, with sufficient human feeling, to form webs of personal relationships in cyberspace" (p. 5). According to Rheingold and others, "the notion of virtual community is not to be dismissed as a technological, cyberpunk fantasy" (Fernback & Thompson, 1995, para 23) in which people increasingly live in what Mills (1959) terms "second-hand-worlds"; slaves to their computer terminals, "experiencing life through dehumanizing technology rather than through human contact and intimacy" (Fernback & Thompson, 1995, para 23). Indeed, Rheingold waxes eloquent about the depth, breadth, and geniality of his relationships in cyberspace.

Authors in this study identify a deepened sense of community with other authors as a benefit of participation in social media. Marigold says:

> I feel closer to people through social media, I have met friends from Twitter, had conferences through social media. And it's a strange surreal thing that we have, you meet some of your best friends in the world for the first time. And that's what I love about it, you do have a community that is real and is as authentic as real life people you already know, so it's still a friendship and I think that it helps us extend the boundaries of what friendship is. (Marigold)

While online relationships are different than in-person ones they can be as meaningful and provide valuable insights into the craft of writing. Anna uses social media to connect directly with other authors around topics and genres. This allows her to form friendships and working relationships with authors all over the globe:

> There is also the groups within LinkedIn for instance. So, those are very valuable. I can follow certain groups in that area such as writers of memoir or whatever and then those are kind of interesting discussion groups…The authors that I connected with

there I never meet them in person, which is kind of fun. Those relationships so different…The in-person [connections] feel like the real ones but not necessarily, there are some people I never met and I feel like I have this wonderful private world were we connect online. (Anna)

Marigold similarly finds that social media makes her feel more connected to other authors:

[I'm] definitely more connected, I like that interaction between authors. A thing that you are not going to see online is the behind the scenes of authors, we have Facebook groups, we have forums that we keep separate from readers, where we can be authors and ask all the questions to each other. And my debut last year we had a whole forum dedicated to 'Oh my god, is my publisher really doing this?' And 'how do you read royalty statements?' And again, you do meet some of you best friends and you talk to each other and you support each other, and these are your peers and your colleagues and it's just a wonderful experience. (Marigold)

Dean appreciates the ease with which he can reach out to other authors:

But it's been really great, I mean Twitter, I've got...most of my writer friends are on Twitter and it's so neat to be able just to reach out you know ask a question, or just read what they've been thinking about. Yeah, it's been really great that way, sort of new ways of connecting the tribe I guess, you know? (Dean)

These connections and the sense of community they create can be beneficial to authors.

Phillip finds strength in communicating with other authors:

I probably never would have sold [any books] if I hadn't connected with other authors... I was going down the traditional road of first submitting to publishers, you get some short stories published and work your way up to an actual publisher. But then just connecting with these average people on social media who can serve their experience about being able to self-publish and have high quality work out there and everything, that really encouraged me…It's good to know that there is a community of people with the same goal as you out there… it kinda keeps you going strong. (Phillip)

Anna experiences great pleasure in her online friendships and collaborations. She relishes the diversity and opportunities afforded by social media. In fact, she describes a unique intimacy nurtured in communicating online:

It's just broad and so many possibilities and there is a certain kind of diversity that's very interesting because you can have certain kinds of correspondents with someone

who you don't ever meet in person and that sometimes has a kind of intimacy around it, specially if your responding to each others work and you almost agreed that you'll never could possibly meet because it couldn't possibly have the same chemistry. (Anna)

In addition to feeling companionship and support through social media, it is a place that develops industry relationships with publishers, editors, bloggers, and artists. That is to say, it expands industry connections beyond a geographical area and functions as a place authors can promote their work and help each other reach larger audiences:

It's nice to have friendships and professional support networks. It's a pretty small industry in Canada and a lot of lines are blurred, like… a lot of your fellow authors are the ones who will probably be reviewing you in the newspaper which isn't to say like 'to be friends have a good review', but you more likely could be reviewed at all if someone knows who you are. (Caroline)

Social media brings authors and industry professionals together in a setting that is both casual and intimate and makes it easier for some authors to reach out for support and to promote themselves:

I think Facebook is a really nice casual way of maintaining contact… like I have a number of people on Facebook who I know that their books are coming out, or I know that they have an event coming up. I don't know them very well, but I'm still purely happy to get that information! I think those connections are really nice too… I think [those connections] are made more possible with or by social media…I wouldn't necessarily put that person on an email list to say 'hey come out to this event', but with Facebook it feels like 'Sure! I can ask that'…people are supporting each other across distances that wouldn't necessarily support each other [without social media]. (Caroline)

Whether casual or intimate social media expands the possibilities for connecting with other authors. Anna states that social media provides "more exposure and different possibilities for relationships. It's like the old days where people would just live-- we just have long letter writing correspondences in a way we've kind of relive that but in a different format. It's nice." It also allows for people who would not otherwise feel comfortable reaching out or asking for support to do so. As Caroline describes above, there is a freedom in corresponding on social media that is not felt in-person. Anna adds

It is like having a pen pal. I really enjoy that and it's really valuable for those people who are not particularly social. Sometimes I can tell on the other end, that person, they would never come out in-person anyway… but they feel a need to be heard or attended to and this format I think helps them. And this is pretty valuable for that person. (Anna)

Dean finds that freedom using Twitter, but also in a private forum that allows him to connect directly with colleagues at the institution he attended to complete his master's degree:

Yeah, it's really been great. It's really heightened my sense of community with other writers, you know. Getting an introvert out there and meeting people is often very hard, but social media, and you know things like Twitter, we're just talking about cool stuff, normally. It's great, just go, and kind of move past the small talk and just talk with fellow writers. Actually, I should mention the MFA I just completed. [Name of School] has a very active online forum, which has also been really cool for that reason, being able to connect with other writers. (Dean)

Online collaboration between authors can take many forms such as answering questions, sharing information, and recommending resources. Many authors turn to their connections on social media to provide feedback on their works in progress and to act as editors. This allows all authors to get the type of editorial experience that publishers provide without having to work with a publisher or at early stages in their process when they have not yet approached publishers. John has published with traditional publishers and he values the experience he gained through the editorial process. He hopes other authors get that experience and finds that social media can facilitate it: "the technology allows the people like [my friend], who tries to publish on a platform like Wattpad to actually get some of the experiences I got with my first publisher, with my editor. They experience it in a public forum with other writers and readers". He feels these sites were good for writers starting out or those who are self-publishing:

I have tried a couple of writers' sites online and they are great. I mean they are really helpful because what happens is there are some writers that are seasoned that can give pretty good advice and good advice for writing stories. So I think if you are at that stage in your career where you are still building up your toolbox of how to tell stories then they are invaluable. (John)

Using social media authors create bonds and communities that transcend geographical limitations, bring new dimensions to authorship and the work of authors, and extend understandings of friendship and collegiality.

5.2.4 Social networking with readers

Social media connect authors to readers. As social media offer options for one-to-one, one-to-many, and many-to-many connections, authors can use social media to establish vast audiences as well as connect more intimately with readers. Meeting fans and forming bonds in cyberspace is an increasingly important and time-intensive aspect of authorship. Maintaining an online presence through social media provides opportunities for authors, such as a platform for promoting their works, but also brings challenges such as negative feedback.

The authors note an increased engagement between authors and readers due to social media. Marigold says, "I feel authors are a lot more engaged with their readers than they were before, they are more accessible that way, maybe that's a good thing. I think that's probably the biggest difference…" She also predicts that in the future "we will continue to be more in touch with our readers." Other authors also notice a change in the level of connectivity between authors and readers. Phillip notes, "Twitter really changed things a lot I think. Like I have just met so many people from Twitter that I wouldn't have met otherwise." Phillip describes this as the "enhanced signal" authors have due to social media, he provides this example: "I wrote like this huge review on one of my anonymous blogs on Tumblr today and it's nice to be able to find that because I have a presence there [it reaches many readers] and then [it is] re-blogged… [I] use the signal." Similarly, Marigold sees this enhanced signal as a tool for promotion and a way to share writing progress with readers: "I see that all the time on Twitter. And I think that perhaps with self-publishing being so prominent now people are more able to put their books out more quickly and keep their readers in the loop about that, they will make updates."

Social media can be used successfully. Thewritelife.com, an online resource for authors, delivers information such as steps to "following in the footsteps of great writers" that use social media platforms effectively (Knapp, 2013, para 1). They provide examples of popular fiction authors who successfully use blogging (for example, Joanna Penn), Facebook (Dana Stabenow), Pinterest (Justine Musk), Online Forums (Niel Gaiman), Twitter (Maureen Johnson), and Google+ (John Scalzi). These examples show that social media can be a tool for promotion. However, building a platform and connecting with readers effectively can be a difficult task for authors to undertake. Literary agent, editor, and publishing coach, Rachelle Gardner, provides tips for authors who are hoping to reach readers online. In her blog post *12 Mistakes Authors Make in Connecting with Readers*, Gardner emphasizes that "connecting with readers is crucial" but then goes on to list common errors authors make when building their online presence (Gardner, 2013, para 1). Such mistakes include trying too hard to "sell" rather than gather a reading community (Gardner, 2013). Just as community is important between authors, it is also important to nurture a community of readers.

Authors perceive social media as a tool to reach audiences that traditional promotion methods or print publication cannot. Using social media authors are finding new readers for their works. For example, John finds that readers find him because "they like my blog so they want to talk or whatever. All because of that, so whatever career I have as a writer is based around that." Further, the online interactions that John has with this audience, provides insight into who his readers are: "I think I am getting a pretty good sense of who my readers are based on the interactions I have with them on social media." And while this knowledge does not change how or what John writes, it builds his confidence:

> …I feel more confident writing what I want to write because I know…I know so-and-so is gonna get that…if no one else, I mean *this* guy is gonna get that. Have you heard that advice from Kurt Vonnegut, that everyone should write for a single person? (John)

Authors find the direct contact with readers to be gratifying. Nora states, "[I am] much more connected to readers because they respond directly…So I write a poem… put it up and get a

lot of response. So, it's very immediate, it's much more immediate and that's very gratifying".

However, while it can provide confidence and an ego boost, such direct contact with readers can be deflating and overwhelming. Marigold thinks, "if I were to engage as much as some other writers do with readers, at that level, that would be a little overwhelming for me..." In an effort to avoid that level of submersion into discourse with readers, Marigold chooses which services to participate in. She particularly avoids reader-centric sites such as Booklikes, Librarything, and Goodreads. These sites allow readers to post reviews, and leave comments and questions for authors. While she finds it important to have a profile on these types of sites, she did not engage with readers using these services:

> So I do have a Goodreads page, I don't know if you met this with the other authors that you interviewed but I find Goodreads to be incredibly stressful because that's where people hate your books and that's everybody, so I don't take it personally but it's a place I tend to avoid. That's for readers and I want to respect that and give them their space to say whatever they want to say about a book…I'm set up on there, I have my books on there, I have my profile there, but I have a clear message there that says you should email me if you want to talk to me because I do not want to go into this space of hatred. (Marigold)

Marigold learns from experience that such spaces can be demoralizing for authors:

> Last year I had one book blogger, she was reading my book before it came out and she was live Tweeting it on Goodreads. And she compared it to a Robin Thick music video, which horrified me and I was like I can't go on anymore. It was terrible…I was like 'is there something incredibly sexist in my book that I didn't know?' Oh God, I don't belong there! (Marigold)

Dean also finds that social media can be overwhelming and that sometimes a break from social media, or at least certain sites, is necessary: "I just didn't go on social media for about three days because I knew it wouldn't...it would depress me, there would also be a lot of things that would make me angry at people who I generally respect. I pulled away from that." Dean remarks that he feels such breaks from social media are becoming common: "that's become more popular, sort of the social media hiatus: 'I need to take a break for a little

while, you won't see me on Facebook for a month,' which I may do actually, for the New Year."

The role of the author in the promotion of their works is expanding. And it is necessary for authors to have a social media presence and build a platform that showcases who they are and what they do. Social media connect authors to readers using one-to-many communications such as posting articles, pictures, or status updates, as well as form intimate, one-to-one bonds with readers in forums and chat spaces. At times this increased level of connection can be overwhelming for authors and disheartening when the interactions are negative. However, this closeness with readers may also booster confidence. Importantly, these connections provide authors the opportunity to reach new readers, grow their audience, and perhaps equally as significant, to know their audience.

5.2.5 Conclusion

All the authors in this study have an online presence and they use social media to maintain that presence. They feel it is necessary to be online. Marigold states,

> I think that it's hard to get by without an online presence. I know for example Susan Collins who wrote the Hunger Games, she doesn't have an online presence, I think that's an anomaly, I don't think that that's going on anymore. I like being online, I like the internet, so it works for me, but I feel like, depending on the niche or the genre which you write it's kind of hard to make your work known if you aren't somewhat online. (Marigold)

Social media helps authors connect with each other and with readers. While there is an enormous amount of choice involved in being online, and authors may feel stress regarding these choices, connecting with others can be fulfilling and rewarding. Even when the author is alone in the cabin in the woods they are supported by a network of both personal and professional relationships that will share in their work and help them share it with others.

After saying goodbye to Marigold and closing Skype that summer day, I went outside and sat in my garden to write-up notes about our conversation. My dog brought me her ball to throw, but I was otherwise alone. It was a welcome moment in a busy day. There, in my solitude, I wrote down words like *connected*, *networked*, and *community*. Again and again I came back to the relationships that are the impetus for life and how importantly they factor into the work of authorship. We are rarely alone anymore, we cannot be, and in fact we need others in order to complete our work. I need Marigold and the other authors in this study. They willfully connected with me, corresponded with me, and provided feedback. Some of us were strangers and some of us were friends, and now we are networked.

5.3   The case of John and the author platform: Authenticity and the self-identity of authors in e-culture

I was nervous to meet this author. It was my first interview, the first time I sat down and asked the questions I had carefully prepared, questions that would hopefully give me insight into authorship. Until then everything was hypothetical.

John and I had emailed each other a few times in the weeks prior to our meeting and we decided to meet at a local coffee shop. I had read his blog, perused his twitter account, and flipped through one of his works so I knew a little about him before we met.

I was early. Waiting for John to arrive I studied the chalkboard signs that hung above the coffee machines. Scrolled in white, purple, and pale green were the coffees du jour each with a succinct character description. I chose a roast called *Academy*, a blend that identified as the All-Rounder: "its philosophy is to be clean, balanced, and smooth enough to enjoy every day." The shop was crowded with potential authors, people with pens and paper, tablets, computers, and steaming cups of inspiration. They could have all been John. I needed to identify the *real* John so I found a photo on his blog. When he came in I waved him over to the table and we shook hands. And so my data collection began.

John and I talked of everything from his publishing history to the cheekiness of his current Tweets. We spoke of authorship in the e-world and particularly about notions of identity, self-representation, authenticity, and trust. Questions arose such as how do authors present themselves? How authentic are those presentations? And, just as I had searched the sea of faces in the café for the 'real' John, how do readers get to know 'real' authors? As we discussed this, John introduced the concept of the author's platform where authors make themselves visible by establishing and maintaining an online presence. We considered the effort, time, and skill involved in the creation and maintenance of such a platform. This, I thought, is important! In an online world where the number of works and authors is steadily increasing, what are the expectations of publishers and readers, and what are the lived experiences of authors as they work to garner the attention of those groups, indeed, to catch attention from anyone? This is the new labor of authorship. Given that e-culture has changed many of our expectations, it is interesting that familiar questions reverberate in search of new answers: *What* is an author? And *who* is the author?

Many scholars have spent a great deal of time asking and answering these questions: Sir Philip Sidney, William Wordsworth, Samuel Coleridge, Charles Taylor, Roland Barthes, Michel Foucault, Robert Chartier, Kendall Walton, Wayne Booth, Jerrold Levinson, to name a few. Looking at their scholarship one notes a back and forth in concentration between *what* an author is and *who* an author is, all with the preoccupation that making meaning out of text is the primary goal of the author (dead or alive, implied or apparent, hypothetical or intentional, anonymous or famous) and of readers. In e-culture text becomes only one component in meaning making; meaning is drawn from multiple sources including familiarity with the author. Therefore, establishing a deep connection with readers, or at least being transparent to them, is part of the job of the author:

> Successful authors today are designing websites filled with their work-in-progress, writing frequently updated blogs, tweeting, and shooting home-style, brief videos to post on their sites and on YouTube. They're offering original content in samples and chunks, with invitations for feedback, and taking every opportunity to comment and join forums and other online venues on topics that relate to their own work…Readers like to know and trust an author before buying their book. (Rinzler, 2011, para 1)

The concept of the "superb and solitary romantic figure of the sovereign author" (Chartier, 1994, p. 28) is one of the past, and yet authors are still romanticised. Authors have always been figures of curiosity; they were recluse and genius, almost untouchable. Biographies, usually produced after their death, gave readers insight about the author, new pleasures in their stories, and new meanings to texts. For it is often accepted, contrary to the formalist New Criticism of the mid 20th century, the "critical interpretation informed by biographical fact can deepen our emotional pleasure in a novel and our intellectual grasp of it as well" (Mallon, 2014, para. 3). Literary scholar and novelist, Thomas Mallon promotes this view in the New York Times drawing attention to readers' ability to develop a deeper connection with author by knowing them:

> David Copperfield's time in Mr. Murdstone's wine warehouse acquires only more poignancy from one's being aware of the young Dickens's own scarifying time inside the blacking factory. (That "David Copperfield" was Freud's favorite Dickens novel is further proof that there are no accidents). (Mallon, 2014, para. 2)

Now information abounds on the web, and in this abundance the meanings of the works and the romance of the author is found in intimacy with the author persona. To make themselves known authors must present themselves to readers. Today, that entails maintaining an author platform. While a close connection with readers can be desirable and provide motivation and inspiration for authors, it constitutes a form of labour expected of the author in addition to producing works. This skilled task of creating and maintaining an online brand or persona is time-consuming and can be stressful for authors, especially for those who are inclined to be private. Crafting online profiles that are authentic and yet allow authors to protect their privacy is a balancing act as is dealing with the inevitable context collapse that happens online where friends, family, and perfect strangers mingle (Hogan, 2010). It constitutes a dualism that John describes as having "a public personal" where he shares information about himself online but is acutely conscious that what he posts is public and therefore must be fashioned appropriately.

This case shows that authorship is changing in e-culture and that in the increasingly networked world can be difficult to navigate especially when authors are urged, nay, required, to participate online.

5.3.1 Character sketch: John

John identifies himself as an author because that "is what I love more", but he is also a professor and administrator at a local university, has experience with web design, and has worked in publishing as a paper editor. If I did not know it before, I certainly do now after speaking with authors, that we draw more of who we are from our passions than from our primary or paid occupations. For those who find the adage that making art for art's sake is impractical, I hold evidence that art, the craft of writing literature, is about people fulfilling who they are and finding an identity.

John has been successful in many regards; not only does he love what he does but he has produced multiple print and e-books, written for ezines and print magazines, journals and papers, and has an online blog and social media platform with thousands of readers/followers. He is the author of 4 books: 3 novels and 1 collection of satirical short stories, plus other short stories published in collections. E-books of his works are available on Kindle, Kobo, and Nook. Paperback editions are also available through direct order from Barnes and Noble. An interesting element of John's work is that he writes and publishes digitally and then creates a print book from those online publications. Many authors write print books and then create a corresponding e-book. John has already printed one collection of short stories that debuted digitally, and he has another in progress. The fluidity with which his work transgresses these material boarders is impressive and proves once again that good stories have no bounds.

On the day of our interview it was brisk outside but the sunlight was streaming through the window of the café and a hanging crystal was making rainbows dance across my interview schedule. The smell of toast filled the air making the room homey, and a throwback tribute to

Michael Jackson was playing on the radio. Apart from a pause now and again when the whirl of the coffee grinder overpowered us, we glided through the questions I had prepared. As a satirical writer and all around funny guy, John spends a good deal of his time on social media monkeying around. That is to say, he posts many funny things about monkeys, so naturally the cheeky primates made a few appearances in our conversation. Question: Why did the monkey like the banana? Because it had appeal!

John's online presence is filled with comical images, witty banter, and more than a few monkey jokes. He describes it as "mostly cheeky." His website prominently displays this Quote by Oscar Wilde: "Life is too important to be taken seriously." I heartily agree with both Oscar and John. He most avidly uses Twitter and Tumblr but he maintains a personal Facebook account from which he occasionally releases posts publically, although he usually reserves that space for friends and family. He has profiles on Google+, Booklikes, and Goodreads but they are updated less frequently. He also has a personal website containing links for purchasing his works, links to social media, information about himself, and his blog. His blog is updated often and highlights bits of writing and still forming ideas: "yeah. And quite often I use my blog [name of blog] as a testing ground for ideas and notions… things that are not yet ideas and are still just notions." He keeps abreast of current trends in social media, in part for his day job but also out of genuine curiosity.
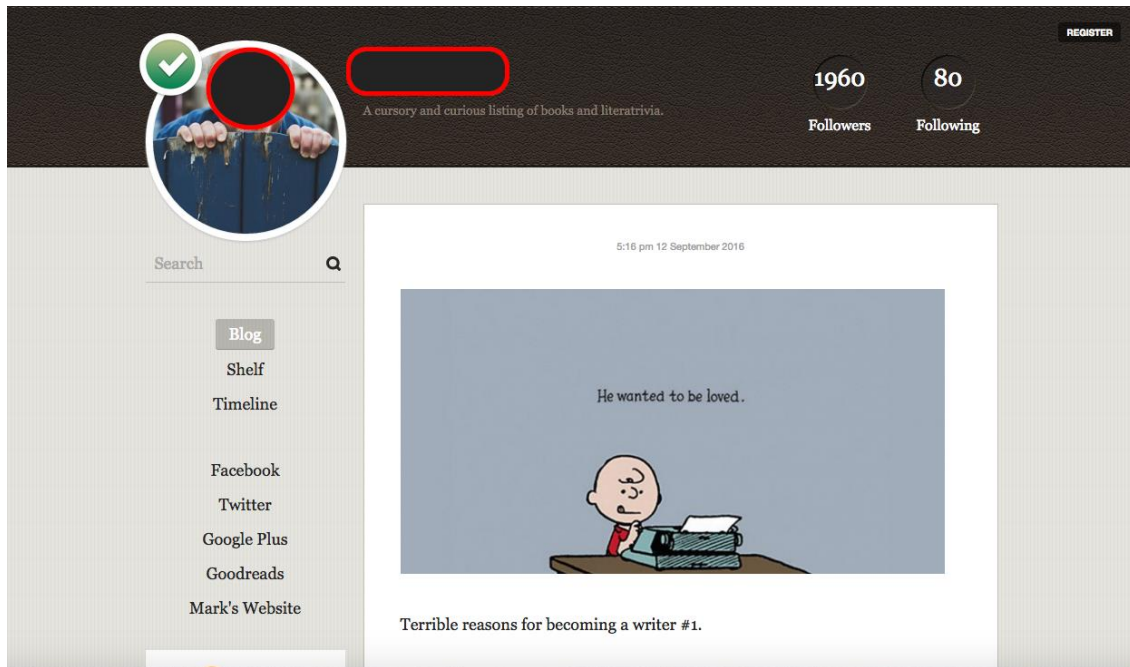
Figure 6: John's BookLikes profile

John published his first short story in 1986/7. He was in university at the time and wrote everything on a typewriter: "Yeah. That's how old I am. So, yeah, my first published thing I ever wrote was on a typewriter… I had a Brother typewriter that had two hundred and fifty characters show up on the screen." He transferred to digital slowly as the technology grew in popularity and become more accessible:

> When I was the editor of that paper at [name of institution] we had a typist who would type all of our copy. And then she had a computer at home so she can actually print everything off of her computer account. We got all the papers and then we cut it up. Ran it through a wax machine then put it on flats. Which then got sent to the press. (John)

The digital process was appealing to John and he began a career in technology. It's a choice he is happy with despite having to adapt to new media:

> …in 1986, when I started writing, if I had been serious about it then, actually worked at [writing] then, I might have been early enough in history to not have been a part of this new media, and new directions. In that sense, it's probably good because for me,

it has worked. And I've been able to publish some things that I would never have been able to through traditional publishing. (John)

He values the flexibility of the digital environment as his experience with printing taught him "[p]rints are a pain in the ass. There's no other way to describe it! It's a hard process because you can't make any mistakes." As John mastered web-design, he paused his literary pursuits. With his knowledge of technology and experience with publishing he has had a front row seat to the changes brought about by the Internet:

> You know, because when I started writing, my first thing that I published was a long time ago and then I didn't write seriously for over twenty years. So it wasn't until the '90s that I actually started writing seriously. And at that time that was the start of the web. So that started a trend for now. But at that point, I still thought of publishing as very much a fiction model, like you have a publisher and manager, making all the stuff for you. And now the way it works is that even if you got a traditional publisher, getting a deal with a traditional publisher requires that you have a platform, an electronic platform. So you can demonstrate that you have an audience before you can consider publishing… (John)

Here John perfectly introduces the main issue of this case: the author platform and how it has transformed authorship for better or for worse. John says,

> They're expecting to some extent that you bring the audience to them. Which is very different, it's reversed. So, yeah. It really does put a lot more pressure on authors…I think I'm an exception, because of my background. But a lot of… I'm just talking about fiction writers. A lot of, others, I mean, they're not writers because they like to talk about [stuff on the Internet], you know, and they're not comfortable promoting themselves. (John)

Some authors may find an identity in creating an online persona, others may lose themselves under the pressure and expectations of e-culture. Regardless, the toil of authors now includes creating and maintaining an online presence and it is an integral part of the e-writing experience.

5.3.2 The author platform

It is argued that it might be better if writers remain elusive. If, like J.D. Salinger, they find remote spaces and do not pollute readers' enjoyment of works with the harrows of their own lives:

> It's tempting to argue the case, to say that knowledge of a writer's life is a mere distraction from what really matters, the work. This stern impersonality was one of the tenets of modernism: T. S. Eliot insisted on the total separation of "the man who suffers and the mind which creates." Henry James dramatized the same principle in his story "The Private Life," in which a famous writer is simultaneously to be found making "sound and second-rate" conversation at a party and cloistered upstairs in his study, leading his real life at his desk. (Kirsch, 2014, para. 1)

Novelist John Updike laments in an article for *The New York Times*,

> Does this not throw us back to the pre-literate societies, where only the present, live person can make an impression and offer, as it were, value? Have not writers, since the onset of the Gutenberg revolution, imagined that they already were, in their written and printed texts, giving an "access to the creator" more pointed, more shapely, more loaded with aesthetic and informational value than an unmediated, unpolished personal conversation? Has the electronic revolution pushed us so far down the path of celebrity as a summum bonum that an author's works, be they one volume or 50, serve primarily as his or her ticket to the lecture platform, or, since even that is somewhat hierarchical and aloof, a series of one-on-one orgies of personal access? (Updike, 2006, para. 8)

However, trends in publishing and book sales reflect the opposite:

> [the] author platform has taken on an astoundingly important role when it comes to whether or not a writer will get a traditional publishing contract — and it's equally important to self-published authors who are serious about their writing careers. (Warner, 2014, para 1)

There is great demand for authors to be engaged online, a requirement that has been snowballing for almost a decade with the increasing use of social media. Today more than ever a platform is necessary because

> While industry folks may argue that platform has always mattered…A huge shift has transpired in the past decade when it comes to what agents and editors weigh when

deciding what projects to represent or publish — and in some cases an author's star quality matters more than his or her actual book. (Warner, 2014, para. 1-2)

The author's increased role in the promotion of works manifests in the author platform (Rinzler, 2011). Simply put, the platform is the author's personal ability to sell books through who they are, the personal and professional connections they have, and their use of media outlets including blogs and social networks (Carpenter, 2012). Indeed, according to Warner (2014) the current tally of what successfully sells is based on the author's expertise or talent (25%), contacts (10%), social media presence (10%), previous media such as blogs, personal website and press (10%), previous books (10%), personality presented through their platform (10%), existing readership and community of readers they have cultivated (10%), ability to execute (15%) (para. 1-2). The author platform is changing authorship:

> The New Author Platform requires a focus on developing an unobstructed back and forth between authors and their readers, with the authors — not the publishers — controlling the flow. Now it's the author, not a publicist, who inspires readers to buy the book. The New Author Platform allows not only well-established authors, but unknown, first-time beginners to do an end run around the conservative gate-keepers and reach readers directly. (Rinzler, 2011, para. 5)

While it is well and good that authors and readers now have closer bonds, and that authors have the ability to, as Rinzler puts it, control the flow, this alters the labour and writing processes of authors. The creation of a platform is a time sensitive and time-consuming job, and a daunting task. In a post on the popular author website, *The Book Designer*, Joel Frienlander (2010) asks of authors, "what are you waiting for?"

> A famous and often repeated piece of advice to writers is: The time to start working on your author platform is three years before your book is published. I've repeated this to several clients, and it usually leaves them staring blankly into space. And yet there is a great deal of wisdom in this statement, and a radical remaking of the work of an author. (Friedlander, 2010, para. 1-2)

In a 2010 blog post entitled *Audience Development: Critical to Every Writer's Future*, Jane Friedman of *Writer's Digest* spells out the reality of current and future authors:

> Getting a book published does NOT equate to readership. You must cultivate a readership every day of your life, and you start TODAY. Your readers will not be

> interested in reading just one book; they will be interested in everything and anything you do—and that includes interacting with you online. (Friedman, 2010, para. 1)

John knows "it is something you have to do and as you are writing and working on your creative work you have to work on what they call the platform too. You have to have that". Literary agents like Friedman alert authors that they need to take their online presence seriously and work at it continually:

> Audience development doesn't happen overnight (or even in 6 months or a year)—and it's a process that continues for as long as you want to have a readership. It shouldn't be delayed, postponed, or discounted for one minute. (Friedman, 2010, para. 2)

This was not always the case. Anna points out how expectations have changed in recent years:

> In fact, now the interesting thing is agents and publishers are less likely to publish someone who doesn't already have a following of readers. Instead of being a fresh voice, that they can build, they can find it all now. The understanding is that the author will bring their audience with them and then the publishing house will take a chance on them. It's completely reversed from what I experienced years ago. (Anna)

Meeting these new expectations is a reality of current authorship. The growth in the importance of star quality is a shift that emphasizes a growing need for readers to know authors intimately. While authors used to be visible, now they must be transparent. Where they used to make appearances they now must be ever-present. And the days of anonymity are gone and in their place is a carefully crafted and curated authenticity:

> Before Facebook and Google became the megaliths of the web, the most famous online adage was, "on the internet, no one knows you're a dog". It seems the days when people were allowed to be dogs is coming to a close. The old web, a place where identity could remain separate from real life, is rapidly disappearing from the computer screen. According to Sheryl Sandberg, Facebook's chief operating officer, and Richard Allan, its director of policy in Europe, a critical mass of people only want online interactions supported by "authentic" identity. And this, say critics, will have irrevocable effects on the openness of the web. (Krotoski, 2012, para.1)

Building a platform on the web is about being open and authentic.

An artificial, smiley-face false front won't do the trick. Instead, authors need to extend their literary skills to create a genuine bona-fide online persona that has human quirks, dimension, and nuance. You can be funny, cranky, indignant, nostalgic, didactic. (Rinzler, 2011, para. 1)

Authors must write their personas like they write characters, weaving a story that will invite readers into a different world and sharing parts of themselves along the way because it is lauded that "[a]s long as you're honest and persuasive, you have a better chance of getting potential readers interested to the point where they make the final commitment and put their money down" (Rinzler, 2011, para. 2).

John credits much of his readership to his online activities: "[a]ll the people that read me are e-reading. So even though I was finished publishing my first two novels, most of the people that read me are reading me because I promote myself that way." He invests time and effort into his online interactions and he crafts his online persona by revealing select personal details especially if they relate to the story he is promoting. This can sometimes be difficult to relate to his personal life, such as his struggle with his weight, which he has had to open up about in order to promote his most recent work:

> John: So like for example, this book that I am hoping to find a publisher for, it is called [work title] and it's a satire…the premise is that they change the rules for Health Canada. So if you are overweight, you are obese, you have a choice: you can either pay for your own healthcare or you've got to go to one of these special places that the government sets-up, called 'calorie reduction centers' for fat people…So, the first half of the book is a satire of socialism and the second half is a satire of capitalism. And in there is a romance story, a Romeo and Juliet: fat guy inside falls for a normal person outside. I think there is lots there that people would relate to so. The reason is it is hard for me to [share this story] is that I have struggled with my weight my entire life. It is obviously a very personal thing, we are judged on how we look. So, [when sharing this] I am wrapping my head around, ok, I know this private reason is part of the reason I can sell it to a publisher, because there will be a story about me that can be used to sell the book. So I have to get behind that... I know that people have been asking things and I just have to go with them and go 'okay by doing it this way… I have to be okay with that idea. Roll with it, it is the price of doing it this way.'

> I: It is a great example of how the electronic environment is exposing authors. I mean George Eliot wrote for years before anyone even knew she was a woman. It is very

different now when you have to use everything personal about you to sell works.

> John: In fact that's what it requires. If you are not a well-known writer to begin with…You [need to have] hundreds and thousands of followers on Tumblr, and that's the minimum platform now, that the publisher will say "okay then there is a market." So you need to have something like that, which is a very difficult and uncomfortable thing for many people who write.

Anna also finds that some personalities are better suited to the author platform:

> If you have the presence to, and so hence the pressure to… have an online presence, to be a sort of trendy talk kind of person, like a personality, then it becomes more personality-driven. Which is a big crisis for the literary types who are primarily, I mean, don't get out of their pajamas before they work. I'm thinking about public interface, it's a very distinct...It's a fascinating issue and we see this all the time…Really attractive, interesting young people have a much better chance of getting their stuff out there… they'll get super proactive, they'll get coaching, they'll take seminars on how to blog, how to create a whole presence. I mean they really think about that branding issue early. (Anna)

Similarly although John is "okay making that step, talking about my weight, as it connects directly to the story. I don't even mind telling my story because it will help reinforce the message that we should not be judging people on this stuff anyway," he professes that it is

> not really what I want to share. I want to share the work. I am very much like a traditional artist in that way. You know that saying that when an artist talks about their art essentially they ruin it. Because the artist's work should speak for itself. (John)

But he recognizes that the reality is as Scott says "that you can't just go 'Okay. You know what. Culture is different from my book. I'm good. I'm sitting back. I'm done.' They expect you to have a whole platform..."

I use the terms connection, bond, and authenticity, to describe this trust but it can also be described as social capital. Social capital is a form of economic and cultural capital in which social networks are central, and transactions are marked by reciprocity, trust, and cooperation (Adler & Kwon, 2002). Social capital is a constant conversation between assets, such as authors and readers, where networks grow to the benefit of all parties. For

example, authors grow an audience for their works by providing information about themselves (their brand or persona) that readers want to know in order to choose or better enjoy the works. It is worth noting that this is a rather optimistic definition of social capital similar to the approach of scholars such as L. J. Hanifan and political scientist Robert Putman who see social capital as "networks and norms of civic engagement", which allows members of a community to trust one another (Putman, 1993). Contrary to this is the work of Pierre Bourdieu who defines social capital as follows: "[s]ocial capital is the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalized relationships of mutual acquaintance and recognition" (Bourdieu & Wacquant, 1992, p.119). Where others see social capital as a fundamentally heartwarming network of social connections, Bourdieu uses it to explain the cold realities of social inequality. For Bourdieu, social capital reflects the worst side of the saying, 'it's not what you know, it's who you know' (Gauntlett, 2011). The authors of this study often feel in desperation that what they know (their work) cannot speak for itself. John commiserates that some authors will not find their way through to establishing an online rapport with readers and their voices will therefore never be heard:

> I have a friend who is a great writer. He's has a PhD in English. And he has a great style in his storytelling. But even so, he used to write books and he's a standard 'find a market with the traditional publisher' [type of writer]. It's unlikely that he's going to find a way through. You know, just because he doesn't have the other stuff, which is what they are looking for. And that's unfortunate. (John)

Either with enthusiasm or despite hesitations, all the authors in this study have an online presence and make an effort to be present online and construct online personas. This has been described as "constructing a brand" (Martin, 2014), which is the process of establishing "you as a real person and to build awareness around what it is you do" (Martin, 2014). It is through this brand/persona creation that authors build trust and connect with readers.

5.3.3 Authenticity online

A reality of e-culture is that authors spend time online: they communicate, they write, they research, and they connect with readers. The ultimate goal is uniting their works with audiences, but that connection requires that readers have some level of trust in the author.

As previously mentioned authors must present an authentic self, not necessarily disclosing everything about themselves, but revealing enough to be understood as a *real* person. Self-presentation online is a complex subject, with various factors coming together to form an overall presentation of an individual. Elements as diverse as friends in the network, reviews, interests, photos, and the 'about me' or bio statement all say something about the author. For each of these, the locus of control over presentation of the information is closer or farther from the user and more or less easily "faked" (Counts & Stecher, 2009). For example, friends may be chosen explicitly, but their profile pictures are out of the authors' control. All elements of a platform, or as many as possible, must be carefully selected to create a positive impression. The perception of authors by readers, as authentic as authors may aim to be, is of course marred by the fact that the impressions formed from online profiles are often based on curated and idealized representations of users. While most readers may be aware that the online presence of an author is more like an exhibition than a realistic representation (Hogan, 2010) they nonetheless use online information to establish rapport with authors (Friedman, 2010). Therefore in determining what aspects of themselves to present online authors can be seen to use Goffman's dramaturgical approach—which Hogan (2010) calls "exhibition" on social media—where they engage in performance, the "activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers" (p. 22). Authors present their brand or persona, their idealized or curated selves for readers. This requires a hyperawareness of everything they post online and contributes to their self-identity because even as they try to be authentic they are also constantly performing. John uses social media extensively and chooses, at least consciously, to present himself as authentically as possible: "I am using myself. Yes, so I decided to just be myself or at least on those things [social media]." The choice to "use

himself" as his online persona reflects the difficulty he has keeping his connections to friends and family and his authoring work separate. Some social media facilitate that separation, others do not:

> So as an author you can have a separate page. Facebook likes a separate page. So that's really where my effort goes towards promoting my writing on that and most of what I do there is its photographs. That seems to be the most effective thing, so satirical, funny stuff that sort of connects to themes that I talk about… Twitter, I have 2700 followers on Twitter. When I tweet it's sort of the same as my Facebook feed. Its stuff that's mostly related to [my authoring work], but I also do more professional stuff [referring to his job as a professor], and like I actually, I do more friends type stuff. So like I will do web-design related things and I re-Tweet [refers to a faculty member] so I will do a little bit of stuff there but its still pretty goofy. So if a student asks me what my twitter feed is…its pretty goofy. It's like my writing, its not really serious and its not super-professional. (John)

In media such as Twitter John deals with the inevitable context collapse (boyd, 2012) of the online world where colleagues (both authors and academics), students, friends and family all access the same profile. John's authentic self as he presents himself on this platform is therefore filtered for all these groups, it is what he describes as "a public personal". In this sphere he is always aware of his audience and adapts his discourse accordingly:

> I do a little bit on Tumblr. So Tumblr I have some connections and I have got friends on Tumblr, friends who I see here in town and I goof around with them a little bit but I always do it with the awareness that everyone can see it. I've got to keep my audience in mind. (John)

Marigold echoes this awareness and discusses how it has changed how she presents herself online:

> I think the biggest challenge is that the Internet is forever and you have to be careful about what you say. I am sure that if I were to go back on my Twitter profile and reflected, I'm a lot quieter on Twitter than I was a few years ago, just because I have to be careful what I say. Online writing does not give you the benefit of tone or- there isn't sarcasm font yet, it's very easy to misconstrue what people mean, and people say the wrong things or they say accidentally wrong things. And they publish way too quickly, it's very easy to hit publish on a blog. And again that's forever, I think that's something

that I'm more aware of now. (Marigold)

Even in social media used only for family and friends John is aware: "my audience
or anybody could be reading it. So I am aware that even on Facebook which is where
I have just got just my close friends and family and that's about it. I am still aware of
my audience." He calls this the "confine" of technology and he warns, "be aware of
that anything that's digital is out there and be aware of the confines of the
technology. Just be aware of that and just keep that in mind." Despite the confines,
John asserts that he thinks people should "be themselves" online and he emphasizes
words like "real" and "authentic" when he discusses how authors should interact
with readers on social media:

> So you are having a conversation within the members of your audience. And
> I just do that, and that should be. If you are really going to be authentic about
> that, that's important….It should be real. I had a twitter exchange with
> Margaret Atwood, that's pretty exciting for me, and it was really her! (John)

 While John promotes authenticity he also talks about how he crafts his image (brand
or persona) around satire and how with the more serious tone of his new book, his
image will need to shift so as to encompass that element of himself and his work:

> Yeah I have been sort of forming it around satire so I mean it's a little bit put
> on. I have turned it down in my monkey stuff. I had very monkey centric sites
> for a while there but its calmed down now so its good. I don't really know
> how I will work with my new stuff. It's actually pretty serious. So I am not
> sure what's gonna happen with my image there…It is kind of going to be
> crafted but not totally fractured, I mean but its fairly serious but it is
> funny…(John)

Authors are aware of the necessity of building a brand in order to reach readers and
yet they are mindful of authenticity, hesitant to be unauthentic, and further aware of
the duplicity of these values. Anna encapsulates this in her discussion about the role
of the author in persona management:

> It's persona management, I think that's the thing that at some level can feel
> inauthentic. If you feel like you're deeply committed to the humanities and liberal arts
> and go to the muse and that is your priority, you don't want… to worry about creating

a whole persona around you. I expect this creates a lot of disturbance for some people around values and just what they really [want to do]... It's always a question about how much time to spend on the razzle dazzle persona management which ostensibly is connecting you to community, maybe, maybe not, versus the commitment to the creative process. So this stuff eats away at the time that you need strictly for the creative stuff. When you need that ability to shut out the world and tune everything out. It's an interesting problem. (Anna)

Being present online involves presenting oneself online and it is an integral piece of authorship. Authors build rapport online, they present themselves to garner trust and connect their works with audiences. But these online interactions affect the author as what they present and the feedback they get from others contributes to their self-identity.

5.3.4 Author self-identity

Charles Cooley's model of the looking-glass self (1902) conceptualizes the self as the reflection generated by the generalized other coupled with that generalized other's judgment. In other words, our sense of self is mostly our perception of society's evaluation of us (Robinson, 2007). Through imagination we "perceive in another's mind some thought of our appearance, manners, aims, deeds, character, friends, and so on, and are variously affected by it" (Cooley, 1902, p.17). This idea of the self is intrinsically tied to self-presentation, where such presentation reflects the image or idea of the self, or the process of creating the image. In Western culture this image is tied to personality traits (Cousins, 1989) and the self-presentation of these traits has garnered scholarship for over a century in the disciplines of psychology and sociology (e.g., Goffman, 1959; James, 1890). Arguably, online social networks facilitate unique opportunities for self-presentation (boyd & Ellison, 2007) because online self-presentation is more flexible, easy to self-censor, and more reliant on linguistic cues than face-to-face iterations that include facial expressions and other involuntary non-verbal communication (Walther, 1996; Lampe, Ellison & Steinfield, 2007). More recent scholarship on self-presentation reveals that presenting oneself online is complex work:

Quan-Haase and Collins (2008) discuss the art of creating status posts that signal availability, Menchik and Tian (2008) use Goffman and symbolic interactionism to interpret "facesaving" on e-mail mailing lists, and Mendelson and Papacharissi (2010) determine that pictures on social network sites conform to traditional notions of impression management.

Authors present themselves through their online profiles, personal websites, and works. This presentation and the response they receive are reflected in their self-identities as authors. For example, when asked how long he has identified as an author Dean says "I think probably just since other people started calling me that, in the last two years or so."

The online presence of an author can determine if, when, and how, they identify as an author. For instance Scott feels that having an online presence and participating in the different types of online networking and publishing have helped him feel like an author:

> I don't know if it kind of changes like the core identity figure you know. But it makes it a lot easier to kind of become, to call myself a writer in a way because I don't have to find a gatekeeper kind of approve of me being a writer before I am a writer. You know I can put myself out there, and buy sell a few copies and people actually like it, then I'm an author. (Scott)

Indeed, new ways of publishing, including interactions on social media, are challenging preconceived notions of authorship. Caroline expresses this confusion: "I have one student who has 25,000 Instagram followers and she posts poems every other day...[in contrast to] the traditional publishing stream, where like if you sell 5,000 copies you feel really good about yourself." This idea that the number of social connections (products sold, readers, followers, friends) has an impact on self-identity is not new, especially in online social media. Studies show that the number of Facebook friends may have positive effects on well-being and self-esteem. With Facebook visualizing and displaying the 'friends' connections, a large number of Facebook friends reminds users of their social connections and boosts their self-esteem (Gonzales & Hancock, 2010; Kim & Lee, 2011). For authors the cultivation of social capital has added a new level of competition:

> It's always a challenge because there is so much, I think the main kind of currency out there is attention rather than just dollars you know. You are not competing for

people's dollars, you are, but you are also competing for their attention and you know there's just so many things, like competition from apps and games. (Phillip)

In e-culture authors are constantly competing for attention. More authors might be able to carve out niche markets of readers, but it can nonetheless be difficult to find oneself a place amid the throngs. Anna points out that the great number of authors on the web is inspiring but "[i]t can be demoralizing in an interesting way. You can be comparing yourself constantly."

Nora who had an established career as a poet, playwright, and novelist before the advent of online social media and e-publishing finds herself more socially aware in e-culture, still a conduit of creativity but more connected to the world now that she has amassed some 3500 Facebook friends and an expanded global audience. When asked if e-writing has changed her self-identity she says "[f]undamentally, no, I think I'm still poet in the garden, but practically, yes. In the sense that I'm much more socially involved." Similarly, Anna has had a long career that began in a predominantly print culture. Like Nora she is more aware of social communication and how the work of communicating has added to her concept of authorship, and by extension her self-identity as an author:

> I'm appreciative of the breadth and the sense of possibility for finding people and connecting. I would say I'm much more aware of the task of communication and creating community. Communication interfaces and community building rather than only the creative process. (Anna)

In identifying the multiple facets of authors in e-culture online — creator, editor, marketer, and authentic human being — it becomes clear that although they may aim to present an authentic self, the self-identity of authors may be fragmented. This can be difficult for some authors who wish to remain solely creators of content, but it can also be intriguing, even exciting to develop new skills and identity traits:

> I think it is kind of fun being the internet marketer. It's fun if you love language and it gives you a chance to work at all these different things. It's pretty rich and it's also very rich if you are writing and creating characters because it gives you insight into those characters in an interesting way too. (Anna)

Through all the challenges and possibilities of being online, authors can find self-identities as the roles they take on and the work they produce and indeed any presentation of self is reflected back to them. Like the nature of their work, the identities of authors are shifting in e-culture drawing attention once again to questions about what an author is, and who they are.

5.3.5 Conclusion

Authorship is changing as we transition from print culture to e-culture. While vestiges of print may always remain this case provides evidence that culture is increasingly networked, created and distributed online and authors must participate in new ways. There is now an expectation that authors create and maintain an online presence called the author platform. This is necessary both for those who seek traditional publication as publishes now expect authors to have an established audience before publication, and self-publication where authors are marketing themselves. The platform must be authentic so that readers feel connected to authors and inspired to read their works. Further, crafting a brand or persona for themselves contributes to the self-identity of authors.

John and I toyed with the idea that the work of being present online might be outsourced, freeing the author to focus on writing their works. It was an intriguing notion, one that some musicians and actors have adopted. But for John, this would destroy the authenticity; the connection between readers and authors would be lost:

> So it's possible that we will start to see more of that. More of your PR firms taking that work on for the author but you are gonna lose some of the authenticity of the author doing it themselves, right? … because really what you are doing there is connecting to audience members. What you are having, ideally, is not broadcast at all, it's just conversation. (John)

E-culture has changed the creation and consumption of texts and never before has the link between reader and author been more present and more important. As Skains states, online there has been a shift in "the dynamic between author, text, and reader, providing a space for

discourse between author and reader, opportunities for readers to influence and form the texts the author is creating" (Skains, 2010, p. 95).

John took his leave and I sat for a few minutes in the light of so many ideas. The interview was a success. There were a few surprises, some exciting turns and twists, and it was becoming clear that e-culture —a dynamic, capricious, and constantly evolving beast—shifts the roles of authors and changes authorship. I looked forward to meeting more authors and seeing what other curiosities awaited me. I smiled down at my notes and thought, "this is going to be more fun than a barrel of monkeys!"

5.4 Plot point summary

The two cases presented in this chapter narrate stories about the evolution of authorship. Both cases speak to a new and complicated, or sometimes old but newly complicated, aspect of authorship as the authors in these cases are confronted with the realities of the digital age, especially as they relate to e-culture and the expectations of online participation.

Examining the experiences of authors in e-writing reveals the new roles and efforts authors take on as participants of e-culture. In e-culture, authors aim to write, to find audiences, and sometimes to make connections that will give them information or support. Using social media to accomplish these goals is becoming prevalent in authorship, highlighting a social aspect of the occupation. Such communication as seen in the web 2.0 and social media "is an attitude not a technology - This means there is no technological revolution, it is a social revolution" (Downes, 2005). Authors join this revolution amenably but with varying degrees of enthusiasm, as they sometimes find the labour of being online a burden, notwithstanding the benefits.

The benefits of e-culture include an increased exposure for authors who are able to use a variety of tools to build communities around their works, and to draw attention from audiences that without the scope of the Internet might be invisible. The globalized

instruments of e-culture expand authors' reach and the World Wide Web is a user-driven vehicle of inspiration. Further, as authors form personas online they uncover aspects of themselves and authorship that shape their self-identities.

CHAPTER 6

6 Plot Point: Exploring e-language and e-concepts

This chapter is about how authors understand the language and forms in the current climate of authorship. This chapter is made up of two cases that discover understandings of e-writing as a term and as a context, and the flexibility of concepts such as genre in e-culture.

6.1 Introduction

E-culture flexes meanings of terms and concepts that were previously established. Even the word *e-culture* and the new way of interacting with the world it represents are variants of our previous understandings of culture. While the term may be an adaptation, it denotes an entirely new context, "where we can no longer speak simply of the application of ICT [Internet and Computer Technology] in art or culture" (Schwarz, 2006, p. 2). Bearing in mind the influence digital technology has had on society, it is not surprising that lexicographers find that science and technology are the most prolific sources of neologisms in recent times (Gozzi, 1990; Van Dyke, 1992; Knowles & Elliot, 1997; Crystal, 2002). The Internet and new media are changing our understandings of previously established terms and shaking fundamental concepts, as they open doors to new forms of expression, persuade us into taking on new roles in authorship, and guide us with expectations of participation. Schwarz (2006) summarizes:

> In other words, digital media were changing what we used to call 'culture'. From the arts to libraries, from media to museums, from design to broadcasting, the digital domain changed our ways of making and consuming culture. Let's call it e-culture (p. 2).

New terms, such as e-writing, are continuously entering the lexicon to describe new concepts—or alter older concepts— and technologies and what they mean to us. McDonald (2005) finds that "[t]he words we invent to describe our experiences of the world inherently

and concurrently reflect our attitudes about the world in which we live" (p. 88) and therefore as they discuss e-writing and online genre authors cannot help but reveal a wary optimism.

While the burgeoning corpus of literature on all things digital and cultural contains eloquent critiques of technodeterminism, utopianism, and dystopianism (e.g. Silver, 2000, 2004; Trend, 2001), little has been written about the kind of values and understandings that are expressed in e-culture in respects to authorship. How authors understand terms and concepts relevant to authorship such as e-writing is important for understanding current trends in authorship. Algeo (1993) writes,

> A community is known by the language it keeps, and its words chronicle the times. Every aspect of the life of a people is reflected in the words they use to talk about themselves and the world around them. As their world changes – through invention, discovery, revolution, evolution or personal transformation – so does their language. Like the growth rings of a tree, our vocabulary bears witness to our past (p.1).

Participation in e-culture has given new meaning to preconceived ideas about the limitations of form and genre and provide a context for e-writing.

The two cases in this chapter recognize that authors are immersed in e-culture. The first case is the account of Dean as he unpacks the term e-writing. While many of the authors in this study hazard only guesses at the term, Dean conceptualizes it as both literal and figurative. This case includes a discussion of the appropriateness of the term e-writing and by extension *e*-anything.

In the next case I introduce Caroline. Caroline has the narrowest understanding of e-writing and yet she approaches other shifting concepts such as genre and form with openness. Caroline's experiences guide a conversation about the legacy of print including how online genre (a genre unto itself) transforms genre online (genres inherited from print and presented online).

6.2 The case of Dean and E-Writing: A discussion about terminology

The term *e-writing* is an enigma. As I drove some two hours in the rain to my interview with author Dean, I wondered if the research that I was pouring myself into would ever unravel its mystery, and if it were even worth trying. "*E-writing*?" I questioned, "what does it mean?" and "why does it matter?" A few hours later Dean answered me: "I think you're sort of latching onto [e-writing] at a great time…a great time to be aware of that particular terminology and you're studying it as a phenomenon" he said to me, "you know, it's... you're studying story, you're studying writing, you're studying all of those things as well, but right now it's particularly relevant because of this hyper-awareness [of *e-everything*] that's going on." Thank you Dean, you put into words what I could only dream up, as only an author can. Still, I wondered how this term got here and how I got to this term. Algeo writes that "[w]e use some new words because we take delight in them... They reflect changes in material and intellectual culture. And they show us something of the way human beings cope with problems and laugh at the absurdities of life" (1993, p.15). Was it coping or absurdity to put *e* before writing? Maybe both.

The term *e-writing* is hazy and ellusive. It is used, but in so many different circumstances that it does not really have a meaning. It is not clearly understood and yet it makes sense. While most of the authors in this study said they had no firm grasp of the word they understood its context and could interpolate its meaning. A search for the term *e-writing*, and its long form *electronic writing* produces varied results. Diana Booher's 2001 book *E-writing: 21st-century tools for effective communication* appears promptly and seems appropriate as it points to contemporary trends in written communications, which is the meaning most the authors grasped from the term. Other resources about e-writing include topics such as e-writing spaces as online political havens (Tulley & Blair, 2003; Coogan, 1999), internet-based collaborative writing tools (Lowry, Albrecht, Nunamaker, & Lee, 2003; Wittig,1994), online writing centres (Inman & Sewell, 2000), and email and business applications (Wiley, 2002). The term envelopes hardware such as electronic pens, tablets,

and wireless technology (TerMeer, & Tom, 2012; Zhang, Shi, Luo, Wong, Li, Leong, & Wong, 2005) and software, often called electronic writing systems (Hartwell, Rosenberg, & Naberhuis, 2008).

The term emerges as part of inquiries into the rhetoric of technology (Hawisher, & Selfe,1991) but is most prominent in patents for electronic writing tools (Brooks,1995), which are often handheld stylist type tools (Charlier, Wong, & Paitl, 2004; Vincent, Williams, & Zhang, 2006). Appearing in theory, *electronic writing* was used by David Bolter in relation to his discussions on hypertext and hypermedia spaces (1991). It also has been seen as a counterpart to *e-reading* in discussions of online literacy (Tuman, 1992) and copyright in the electronic age (Woods, 1999) and has proven useful to those seeking to compare traditional concepts of writing with writing on computers and online (Ferris, 2002).

It continues to be part of theoretical discussions about the electronic age (Merchant, 2007). Terms such as *digital writing* have also started to be used synonymously with *electronic writing* and this extends theory into issues of multiliteracy (Grabill, & Hicks, 2005; Merchant, 2006; Selber, 2004), multimodal writing (Hicks, 2013; Engberg, 2007) the ethics of digital media (McKee, & Porter, 2008), and education (DeVoss, Eidman-Aadahl, & Hicks, 2010). Other similar terms include *online writing* (Miyazoe, & Anderson, 2010; Witte, 2007; Warnock, 2009), *web writing* (Godwin-Jones, 2008; Price & Price, 2002), and *cyber writing* (Vitale, 1996; Yang, 2006; Lanchantin, Simoës-Perlant & Largy, 2012).

Authors in this study are asked about their understanding of the term e-writing. They are asked if they had heard the term before, if they use or would use the term and if they feel it is appropriate to describe current trends in authorship. Their responses show that the term is not popular among literary authors, few have heard of it and almost none use it. However, it is understood contextually and deemed appropriate for describing current electronic trends in writing. The author in this case, Dean, summarizes the term well:

> Well…[pause while he thinks] it's probably divided into a literal and then a more figurative definition. So, the literal is just any work that is available digitally, you know that you can download and read on an electronic device. But then, more

> figuratively, I think it sort of launches into what media and what literature and what
> so many of the things that we take in everyday are becoming…(Dean)

Again, thank you Dean for putting words to my thoughts. The term e-writing is more than just a label that describes how or where texts are written or available. It is about all the complexity of *e* and the current conditions of authorship. The authors of this study are living *e* and they recognize changes in their profession that are the result of the digital revolution. Importantly, they are able to both notice *e* and see past it, spotlighting the element of authorship that is perhaps its driving force and which will always remain the same: the story.

6.2.1 Character sketch: Dean

Dean is an award-winning author. He is also a student, a librarian, a traveler, a husband, and a father (and most certainly a great many other things to which I am not privy). When we met, I didn't notice him at first and we ended up sitting in the same Starbucks at different tables for almost 20 minutes before we figured out that we were both there. Our interview took place in Dean's hometown, approximately 130km from my house, but an easy drive so I didn't mind. Plus, driving gives me time to think and I like to think. Once we connected, and decided that I had picked a better table location, we began the interview. It was a great interview, concise and precise. It lasted only 38 minutes and was the shortest of all the interviews in this project. But every answer Dean gave was thought out and detailed.

Like many of the authors in this study, Dean has other responsibilities in his life that keep him from writing "full-time", but he does identify authorship as his primary occupation:

> Yeah, right now it is. I just finished being a full-time student in my MFA. I work part-time at the library, but I guess, in addition to being a daddy...I can't spend full-time hours right now, but, yeah, that's really where most of my free time is dedicated. (Dean)

As he mentions, Dean just recently completed his course work for his MFA in creative writing and he continues to work at a local academic library. He has a young daughter and another child on the way. He is a busy and accomplished man. So much so that he had a hard

time answering my question about the piece of work of which he is most proud. "My children" was his first answer and then he wavered:

> That's a tough, you know, I sold my novel this year, so that's my biggest achievement, my biggest literary achievement. But I think my first published story... in a literary journal, New Guard Literary Review published a story that I worked on you know 10 or 15 years ago in university, and that was a pretty big moment just seeing my work in print, and something other than being self-published or online, or university publication, that kind of thing. That was a big moment. So yeah, probably the novel though, if that answers your question. (Dean)

Dean is roughly 40 years old and has a history of publishing that dates back about 15 years and since that time he has produced work in a number of formats and genres: "[m]y passion is fiction, literary fiction, but I do a little bit of everything. I don't do the screen or other dramatic forms. A little bit of poetry. fiction, creative non-fiction." He publishes in print, e-books, and online formats: "I've done print, I've self-published three e-books, and I've also done a couple of my... a number of my stories, actually, posted online by other journals and that kind of thing." He includes his website, which he maintains himself, in his self-publishing ventures:

> I have my own website, I run my own website, so I've updated that for a number of years now. And so a number of things that I've published on that, including when I did do more traditional blogging that was available then, but I've also published three e-book versions of my three self-published [print] books. (Dean)

He blogged but found it difficult to keep up with that and write other works and so he chooses to focus on other types of publication. "I have a blog on my website" he says, "I haven't touched it. I mean, I use it primarily right now for just updating events and that kind of thing but I don't...I don't blog in a traditional sense right now, but the capability is there." His blog is currently used as only a tool for promoting his works. A task he also undertakes on social media, but there too he chooses where to spend his energy:

> Twitter, Facebook, my own blog, my own website. I dabbled in Google+ when it first came out, didn't stick. Dabbled in Instagram, didn't stick. I had to narrow it down just time-wise and enjoyment-wise. I find like right now Facebook is a less satisfying...at first, we were living overseas in Kuwait, what a wonderful thing it was, right? It was just posting and connecting with friends, people just sharing observations. Now it's

all about advertising, new videos, and people sharing a lot of crap, basically. So I'm on Facebook because I need to keep my author profile there and people do reach out that way, but I don't enjoy it as much. Even for personal use, I'm not on as much. Really like Twitter, I really, really enjoy Twitter. (Dean)
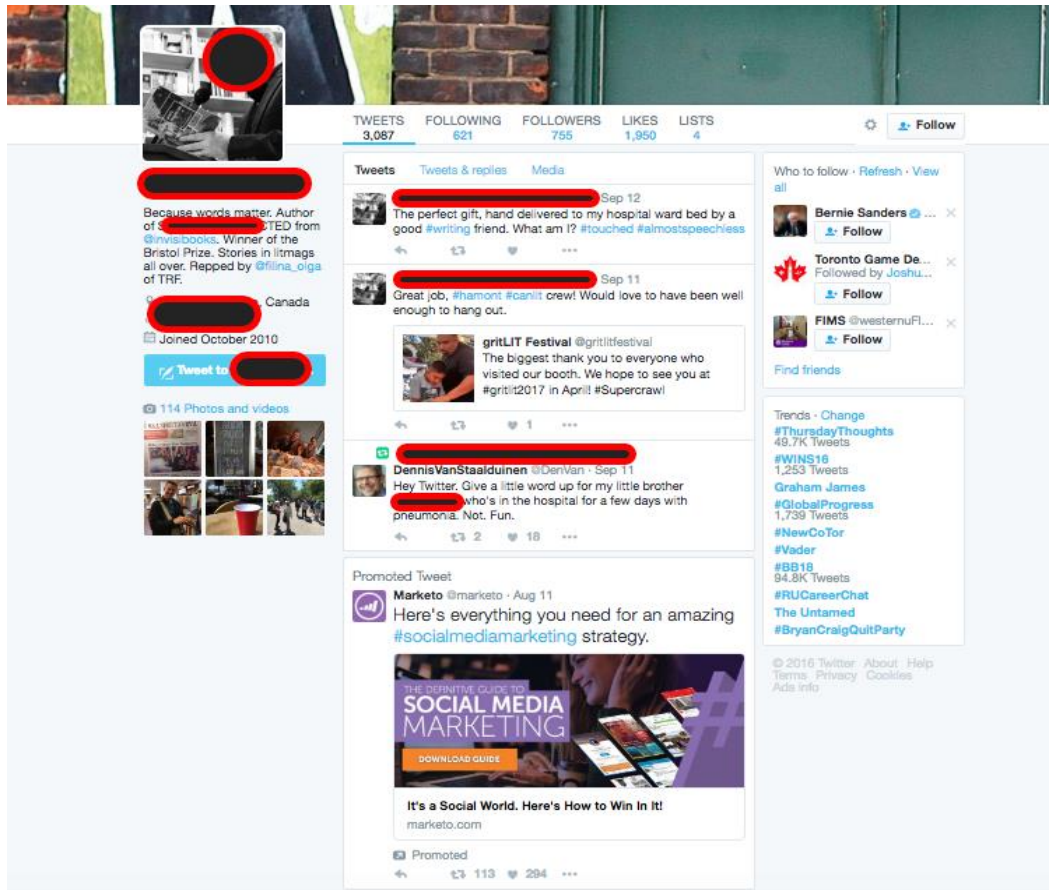
Figure 7: Dean's Twitter profile

While Dean recognizes the need for self-promotion, the promotional role of the author is not one he is particularly interested in:

I wouldn't want to do it. I mean, maybe if I'm ever blessed enough to actually support myself fully with my writing. I've had a good year. I've gotten some grants and stuff, so yeah it's been good but I couldn't quit my library job. If ever I was able to do that, I would probably dedicate an hour or two each day to self-promotion, you know? Actual intentional time. Now, I just do it whenever I can fit it in. You know, schedule it on Tweetdeck or something like that you know, just say, "okay, I won't be online at 11, but Tweet this or whatever". (Dean)

This idea of "intentional time" dedicated to tasks of authorship, other than writing, is a theme that presents itself in other cases and it was as much an issue for other authors as it is for Dean. In this, and many other areas, Dean echoes other authors in this study. For example, he has similar experiences to other authors in his forays into self-publication, his process of writing in coffee shops, and his feelings about the distraction of the web. But in one area he stands apart: in his ability to conceptualize e-writing. While other authors dismissed the term and only provided feedback after a few prompting questions, Dean was interested and excited to talk about it from the beginning. How Dean and the other authors understand the term e-writing, if and how they use it, and how appropriate it is to describe recent trends in literary authorship, help conceptualize the term and determine its usefulness in the discourse of authorship.

6.2.2 What does e-writing mean to authors?

One of the ambiguities I set out to untangle in this project is what the term e-writing means to authors. As Dean so eloquently puts it in his answer to my query: there is both a literal and a figurative aspect the term that should be considered. So I asked them "what do you understand the term e-writing to mean?", "do you use the term?", and "do you feel it is appropriate?" Their answers make up the remainder of this case. Their responses highlight the importance of materiality of texts, and a growing awareness of online writing spaces. Their answers also demonstrate that they have limited acquaintance with the term.

Conceptualizing e-writing involves taking all the aspects of the e-world and examining how they shape the lived experiences of authors. This is demonstrated throughout the other cases in this study and this is the complex discussion that Dean and I launched into after his response about the figurative nature of the term. We digressed into issues about the very nature of authorship and how the transformation to an e-world is inevitable. I brought us back to point:

I: E-writing.

Dean: E-writing. Producing work that will be enjoyed by an audience that's beyond the traditional sense. Being part of that transition. And I've heard the terms 'revolution' and 'evolution.' I don't know... Books haven't died. You know, five years ago, they were saying, "Oh well, in 10 years…," but, you know people love their books and they're not going anywhere. I think [books are going] to be part of that [revolution] as well, it is becoming part of a sort of like a dual approach to writing now. I don't know many writers who are just print writers anymore… it's odd to encounter that because there's so much self-promotion [online] nowadays. Even some of the world's biggest writers, now, they have to be online, they have to be aware, at least, of their books being published in electronic format. It's becoming part of the way things are.

Dean latches onto important e-writing issues such as the materiality of texts and the expectations for authors to be online. Other authors have similar understandings of e-writing. John considers, "[m]y guess is that, you're writing, and somehow your writing electronically only." And Scott states, "I think it probably means to do writing for a digital market…I would say it includes things like Wattpad, fanfic, those kinds of things as well as those people who are publishing e-books through one of the platforms. That's probably my definition." Similarly, Marigold understands "it to mean writing primarily for an online or Internet audience." Marigold's example of e-writing is Tumblr, "I'm very active on Tumblr" she says, "and I feel like that would be a little more appropriate of a definition of e-writing than maybe even traditional blogs would be." Caroline also feels that there is a strong online component to the concept that draws on the collaborative or community based structure of online writing platforms:

I think probably the first thing that would come up would be fan fiction…more of those writing forums that are more community based. It doesn't all have to be fan fiction, but around certain communities, I guess. (Caroline)

From the hesitancy of their answers it is clear that the authors in this study do not have a firm understanding of the word. Few have heard it before and many admit to having no prior knowledge of the word. For example Scott acknowledges, "I don't think I have a clear understanding." Even Dean who is able to capture the term so well, reports "I would never have used *e-writing*, so I guess that partially answers your earlier question as well. I don't think I would really be aware of the term if you weren't talking to me so intentionally about

it so...it's interesting." Anna is as inquisitive about the term as I am and answers with questions: "Because what does is mean exactly. What does this mean? Does it just mean using any kind of electronic device to write because we shifted, our technology is that the broadest tools at our disposal?" Anna continues with her questions as she refines her answer:

> Really I don't hear anybody using the term and yet it makes so much sense. I guess because what are we doing instead…is writing and *then* we think writing in whatever form…then what's the most, the friendliest format, what do you want to use? Where is it? What destination feels right for this? So I'm interested in how the concept gets refined or if there's a high end or a low end. (Anna)

Phillip, also draws his definition from the context of e-culture:

> To be honest, I hadn't really heard that term before this. Yeah, I've heard of e-publishing and e-books. But e-writing? I don't think it's really come up that much, but you know, it seems like a term that should exist I guess because there are electronic aspects to the writing process that have changed a lot the recent years. The same way the publishing process has changed a lot. And so I guess it kind of refers to all those different online tools and online publishing methods and everything that go along with the writing side of the publishing process. (Phillip)

Many of the authors use the context implied by *e* to guide their understanding. Dean remarks, "I don't know if I heard it in such an intentional way…*e* and *i* get put before all sorts of words you know, so [it is] more of a generic sense I think." In addition to context authors draw from their experiences to find meaning, John states "I guess that's where I based my own definition of it from, my own experience, and others might have completely different experiences with it, which will make them think a completely different way." To further conceptualize e-writing I ask "how do your experiences with writing contribute to your understanding of the term?" Dean replies,

> Well, I think, I mean, the fact that I draft everything on the computer… I mean, I jot handwritten notes to myself when I have nothing else but the vast majority of what I do is on the computer, and so I think it starts that way, and I think that really denotes everything down the line as well. (Dean)

For Phillip, his experience of being immersed in e-writing makes the term unnecessary. There is no need to distinguish between *e-writing* and just *writing*, a point which comes up again in discussions about the appropriateness of the term. Phillip states,

> I guess since I've heard the term, uh, I guess my experiences is with--I've always kind of been an e-writer I guess. So I just never called it anything. Even when I was writing on an old computer that I got for a hundred dollars from the university because they were throwing all their old computers out, I guess that can be considered e-writing…So, I guess because I'm young enough that the majority of my life has been e-writing. (Philip)

While many of the authors have encompassing understandings of the term, that reflect an online aspect but include any type of "computer writing" as Nora prefers to call it, Caroline has a very narrow view of the concept. She is one of the few authors who had heard the term before in "conversation and media" although she could not pinpoint where she had first hear it. For her, e-writing has an amateur connotation and describes venues for online writing such as forums, where authors share work and interact:

> Yeah I don't really know why I have a very limited presumption of what e-writing is…I guess I think about e-writing more like online writing, and so I think of it as more… a little more like forums or places for people to share their work. I guess to have more of an amateur connotation, or more of a hobbyist focus I guess...(Caroline)

Given the wide range of conceptualizations of *e-writing* it is also relevant to ask the authors if they feel it is an appropriate term.

6.2.3 Is e-writing appropriate?

As an adjective "appropriate," means "suitable or fitting for a particular purpose, person, or occasion". Is e-writing suitable for authors to describe their writing in relation to current trends in authorship? Interestingly, the verb form "appropriated or appropriating" is defined as "to set apart; authorize; to take to or for oneself; and to take possession of" (Appropriate, n.d.) and within this discussion we can note the many words that are appropriated and altered with the addition of *e*. Terms with the prefix *e* allow the meaning of the underlying word, in

this case writing, to be appropriated and augmented. When asked if they felt the term e-writing is appropriate to describe electronic trends in writing, many authors affirm that they did find it a fitting and useful term. Scott says "I mean that's a good term. I could see its value. Like it's... it describes something that's kinda a different level of what's going on." Similarly, Phillip states, "[y]eah. I say so. It's appropriate. Like I said, it made sense when I first heard it." Marigold goes further to say that it is useful for authors because it allows for a differentiation between how one writes for an *e* audience and how one writes for a traditional audience. For her, language, syntax, style, and format are very different between mediums and therefore need different words to describe them:

> I think so because when you write online you write for a different audience, the formatting is different, and you have the short forms that we see in text messages on platforms like Tumblr. You have the acronyms. So I think for style it's a little different, so I think it's appropriate to describe it as e-writing. (Marigold)

Phillip recognizes these variances also, but despite how different e-writing might be he doesn't feel that it "changes the core identity figure" meaning that he identifies as an author no matter what medium he is publishing in or what style he writes. This idea that while e-writing highlights the difference between different mediums and writing styles but does not alter the core of writing is something Dean and I discussed at length and other authors also touch upon, especially in their predictions for the future of authorship. For Dean, although he feels that e-writing might be appropriate in the current electronic climate, the term did not have longevity: "I would always default back to just writing and story, a narrative, you know, putting a label on it like *e* sounds kind of like an awareness that's right now. I think long term... I think it's just gonna be always called writing." We went back and forth on the *e*-ness of language and about how the terms that were made common by the digital revolution might not retain their relevancy:

> I: Do you think *e-reading* will go back to being *reading*?
>
> Dean: I think so... I don't think it will be as ... people won't be as aware of it. It will be *reading*, you know... story has always been story, books have always been books. Yeah... that's a good one, though. Books are interesting because will they call them books forever? Reading and story, I think they'll just be those things by themselves.

It's kind of like a hyper-awareness right now…the digital revolution is happening and people are like, "right, there's a difference between electronic and not," but I don't know that that will always be the case and...that doesn't mean that there won't always be a distinction between the two, but just terminology might evolve so that it's all kind of the one thing.

I: I think it comes out of maybe e-books versus books, and how do you reconcile those things, because they're very material? Whereas reading and writing are… you think of them more intellectually.

Dean: Well yeah, zeroing in on e-writing rather than just talking about e-literature or e-books is an interesting thing…

Dean sees, as others do, a consistency in literary authorship, which is dedication to story. While all other aspects of the craft waver, story remains. Scott points to this as well: "I still think storytelling is the same no matter how you're getting it down on the page or using a world tradition or whatever. There's different tools at your disposal and how you use it is up to you but still storytelling." It is comforting that in the midst of a transforming occupation where the tools are changing, language and format are malleable and mediums are flexible, that something remains the same. Canadian author Charles de Lint finds "We're all made of stories. When they finally put us underground, the stories are what will go on. Not forever, perhaps, but for a time. It's a kind of immortality, I suppose, bounded by limits, it's true, but then so's everything." Dean and I came to the same conclusion as we talked about the persistence of story, it adapts to e-culture and yet remains a constant in both concept and term:

I: Yeah. It's interesting we never really use e-story.

Dean: Yeah, that's true.

I: Story is just story.

6.2.4 Conclusion

E-writing is not easy to understand even after lengthy discussions with experienced authors who disclose that they e-write every day. Like other terms in society's newly adopted *e*

lexicon we appropriate the term writing and add all the *e*-ness we can imagine. This leaves us with a concept that is both broad and narrow. Through interviews with authors we see that the term e-writing incorporates writing that is digitally born, that is composed on a computer or other electronic device, writing that is online, and writing that makes use of the language, style, and formats of e-culture. Interestingly, authors do not use the term and their understanding of it comes from their experiences as well as the context of *e*. While they can appreciate the usefulness of the term and see it as fittingly describing current trends in writing, they don't feel it is necessary. Rather they recognize the elements of their work that will stand the test of time, for while terminology many change to reflect the digital revolution, the soul of authorship remains constant for authors: the dedication to sharing the story.

6.3   The case of Caroline and genre: Is e-writing distinct?

Genre is a term of analysis that groups similarities in form, style, or content (Genre, n.d.). It can be applied to artistic material including art, music, and literature. Broadly, literary genres extend to all forms of writing including fiction and non-fiction. Scholarship about literary genres appears in many disciplines including Linguistics, Critical Discourse Analysis, Rhetorical Studies, Library and Information Science, and Literary Studies. Within these fields, genre works as a common intuitive concept: "a sense that features of language aggregate in recognizable patterns, and that those aggregations indicate something important in the uses of language in contexts" (Giltrow & Stein, 2009, p.1). The conventions of genre, those characteristics that readers use to distinguish between genres and establish meaning around form, style, and content, emerge "across discourse communities over time to support the communication of ideas and information in socially and cognitively compatible forms" (Dillon & Gushrowski, 2000, p.202).

A stringent concept of genre categorizes all works neatly into groups (genres) with similar characteristics. From this view literary genres such as romance, horror, science fiction, and

drama evolved and continue to guide authors, publishing, bookstores, libraries, and readers. However, there is more complexity to genre. There are works that fit into multiple groups, that share form with one group, and content with another. There are also works that respond to genre, that are anti-genre. The Dada movement in the early 1900s was a response to genre and born "of a need for independence, of a distrust toward unity" (Tzara, 1918. Para.3). Of course, the anti-genre can be seen as a genre itself, further illustrating the density of the concept. In e-culture the complexity of genre continues as new forms and styles are born and categorized. In speaking to authors about genre and about their works, particularly those available online, it becomes apparent that genre is understood in two ways: 1) authors see e-writing as an extension of print and therefore they apply notions of genre developed in print culture to the digital realm; and 2) e-writing is a genre in and of itself contrasting print in form, style, and content.

In the first part of the interview with each author I try to establish a feel for who he or she is and what they write. This includes a question about genre, although I try to keep the query open ended and use the term "type". I did not have a checklist of possible genres to check off and the question was not meant to categorize or pigeon hole the authors. I interviewed too few authors to form categories or groups of participants, and honestly, I did not have a preference for what they wrote as long as they were willing to share their experiences of writing it. That being said, the inclusion criterion for participants in this study stipulates that the authors write *literary* works (as defined in the operational definitions) so I suppose that already groups them all together into a "type" or as it may be understood, a genre. In specifying only the literariness of their works I hoped to avoid some of the nuances and politics that *genre* entails. However, I would be remiss to not acknowledge the many aspects of genre that my discussions with authors largely ignore but which nonetheless inform our conceptualization of the term and are therefore ever-present. For example, genre has a history and is the product of modernism (Rotham, 2014), genre is a social process (Kress, 1993) and reflects and impacts culture like the contention that exists between literary fiction and genre fiction (horror, romance, mystery) as representative of highbrow and lowbrow reading (Rothman, 2014). Further, "[t]he classification and hierarchical taxonomy of genres is not a

neutral and 'objective' procedure. There are no undisputed 'maps' of the system of genres within any medium" (Chandler, 1997). Thus, genre is subjective (Derrida & Ronell, 1980) and also continually evolving:

> Genre concepts in theory and in practice arise, change, and decline for historical reasons. And since each genre is composed of texts that accrue, the grouping is a process, not a determinate category. Genres are open categories. Each member alters the genre by adding, contradicting, or changing constituents, especially those of members most closely related to it. The process by which genres are established always involves the human need for distinction and interrelation. Since the purposes of critics who establish genres vary, it is self-evident that the same texts can belong to different groupings of genres and serve different generic purposes. (Cohen, 1986, p. 204)

All this is to say that genre is complicated and burdened with theoretical and social forces. In talking generally about genre for the purpose of getting to know the authors of this study, it was more prudent to think of genre rhetorically where genres are not freestanding entities, but are actually intimately connected to each other and interactive amongst themselves. This view also recognizes that genres are generated by authors, readers, publishers, and an array of social forces that act upon works at every stage of production (Devitt, 2000). Rhetorical genre is also helpful in extending the discussion of genre into e-culture as a new venue for production and as a social force inciting vast changes to notions established by print culture.

When asked about which genre or type of works they write the authors of this study had a wide range of responses (see table below). How they responded to the question provides insights not only into the type of works they produce, but also into how narrowly or expansively they conceptualize genre. This is relevant not only to understanding them as authors but also to examining their understandings of e-writing and its relationship to genre.

Table 3: Answers about genre

Question: What type of literature do you write? Note: the question asks what *type* of literature the author writes making it a more open question than asking what *genre* they write or publish in. Still most of the answer included an element of genre.

Phillip	"Um, yeah. It's varied. So uh, I post a lot of horror, that's probably the main genre and that's both under my real name, and under my pen name. But also science fiction, um, also kind of bizarre-o between genre stuff which is where I really think my main interest is. It's trying to kind of break genres and play with them. So let's say horror is the main one."
Scott	"Hmm, so, I'm not sure, the question. So, I've written a lot of different things, some things in new genres, some things not, some things instructionary, and literary fiction… So I guess I've written comic strips, I used to be a book review manager for SEEN magazine here in town, I've written online content for website called um, SoYouWanna.com, I've wrote a whole bunch of content for them. I've written, um, short stories, I've written couple of books of poetry, one that was published by the City Lights bookshop here in town. I've written three, four, novels, two of which I have self-published, in DE publishing world, that's Indie publishing and one which I am just in the middle of editing and probably come up later this year… Uh, collection of short stories about to come this year. Of those I would say one of them is the genre novel, the rest would be literary general fiction, contemporary fiction ..."
Nora	"Poetry, plays, essays. I've written one novel."
Dean	"My passion is fiction, literary fiction, but I do a little bit of everything. I don't do the screen or other dramatic forms. A little bit of poetry. Fiction, creative non-fiction."
Caroline	"category intensive; general literary fiction…yeah, fiction. I'm just happy with that. I think that genres are a little bit silly after all."
Marigold	"I write speculative fiction, science fiction and fantasy"

John	"I describe it as satire primarily but there's lots of speculative elements to it as well. And I am producing short fiction sometimes that you can categorize as 'absurd'… some people call that bizarro but I don't get into that genre because I write anything not necessity disturbing."
Anna	"Fiction and non-fiction"

The authors' responses range from short and direct to pensive and narrative. Genres the authors mention include broad categories like *fiction* but also narrow categories like *absurd*. The answers include forms like *short-stories*, *poetry*, and *novels* as well as publishing methods *posts* and *self-published*. Some authors are satisfied with confined genres, for example Marigold clearly places her work in "speculative fiction, science fiction and fantasy." Others interpret genre more liberally such as Anna who responds that she writes "fiction and non-fiction" which really encompasses all types of writing. The answers also reveal an awareness of the confining nature of genre and of my question: Phillip remarks that he is "trying to break genres" and John mentions that "some people" call his work "bizarro", but he does not feel it fits well in that genre. Most theoretical about genre was Caroline, who states, "I think that genres are a little bit silly after all". Because of Caroline's answer and because of her unique understanding of e-writing as its own genre, this case belongs to her.

6.3.1 Character sketch: Caroline
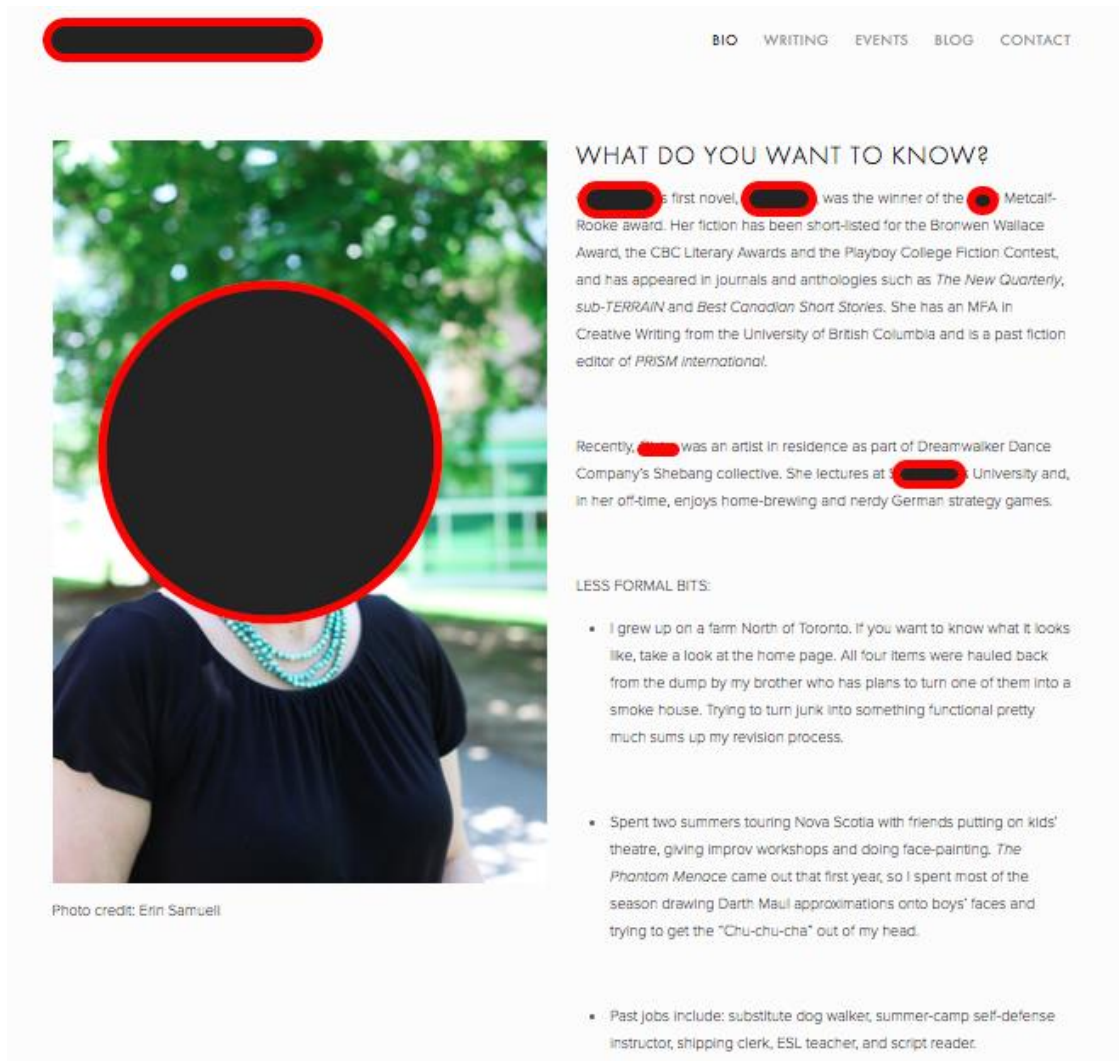
Caroline has the kind of house I love: old, comfortable, with floorboards that speak to you as you approach them with the wisdom and creaky comfort from a century of wear. I piled my boots and coat in the hall and greeted Caroline's young son as he shyly peaked out from behind a coffee table strewn with Hotwheels. A toy garage was on the floor next to him and I stepped around it to sit in a chair near the sofa. Against the far wall was a credenza with three antique typewriters on it. Caroline told me they were part of an exhibit she worked on once. The exhibit had something to do with writing tools, and she was tasked with writing about it.

Writing about writing, I could relate to that! She got a cup of juice for her child and then sat on the sofa facing me. We began the interview.

Caroline has identified as an author since her first book publication in 2008. Like many of the authors in this study Caroline teaches and does other work to support her passion for writing. In her words: "I feel like it's my primary focus but not my primary income." Caroline writes primarily for print publication although after publication some works became available in e-formats. Her award winning novel is available as an e-book and so are some of her shorter works: "some of the stories are online, just on my website, but most… they were originally just print." She blogs a little but admits, "[i]t's not my strongest, keeping it updated." She has a personal website that contains contact information, information about upcoming events and publications, as well as some short stories.

Caroline uses social media limitedly. She has Facebook but uses it only for her personal networks: "I definitely keep Facebook strictly personal, I don't have any kind of professional ties with Facebook." She also recently started a Twitter account because she felt pressure to do so: "I do have a Twitter account that I literally just started two weeks ago cause it evolves from pressure." While she responds to the pressure to have an online presence she does not like social media and posts only occasionally: "I see on WhatsApp like all of my extended family's meals because they, you know, post that every night pretty much, but I don't feel the need to..."

Figure 8: Caroline's personal website (bio page)

Caroline's history with self-publishing is unique in this study. While other authors have self-published online using applications such as Wattpad, or software like CreateSpace to publish Amazon e-books, or even used lulu to self-publish for print, Caroline did not use a self-publishing platform. To self-publish a small book she used Adobe InDesign to create a print layout and then printed the pages at Staples Business Depot. She stitched the pages together herself. Her husband helped her silk-screen the cover. She describes the process as "very low tech."

Similar to this "low tech" approach to self-publishing, she has had an interesting experience with multimodal stories. During the course of the interview we discussed the engaged nature of e-writing, especially online works, which promotes interaction between different media. Online stories can combine text, video, audio, and reader participation. This interactivity is a hallmark of online works and one of the reasons many scholars, and Caroline, see it as a distinct genre. Caroline participated in an interdisciplinary residency led by dance artists. There, she was able to extend what they did with dance into a print component, creating a multimodal story experience that was presented at a one-day event: "[n]ot being a dancer, I was trying desperately to find ways to adapt… I developed a flipbook." She describes this book as a "chapbook" and expresses interest in how this type of work is replicated online: "I think I haven't quite thought enough about that media and the possibilities of like purely creating work in that medium versus like print work that's something translated in some way…." Caroline's limited experience with electronic media lends itself well to a discussion of genre because she views what she calls "online writing" as a genre unique from print and print genres. When she describes her works that are replicated electronically she refers to them as electronic "versions". These are not works that have any of the elements of what she recognizes as a distinctive "online" genre.

6.3.2 E-writing extends print genres

The concept of story is timeless, however the materiality of stories has undergone many technological transformations. The evolution of story guides understandings of genre and is apparent as e-culture continues to complicate material and immaterial matters. Printed text reigned as *the* storytelling technology for centuries since Gutenberg's invention of the printing press in 1455 and we see print's presence strongly reflected in e-culture. However, there are other storytelling mediums that impact genre online. For example, film was introduced at the turn of the 20th century, and television rose to prominence in the 1950s. These technologies added new possibilities for visual and audio elements of stories. The personal computer appeared in the 1970s, providing the platform for the Internet in 1990, and

the capability to create and combine visual, audio, and text media and reach vast and different readers. Concurrently, the video game made its first appearance in 1962. Game media eventually converged with the Internet and resulted in the widespread adoption of online gaming. This brief history demonstrates a rapid succession of media technology, from the traditional book to audio-visual media, to digital media in the form of websites, blogs and online games. This evolution has had a profound effect across all aspects of culture (Skains, 2010, p. 97-98) and has shifted established notions such as genre. Despite constant transformation print conventions continue to guide readers' and authors' expectations and experiences even as we are immersed in e-culture.

As e-culture establishes itself the materiality of text shifts and new forms emerge. However, in order for this newness to be understood and appreciated, established patterns and genres are utilized to create familiarly; in order to thrive e-culture needs something readers can recognize and understand. The conventions of print provide this familiarity: "[d]igital genres frequently borrow heavily from the paper world even though the media optimally support different forms, structures, and interactions" (Dillon & Gushrowski, 2000, p.202). For example, "web versions of such paper formats as newspapers and magazines frequently adhere so closely to type that users can rely on their experiences with physical newspapers to guide interaction, to locate sections of interest and to browse the available information" (Dillon & Gushrowski, 2000, p.202).

Employing print conventions in e-culture makes a lot of sense because the materiality of text is important for readers' experiences of it. Print has been the prevailing form of text for centuries and therefore print-based norms are comforting and reliable. Scholarship on the use of genre in e-culture stresses the importance of familiarity. Toms (2001) writes, "[t]he ability to recognize documents – almost instantaneously – enhances a user's interaction with documents and makes document use more efficient. Typically in the interaction with documents people rely on signalling devices to help with the reading process as well as with the comprehension of the document. Many of these signalling devices are dictated by the document genre" (p. 22). Examinations of these recognizable elements of texts have been the

focus of media studies scholars, who group genres into families, types, and prototypes (Das, 2011). While they are often rigidly defined, frequently "aberrations [are] sought in the ways in which they work" (Das, 2011, p. 343). The attention is on stability and recognisability as Kress observes:

> If the actions are relatively stable and persistent, then the textual forms will become relatively stable and persistent. At that point, generic shape becomes apparent. We can more or less see instantly what genre is invoked, what generic occasion we are involved in. (Kress, 2003, p. 85)

However, Dillon and Gushrowski caution that

> It is unlikely that merely inheriting genre conventions from the paper world will support adequate design of new information types that the digital world enables since such inheritance usually fails to offer equivalent affordance in a different medium. Perhaps more importantly, such mimicking paper tends to underutilize the power of the new medium to provide innovative information structures. (2000, p. 202)

Still, they recognize that using paper-based conventions can "leverage user comprehension" (Dillon & Gushrowski, 2000, p. 202).

There is a close relationship between print and genre. The authors of this study often identify the genre of their online works as extensions of the genres their works inhabit in print. For example, e-book versions of their print works are classified in the same genre, like horror, in online stores such as Kobo, Amazon, and Barnes and Nobel. Shorter works that appear in online magazines and journals similarly are electronic versions (sometimes PDFs) of works previously published in print that are displayed in similar formats online and which uphold print genre conventions.

The common practice of replicating print materials in e-form contributes to the authors' notion of genre extending from print. For some this is because print is still the primary or *real* method of publication. Anna describes print as the "primary format" because it "still feels like the real thing to me and the authors that I've worked with all feel like when it comes out in print, that's the real thing and then the auxiliary e-version is available." This is true even when the print and e-version come out simultaneously. However, Anna recognizes

that is maybe due to the fact that replications rarely fully utilize the affordances of digital media:

> The e-edition is not a fabulously sophisticated version, it's what all small magazines are doing at this point, where it's a PDF of the hard copy. So, ideally down the road, we will be able to have the ability to shift it so it can be you know, device adaptable, device friendly, and interactive, which is what we want but with limited funding that is not an option at this point. So, it's not ideological resistance at this point. It's just [laughing] we're just resource poor. (Anna)

The authors' works are usually available in both print and as an e-version. But some short works are only online. For example, Phillip's works are "all available online. Yeah and also the shorter stuff is exclusive online." But for John, few of his works are without a counterpart in print: "they almost always have a print part of it and some of my shorter absurd stuff doesn't have a print part at this stage but eventually it probably will." Works that are originally published online are easily adapted to print. Therefore while the replication of print materials online extends genre online it also guides genre in the creation of e-texts, so that they may be adapted to print at a later date. For example, in speaking about one of his works, John remarks, "so [title of work] that's a collection of stuff that appeared mostly in e-zines. There are a few print magazine [articles] as well on my blog and then eventually that turned into an e-book and print book." The joining together of print and electronic content signifies their compatibility and their similarities. However there is also a dichotomy between the two media. Caroline articulates this as "a two-world situation" where the world of traditional media has accommodated online materials. In adapting to new media Caroline feels her greatest challenge is "access to technology and…I guess literacy and not just in terms of the actual software but in terms of what kind of content works in that medium." Developing literacy around shifting and emerging genres is a challenge for her as is finding ways to transform unique print materials, such as her hand-sewn flipbook into an e-format:

> I don't think there's a category [for that]…I am definitely interested in ways that something like that, like the flipbook, should be replicated online, like in a I guess in electronic format. So, I'm interested in…. I guess going forward seeing how... not necessarily with the nodes, but you would like click and it would flip the page and to replicate that kind of experience. (Caroline)

Caroline admits that she has yet to explore the possibilities of new media and does not yet understand where her works might find a place:

> I think I haven't quite thought enough about the media and so those possibilities of purely creating work in that medium versus like print work that's something translated in some way…(Caroline)

Of all the authors in this study Caroline's work is the most print centric. While many of the authors still publish primarily in print, Caroline has the least experience with online publication and social media. This provides a wonderful perspective on electronic and online publication. Where others saw similarities between print and online texts, Caroline notes differences and in fact sees e-writing or what she refers to as the "online genre" as something unique with elements that are not (or at least not often or easily) replicated in print.

6.3.3 Online genre

In 1989 Richard Ziegfield offered a "radical proposition" that a new genre was emerging. Ziegfield called this new genre "interactive fiction"(p. 341). According to Ziegfield "interactive fiction" is defined as "literature delivered via software rather than print books". This includes literature offered via software that enabled 1) graphic/visual content, 2) audio, or 3) author/reader dialogue (Ziegfield, 1989, p. 341). This prompted scholars of literature and media to examine products of e-culture in regards to their form, style, and content. As e-culture disrupts established understandings of terms like *reading*, *book*, and *writing*, it also disturbs *genre*. Schmid-Isler (2000) writes that "[t]he digitalization of communication creates novel answers to familiar questions – in the form of digital products. What must be done to define the genres of digital products? What must be done to enable the user to identify the genre?" (p.9). In his examination of digital genre he insists that genre be understood as "a question of iconology and meaning, as one of style and language, as one of perception of the functionality (Schmid-Isler, 2000, p. 9). While Schmid-Isler might define digital genre by its purpose, its form has proven to be no less important:

> Much like the distinctive profiles of downtown Manhattan and Toronto that provide valuable cues about the identity of those cityscapes, the physical landscape of a document also contains distinctive, salient features that inform users about a document's identity. (Toms, 2001, p. 20)

This is important because form is a differentiator between online genre and print. Dillion and Gushrowski (2000) completed research in order to determine the existence and form of a truly digital genre, that is "…information spaces that do not have paper equivalents on which they may be modeled yet which manifest genre properties of conventional form, features and organization" (p. 202). They did this with a survey of user perceptions about the form and content of web home pages. Their results show a

> significant correlation between commonly found elements of home pages and user preferences and expectations of type. These data support the argument that the personal home page has rapidly evolved into a recognizable form with stable, user-preferred elements and thus may be considered the first truly digital genre. (Dillon & Gushrowski, 2000, p.202)

All the authors of this study have and maintain a personal webpage where they make written updates. Therefore they all write in a purely digital genre. Authors note this when asked about what e-writing they did or if they had any writing that was online only. Dean remarks "I have my own website, I run my own website, so I've updated that for a number of years now," and Phillip says "I publish a lot under, you know, website format as well." Many authors also point to blogs as a venue for online content: "there are blogs, *that* would be online" says Anna, and Scott adds "[I] have my own blog for my literary pursuits and I've done some guest blogging on other blogs." John says, "and quite often I use my blog [name of blog] as a testing ground for ideas and notions." As is expressed in John's response, there is usually a reason why the blog or other online form was chosen over print. In John's case he uses his blog as a testing ground for new ideas, posting new works in order to get feedback from readers. Similarly, Nora works in online forms quite often because of how easily she can connect with other authors: "I do a lot online because I work in collaboration a lot."

Understandings of genre in e-culture are fluid and boundless because while print genre conventions are used online—for example, genres such as romance, mystery, and science fiction are still used as categories— forms are increasingly unique and drive authors to produce works in different forms. Terminology around this new understanding is slippery. If we are to understand e-writing as a genre then it must be inclusive and incorporate other related terms like *online, digital, interactive, multimodal, and multimedia.* To scholars these terms might be very unique, but to Caroline they all embody the same type of work because she understands e-writing as a genre in contrast to print, different to the degree that she would write different works for each medium:

> I: So for, form really contributes to...
>
> Caroline: Yes!
>
> I: … where and what you're going publish?
>
> Caroline: Yes! I think, I definitely would have submitted to some online journals earlier, had I had the materials to do so.

The other authors in this study use e-writing to describe processes as well as products. Caroline sees it as a very distinct type of writing, a genre unto itself although she cannot explain why she feels this way:

> I don't really know why I have a very limited presumption of what e-writing is, but I guess I think about e-writing is more like online writing, or interactive writing…more like… forums or places for people to share their work. I guess I see it to have more of an amateur connotation I guess or more of like a hobbyist focus I guess...(Caroline)

In her understanding of e-writing she focuses on amateur or hobbyist writing, a thought reflective of the increasing number of people who are now able to self-publish and reach audiences. This also harkens back to the first questions I asked her about when she started to identify herself as an author to which she replied "after the publication of my first book." For Caroline the lines between print publications—"traditional" as she deemed it—and what she calls "alternative routes" are distinct. While other authors may not feel the need for the same stringency, Caroline succeeds where others fail, to conceptualize e-writing as something

discrete. In addition to the hobbyist element of e-writing, Caroline recognized a strong

interactive and community aspect of e-writing:

> I think probably the first like thing that would come up would be like fan fiction…
> more of those like writing forums that are more community based. It doesn't all have
> to be fan fiction, but like around certain communities, I guess. (Caroline)

Because Caroline's experience of e-writing is distinctive from her experience with print she

is able to articulate the possibilities of the shifting materiality of text. She notes the

possibilities for new and larger audiences, as well as the different venues for publication, new

types of content being created, and a greater diversity of emerging authors.

> I: Do you feel the role the author has been altered due to electronic media?
>
> Caroline: Yes and no. I think I was able to go a pretty traditional publishing route.
> But I think that there are also interesting alternate roles of the author that come in
> because of it, like I have some students and I've done a lot with them, particularly the
> online poetry movement that's happening right now, like Twitter sensations, or...A
> student who I had in my classes years ago has groupies on Twitter and is really
> …well-known now. I have one student who has 25,000 Instagram followers and she
> posts like a poem every other day. Which, if someone …is part of the traditional
> publishing stream, where if you sell 5,000 copies you feel really good about yourself.
> The idea of like 25,000 followers is...
>
> I: Reading regularly…
>
> Caroline: Yeah, and like the verse isn't necessarily… it's not particularly what I
> would call traditionally polished. So it's like, I think there's like a different kind of
> authorship or a different like valuation of work and what the work is speaking to, I
> think that's coming out, which is interesting.
>
> I: Yeah. Different kinds of readers and expectations…
>
> Caroline: Yeah, I think because of participation, right? Like it's obviously speaking to
> something really human and really big with that kind of response.

Caroline believes that part of the success of authors who take the alternative route to

traditional publication is their ability to use social media affectively: "I think maybe there

will be another stream of authors that's able to harness the social media better and just create

a very non-traditional publishing root that way." This is challenging for authors who do not

naturally gravitate towards social media. Although she identifies herself as a private person, Caroline does not see this as a challenge, rather she feels that some people will be successful going that route while other authors, such as herself, will still be able to publish in a more traditional style:

> I think it's just more like I see how certain personality types are at their advantage when it comes to certain kinds of new writing, but I don't think I'm necessarily the person who has that advantage. Only in the sense that I think I'm really private person and I enjoy writing fiction because there's a solution of it's like non-reality, whereas people who are much more comfortable sharing personal information, I think generally can come up with content that is much more engaging. In those like e-writing, more… I guess that's more like a social media, or like… like blogging and Twitter, that kind of thing. (Caroline)

Still, even for authors like Caroline e-writing provides a space for sharing different types of work then those produced for print:

> with my own website there's a chance also to share work that is less commercial…. I have a story up, I don't have a lot on the website, but I have one story that did not have print publication…So I think this is an e-opportunity to like share some of that back. (Caroline)

Caroline's view of e-writing as a genre demonstrates the importance of materiality in authorship. As new forms, language, genres, readers, and authors emerge the complexity of authorship increases. While print continues to permeate and guide our understandings there are now new experiences that stand in contrast to it, such as e-writing.

6.3.4 Conclusion

The authors and the terms genre and e-writing are not isolated, indeed they are all "enmeshed in contexts and indeed shaped, resourced and restrained by them" (Das, 2011, p. 343). There are forces and experiences both known and unknown that shape the understandings of authors. In remembering the importance of contexts for studying online writing and reading, Das (2011) writes "[t]exts…are products of contemporary conditions of production, genres,

as always born out of existing social conventions and processes, and readers, never free in performing interpretative acts of wonder" (p.343). Holding that experience and understanding is contextual, Ensslin (2006) argues that concepts need to shift to "take into account postmodern social structures, literary practices, and the dictates of the digital medium" (para.1). She contends that concepts such as genre and the literary canon must depart from "traditional self-contained, closed, and rigidly exclusive connotations. Instead, an inclusive, open concept has to be adopted, which works in terms of a continuous process of integration, modification and discharge" (para. 22). This transformation has been a long time coming, Street wrote in 1998 that a "new communicative order" is upon us and we must take on the task of making sense amid this shifting order (p.1).

To make sense of this we can turn to the experiences of literary authors such as Caroline who live these changes. From Caroline and the other authors of this study it is clear that in looking at genre there is a persistence of concepts established by years of print culture and that those conventions may never be gone, indeed they are part of our literary and cultural history; we are enmeshed in them. However, forms are emerging that offer newness and a remodelling of pre-established notions, highlighting, once again, that authorship in e-culture offers new possibilities for story.

6.4 Plot point summary

Krystal (2014) describes literary written work as "a record of one human being's sojourn on earth, proffered in verse or prose that artfully weaves together knowledge of the past with a heightened awareness of the present in ever new verbal configurations" (para. 3). This quote speaks to the conceptualization of e-writing: here we see a mingling of past and present, a heightened awareness of configuration, and the importance of individual experience. These are essential components for understanding e-writing which has both a literal—items produced or available electronically/digitally—and a figurative —denoting writing in the context of e-culture—meaning.

The two cases in this chapter show that in e-writing, meanings established in print culture develop new connotations as they stretch to encompass electronic aspects introduced by new media. Genre, form, and the materiality of text are not offered new beginnings, but rather become the historical foundation upon which we build. However, the old and new are not always amenable. While we write new plots of story creation there is danger in comparison: "there are many types of comparativism. It can be dangerous, especially when one object is cherished and well-known, and the other is marginal and suspect" (Aarseth, 2004, para. 4). In the already heated debates around genre, online genre steps in and is met with both applause and scepticism, something to be reconciled in the future.

CHAPTER 7

7   Plot Point: The future of authorship

This chapter is about the future of authorship. It is made up of one case that provides the predictions from all the authors in this study about the future of authorship based on their experiences as literary authors. These predictions reflect the persistent and changing forms of texts as well as the shifting function of the author, as authors make use of digital technology and authorship moves into a more democratized space.

7.1   Introduction

For centuries the Greeks trusted the Oracle of Delphi to predict the future. It was in Delphi that the high priestess of Apollo would enter a trance and convey visions from the God. These visions were used to guide the leaders of the Greek world. The priestess was consulted before many major events and her opinion was highly valued (Graves, 1993). Today Delphi is recognized as a UNESCO world heritage site because of its phenomenal influence in the Ancient world. As evidenced by the rich monuments built by most of the important ancient Greek city-states to honour the Oracle, predictions have influence on culture. Today our predictions are not necessarily about channelling the word of a god, but they are no less powerful. Looking to the future often guides our current practices including research: "the prediction of the future outcomes of uncertain situations is both an important problem and a guiding force behind the search for the regularities that underlie natural and social phenomena" (Chen, Fine, & Huberman, 2003, p. 1). When looking at the projected growth of e-culture we may assume that what we predict may not become actuality because "[w]hile in the physical and biological sciences the discovery of strong laws has enabled the prediction of future scenarios with uncanny accuracy, in the social sphere no such accurate laws are known" (Chen et al., 2003, p. 1).

As we look to the future of authorship, the predictions of authors are important as their lived experiences provide insight into the advances in authorship brought about by e-writing. Many popular predictions about authorship depict the fear of alarmists and techno-dystopians that books will cease to exist; in contrast, the predictions of the authors in this study are hopeful and inspiring. Their predictions build upon notions that "each new technology does not replace the previous one. Rather, it augments it, and offers alternatives" (McKitterick, 2003, p. 20) and that "[t]he meanings of media are not prescribed, we know, but rather evolve amid the conditions of use" (Gitelman, 2014, p. 137).

The case that constructs this chapter demonstrates how the form of texts and function of authors have been altered by e-culture, but also how those changes reflect and build on concepts established by print culture and even further back in history, by oral traditions. As such the current conditions of authorship are presented as reconfigured pieces of the past that fit together through new media to shape the future of authorship. As embodied by the words of William Wordsworth: "Life is divided into three terms - that which was, which is, and which will be. Let us learn from the past to profit by the present, and from the present, to live better in the future" (Fitzhenry, 1993, p. 43).

7.2 The Case of Anna and the future of authorship

Are we destined to always return to the ideas of form and function? Fields such as Library and Information Science and Literary Criticism may be less preoccupied with these axioms than those such as Architecture or Biology; nevertheless they appear in our scholarship. In discussions about literary culture, writing, and in particular books, again and again these notions return. We give them other names like *materiality* and *authority* but we talk in circles coming back to two ideas: 1) the physical manifestation, the materiality or form, of a work matters and 2) so does the underlying context, authority, and use of text. As we look broadly at the future of authorship we encounter this pairing, as the form of the book and the function of the author feature prominently in our predications. Tired as these discussions may seem,

they provide a foundation on which to build our predictions, and acknowledge that we are tethered to our past. George Eliot wrote in *The Mill on the Floss*: "I desire no future that will break the ties of the past" (1985, p. 564). In this quote the character Maggie highlights the importance of her past relationships, as she does not want to break connection with the people in her childhood, even as she moves to a new future. When we look at the future of authorship we must recognize that the literary craft is dominated by print culture. The knowledge, concepts, and language we draw on to discuss what authorship will look like are sketched from print culture as we are forever bound in its pages. I do not suggest we try to rip free, but rather add to those volumes of ideas and practices as we write the next chapter, for as Maggie wisely says, "that book never will be closed" (Eliot, 1985, p. 564).

This case is about the future of authorship and about Anna, an author who feels strong ties to the materiality of books and yet embraces the promise of the digital age. From her long career in writing Anna recognises changes in the form of books, but she feels strongly that the function of the author, that which they aspire and commit to, is abiding. She states, "the primary commitment of literary authors is always going to be the story, it's always going be that." Anna's case draws on predictions from each author in this study to form a picture of the future of authorship from the perspective of literary authors.

Anna is a long time friend of my mother's. She lives some 50 minutes away and she was coming into town for a visit and to host a workshop on memoir writing. We met for our interview in the late afternoon and sat in my mother's kitchen at her large square table. It is the same table that I ate at as a child, the gleaming wood slightly marred by the nicks and scratches of feeding a family for so many years. It is part of my history and I was happy to have its steadfast support as I furiously scribbled notes to capture our discussion about the future of authorship. Throughout the interview I leaned on the strong wood as my hands grew tired, because there was so much to write, so much to look forward to in the future.

Print culture began around 1440 when through his invention of the printing press Johannes Gutenberg started a revolution of knowledge that continues to this day. The impact of the printing press on its era was profound in breadth and depth, and was directly related to its

one-to-many communications capability (Dewar, 1998). The printing press defined the industrial age. As the first true many-to-many communications medium, the networking of computers is the defining characteristic of the information age. In scholarship the two technologies, the printing press and the networked computer, are often addressed in parallel (Ronfeldt, 1996) and it is fitting that in this chapter we note the interplay between the two.

While the history of the printing press has been studied voluminously, its effects on society received less attention until Elizabeth Eisenstein's book, *The Printing Press as an Agent of Change* was published in 1980. Eisenstein's work was provoked largely by two sources, Carl Bridenbaugh's 1962 presidential address to the American Historical Association and Marshall McLuhan's 1962 book *The Gutenberg Galaxy: The Making of Typographical Man*. Both these sources are germane to the discussion of the residual influence of print culture in the advent of digital media as they represent two perspectives that remain ubiquitous. Carl Bridenbaugh's address entitled *The Great Mutation* belongs to the apocalyptic genre. Akin to those who today prophesize the death of the book, the address raised alarms about the extent to which a "run-away technology" was severing all bonds with the past. Eisenstein's response was to contend that Bridenbagh got it wrong, scholars were not suffering from the cultural amnesia he described, they were not lacking in their knowledge of the past, but rather they, and by extension society, was suffering from an overload of information:

> Judging by my own experience and that of my colleagues, it was recall rather more than oblivion, which presented the unprecedented threat. So much data was impinging on us from so many directions and with such speed that our capacity to provide order and coherence was being strained to the breaking point (or had it, perhaps, already snapped?), if there was a * run-away * technology which was leading to a sense of cultural crisis among historians, perhaps it had more to do with an increased rate of publication than with new audio-visual media or even with the atom bomb? (Eisenstein, 1980, p. x)

McLuhan's work stood in sharp contrast to Bridenbagh's lament as he pronounced historical modes of inquiry to be obsolete and the age of Gutenberg at an end. He looked at new technology as a saviour of culture. But here again, Eisenstein thought the focus was more on

the perceived problems with print culture rather than those that could be produced by newer media.

In the 35 plus years since Eisenstein's work scholars have adopted language that both nods to the past and leaves room for the future. In his article "What's the Matter with Books?" Gunkel (2003) refers to the late age of the text as the current moment where society is transitioning from print to electronic or digital culture. In this moment it seems we are too late for printed books and yet too early for electronic texts. Earlier, in 1990, Bolter published *Writing Space*, where he mentions the late age of print in relation to the debates in the literary world about whether or not the computer will replace the printed book as the repository and definition of human knowledge. Importantly, these authors and others highlight that the audience for print remains large and that despite current fears about the end of print, the format will never be erased but only remediated (Bolter & Grusin, 1999).

Integral to discussions about the lasting impact of print and the future of authorship is the growth of technology. If the introduction of new technology is regarded as a turning point or discontinuity, then it is easy to understand why it is so difficult to forecast its impact. Like Carey and Elton (1996) point out, "[t]he past century is littered with erroneous forecasts and predictions" (p.12). As evident in Bridenbagh, McLuhan, Gunkel, and Bolter, much of the supposition and resulting uneasiness about the future of authorship results from the unpredictability of technology. To this point Dewar (1998) states:

> It is difficult to see where the information age is leading primarily because the technologies fuelling it are still being developed and at a furious rate. It is difficult also *because* of the breadth of the impact of information technologies to date. With so many areas of society being affected, many effects are transitory, many are insignificant, some are contradictory and some are even undesirable (para. 4)

Looking toward the future, Anna and the authors in this study build on the past to predict how authorship will grow. Based on their experiences as they engage in e-culture their predictions depict the forms of text that will persist, positing that some will grow, such as short stories, while others such as the novel will be remediated. They envisage increased interaction with readers and further blurring of the lines between authors and readers. They

also predict a democratization of text, where more voices will be heard and written, and the role of *author* will be more attainable to all those who wish to tell a story. While these predictions are diverse and demonstrate both narrow and broad outlooks, the predictions can be divided into two discussions: the form of texts and the function of authors. These ideas will be discussed loosely in that they will not conform entirely to principles of modernists and functionalists like Heratio Greenough (1947) and Louise Sullivan (1896), but rather borrow—as many discussions of text do—the terms *form* and *function* to illustrate interconnected elements of a larger whole, in this case, the future of authorship. With these terms and a salute to the impact of print culture, we can discuss possible futures of authorship in hopeful ways echoing American author James Baldwin who states, "[k]now from whence you came. If you know whence you came, there are absolutely no limitations to where you can go."

7.2.1 Character sketch: Anna

Anna says about the future of authorship "there is no definite, because everything is shifting so quickly, you're always guessing still at what are the best choices to make. You know, who's judgment to rely on, if somebody advises you. It's an interesting issue."

Anna has witnessed this shifting in authorship first hand through her long career as an author and instructor of writing. Her publication history goes back to "[g]ood grief, let's see. That's going back over the decades...I would say that has to be the 1980s maybe." During the years since her first publication she has published extensively. She is most proud of one book because it is "an unusual story and it's a beautiful elegant little book that was designed by a book designer and a friend of mine, so it's a beautiful object as well." This pride in the materiality as well as the writing is a good example of the importance of the form of text. Anna, like many people, feels strongly connected to the materiality of print. So much so that she legitimizes print over digital forms of text. She calls it her "primary format" and describes that it "still feels like the real thing to me and the authors that we've worked with

all feel like when it comes out in print, that's the real thing and then the auxiliary e-version is available." She gives the following example: "there's a long line interview we've done for yesterday's blog post, but that feels like enhancement as opposed to the edition primary thing. Although things *are* shifting so that's why the one thing is available online." Anna's work is primarily available in print, although it can be ordered online and

> [t]here are blogs that would be online only... I would say primarily at this point, everything really is in print…Yeah, exactly and I have a website that was produced which people can request a print copy from me (if they find it on my website). I can save content to send it out in any old way at this point. But primarily I would say print and then blog posts for sure. (Anna)

Anna arrived at my mom's shortly after I did. I already had my papers out—letter of information, consent form, interview schedule, and blank pages for notes— and I was talking with my mom about what we would be eating at our Sunday night dinner. Sunday night dinner is a weekly tradition. When I was a child we used to go to my grandmother's house, now I bring my family to my mom's. These dinners have been a constant in my life and they are testament to how traditions shift and yet continue in their essence. The location changes, the food changes, and the people change, but the heart of what they are is always the same. I wonder if this is true for forms of text.

It was around 4pm when she arrived and we began the interview. She came in and out of her large purse she pulled a collection of Irish Breakfast tea bags. "I just need the hot water!" she said as we laughed at her quirky tea toting habit. She made her tea and I made mine from a selection in the cupboard and we sat down at the kitchen table. We sat across from each other and my back was to a large window that looked out into the back garden. It was springtime and sunny so the garden was just coming to life. As we talked Anna's eyes frequently drifted to the brightness behind me as she recalled her past and contemplated her future in writing.

Anna has a wide network of other authors who she communicates with regularly. As an instructor of writing and an editor at a popular Canadian literary magazine, Anna helps to organize events that bring authors together to celebrate literature: "We run a whole festival so that's a really good place. That's an ideal place [to talk with other authors]." Her network,

both in person and online, has grown for many years and now she has "this really strong circle of people we're involved in writing, and editing, and teaching and so more like that. Those are really ongoing and that's great." Although she has a network she does little social networking. She has a Facebook page, which she admits to using rarely and other than blogging on the magazine's blog she relies mostly on email and LinkedIn to connect with people.
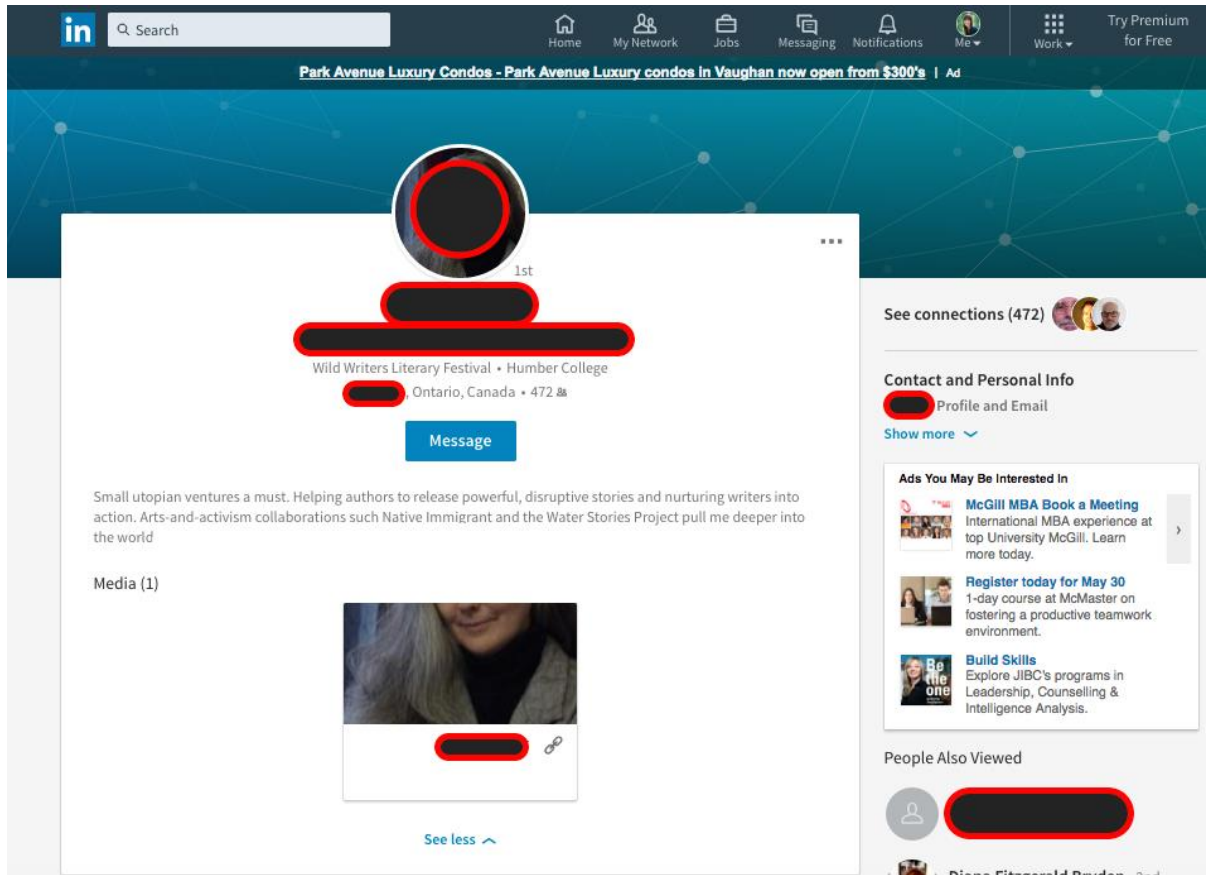
Figure 9: Anna's LinkedIn profile

Anna sees the value in social media and being online. She has a website that she updates regularly:

It's funny because I have my website that I update regularly and I use WordPress for that. But that's just like keeping up publishing here or keeping your profile alive and well. So that's pretty simple. Your mother tells me, I should have used WIX but I did it in WordPress.

I: Well WordPress was quite the thing for a long time so...

Anna: That's right, I am still in the WordPress era...[laughter]

[Aside with my mother about how technologically "in the know" she thinks she is ☺]

I want to have interest to clients or people. They need to check out (who) I am, if I legitimate, what I have done, what have I worked on. So, I would say my website is kind of a workforce website rather than just one of many presences online.

Anna knows the importance of maintaining an online presence in order for people to find her, vet her, and read her work. To that end she has a website, a blog, and keeps LinkedIn updated. She recently thought about joining Twitter but is hesitant to make the commitment. In speaking about Tweets Anna says:

I know they are out there and everybody else in my life is producing them and loves them, keeps up with it. I guess it is sort of about managing the saturation levels and exposure to things. For example, we make decisions to cut cable on the one hand and then going into e-reading on the other, but it was like "Okay, we really dwell this much time in our lives to certain kinds of material, so what is it going to be?" We plug in and then I have to pull this plug out. So, yeah, I would say that's the function of kind of late midlife, you are just going to work on the conservation of energy; it is about how do I direct my attention? (Anna)

Anna might choose to join Twitter soon, she might direct her attention and energy there. In part this is because she feels pressure to present herself online:

I think men get away with being…(just to throw in a gender thing here) I think there is often that you can tend to be crustier or iconoclastic or do a bit of the J.D. Salinger thing and they'll cut you some slack but there is a bit more pressure among women out there to be really pleasant, really together, nice looking, whatever, or [have] a very kick-ass, super attitude. (Anna)

Being an author in the current digital climate is complex. Anna recognizes this and when she looks to the future she sees a continuation of this complexity:

> I know, it is really interesting because you can see how writing, practice of writing has shifted as the devices, they've shifted and thoughts have shifted. I can see that and that's a really interesting problem to do with just how writing has changed. It's dramatic. It's really dramatic. (Anna)

The future of authorship may be dramatic. The authors of this case showcase this possible drama in their predictions.

7.2.2 The Future of form

As a noun, *form* is the visible shape or configuration of something. It is also a "mold, frame, or block in or on which something is shaped" (Form, n.d.). As a verb it brings together parts or combines to create (something). In the context of the findings discussed in this case, *form* encompasses these meanings to collate the predictions made by the authors of this study that deal with how forms of text will manifest in the future. This includes the increased use of devices for e-reading, a move towards being platform agnostic, and different types of publications such as serials and short stories. This discussion also includes how in response to these changes in the form of text authors will need to write differently for different types of works, learn to use multiple platforms, and become designers of content. This discussion of form highlights the fluidity between print and e-texts, and how authors rarely feel the need to explicitly state if or how one medium will thwart the other. Rather their focus is on what *story* will look like in the future. Such fluidity stands in contrast to studies of cybertextuality, media studies, textual criticism, and bibliography, which seek to create strong descriptive and disciplinary boundaries between print and e-texts. This suggests that although critics and scholars might identify boundaries, authors are dedicated to the story regardless of form. Still, I would be remiss not to report that the authors espouse materiality in visions of the future, perhaps because it has figured so prominently in the past. They meditate about the future of devices for e-reading and platforms for e-texts, the diversification and resurgence of forms and genres, and the prospective role of print.

7.2.2.1   Devices and platforms

The form of text is important and the difference between print and electronic/digital text is widely considered. Joyce is fond of the maxim: "print stays itself; electronic text replaces itself" (Joyce, 1995, p. 232) Similarly, Bolter (1991) asserts:

> Electronic text is the first text in which the elements of meaning, of structure, and of visual display are fundamentally unstable. . . . This restlessness is inherent in a technology that records information by collecting for fractions of a second evanescent electrons at tiny junctures of silicon and metal. All information, all data in the computer world is a kind of controlled movement, and so the natural inclination of computer writing is to change, to grow, and finally to disappear. (p. 31)

This idea that e-texts will or can "disappear" contributes to authors feeling that *e* is not an equally legitimate form of text. Language used to describe electronic text does little to dissuade this. Ryan (1999), for example, undertakes to list some of the defining characteristics of printed versus e-media. To describe print Ryan includes such words as durable, unity, order, monologism, sequentiality, solidity, and static. In looking at text in virtual space she uses words like ephemeral, diversity, chaos, dialogism, parallelism, fluidity, and dynamic (p. 101-102). While many of the words Ryan uses for cybertext are positive, they still signal impermanency and even immateriality. Kirshenbaum cautions that describing them as such makes it more difficult to understand their value:

> we might call the belief that electronic objects are immaterial simply because we cannot reach out and touch them the "haptic fallacy." So, my aim is not to sap the excitement of the new medium by confining its discussion to clinical arcana, but rather to demonstrate the extent to which ignoring the material basis of electronic objects only obscures their media and their make-up. (Kirschenbaum, 2001, para.8)

How to adapt to this more evanescent type of publication is prominent in the predictions from authors in this study. They question whether in order to avoid the haptic fallacy, we perhaps need to transform the sensory into the sensible and admit that e-text does not stand in contrast to print but rather builds on, augments, and complements print culture. In doing so we must understand a text (print or *e*) as

a specific and concrete product, written to have effects in the world. It makes use of linguistic codes, aspects of which may be universal, but a text can only be adequately interpreted in relation to the historical meanings which it manipulates and in relation to the nonarbitrary social and practical context in which it is *written*. (Hodder, 1989, p. 250)

One area where readers have embraced new forms of text is in the devices used to read. The New York Times reports that from 2008 to 2010 e-book sales skyrocketed, jumping up to 1,260% (Alter, 2015). However, now there are signs that some e-book adopters are returning to print, or becoming hybrid readers, who juggle devices and paper. Last year digital books accounted for around 20% of the market, roughly the same as they did a few years ago (Alter, 2015). The authors of this study predict that the use of devices will continue to slowly grow. Scott illustrates this, "the technology will eventually [grow] and this is what people will be reading up" as he holds up his phone in the air. He continues "it won't be this anymore" and he holds up print copy of one of his works. He resumes:

It's already seventy percent of the web content is digested through mobile devices…And Wattpad is... people reading on phones is their biggest market and even people reading e-books now, like the latest IOS, I guess it's IOS 7 for the Apple. Put I-books in their automatic web. It's the first time they ever did that…So now, there's millions of devices out there..it's iPads and iPhones that's where people want to read. (Scott)

In embracing the new and branching out into e-forms, the authors predict that there will be more and different types of work for them in the future. As e-texts grow in popularity Scott predicts that it will be easier for authors to reach readers, because the multitude of platforms that are now available for e-texts will converge:

My own prediction is that eventually the platform thing's going to go away. Like I think it's basically my website eventually. If you want to buy my books, you just buy it on my website and I... I basically go to your IP address or whatever the future holds. It's like, I don't need to go through even...the middleman of Amazon taking their thirty percent. (Scott)

The removal of the "middleman" and increased direct contact between authors and readers that Scott eludes to is prevalent in predictions about the function of authors and their role in the creation of texts that we discuss later in this chapter. Nonetheless, the new forms of text

often hark back to familiar concepts and forms, established by print, that are gaining momentum in e-culture.

7.2.2.2   Diversification and resurgence

Refusing to divorce print and e-texts and instead look towards their union in e-culture is uplifting and might dispel the fears of techno-dystopians who incant the demise of hallmarks of print such as the book. Importantly, when we posit about the future of authorship we can still relate to the essence of books (broadly *story*) as what T.S. Eliot called "the still point of the turning world" (2009, p. 44). The following quote by Eco illustrates this everlasting quality of books as he predicts their interminable nature:

> One of two things will happen: either the book will continue to be the medium for reading, or its replacement will resemble what the book has always been, even before the invention of the printing press. Alterations of the book-as-object have modified neither its function nor its grammar for more than 500 years. The book is like the spoon, scissors, the hammer, the wheel. Once invented, it cannot be improved. You cannot make a spoon that is better than a spoon. (Carrière & Eco, 2001, p. 4)

According to Carrière and Eco *the book* will live on past the age of print. There will always be a need for story and the authors of this study are dedicated to that purpose, now, and in the future. According to them there are two directions for the future of books: firstly, the conventions of the book will materialize in new forms and secondly, print and e-texts will work in tandem to meet the needs of readers.

New media has a history of borrowing from the book and the novel in particular has proven itself to be a resilient form of storytelling and one that learns from and adapts to new media. Many predicted the novel's demise in the early 1900s as film emerged and its popularity grew. But the novel adapted and began using film's storytelling devices, such as the flashback and point-of-view techniques (Beja, 1979). Therefore new electronic and digital technologies are not a death toll for novels or books, but rather they grant authors the ability to combine text with audio-visual, ludic, and hypertext elements. Like film, they present new

frontiers for storytelling (Skains, 2010). Authors undertaking digital storytelling can explore how to adapt their print narratives to new media, and they can use conventions established by print to present digital narratives to readers in ways that mix the familiar with the new (Skains, 2010). This mixture may result in a greater diversity of texts to satisfy different reader needs. Phillip states, "I think we'll see more of more variety in what's out there and what people enjoy and what people are able to get their hands on." Within that diversity Phillip sees an increase in online serial publication and texts that recreate the experiences of paperback mysteries, as well as texts that cross-genre, create new genres, and texts that don't fit into any preconceived genre and are defined by their audience. According to him there are "going to be all these additional things that are viable and people can make a living doing and people enjoy reading too. So the future isn't just moving towards one thing or the other but a whole bunch of different things!"

Forms of text that are highly suited to electronic consumption propel this diversification. In speaking about resurgent forms of print that are materialize in electronic forms, Anna declares:

> We know that there's more appetite now for the short story. It used to be more like nobody likes a short story or even cares. Who cares, who cares, who cares and now it's actually bubbling to the surface again, literally because its in a format that people can digest again and I mean the short story is such a rare thing it's between poetry and novel. It's compressed language, it's a different kind of experience, it's not a 300-page novel, it's a very contained universe and miraculously it's actually reappearing again in people's interest. This is because of the amount of time it takes to read it. But it has to be an action-packed short story, right? Or they're not going to be read. There are some writers who are ideally suited for this and readers who are finding things that they wouldn't find otherwise, that they wouldn't have cared about otherwise. It's opening up a lot of stuff, which is great and I think some writers are ideally suited to that and now others really are not and they're never going to be. So for the really long, slow, kind of beautiful, thoughtful, meditative works it's a lot harder [to find a space in e-culture]. (Anna)

Phillip concurs, and in speaking about the mixing of old and new he notes:

> I could see more diversity and great formats, they [formats] are graying. So like I said, shorter is easier to do, but maybe we will see even more interactive kind of fiction. So people can try hypertext fiction. It hasn't really changed that much but you

> never know in the future…there is some fantastic writing going into those video games and you see people doing like kind of half video games half novel type of things. (Philip)

7.2.2.3   Role of print

In her introduction to *Mobile World: Past Present and Future* Lynne Hamill (2005) tells a story about Michael Austin, provost of Newman University in Wichita, Kansas. Austin had tried to read Leo Tolstoy's *War and Peace* before but had always stopped after a few chapters. As an experiment, he read it on his e-reader, carrying it everywhere with him for six weeks. He finished the book. He enjoyed it and learned from it but discovered at the end that there was something unsatisfactory in his reading experience. He described that it felt wrong not to own a book that had meant so much to him. He wanted to bring *War and Peace* into his own physical existence: "[h]e was a book owner, and had been since adolescence. Owning books had always been a part of his self-definition. He wanted the intimacy of ownership. So he purchased a handsome, thick paperback in the same translation" (Hamill, 2005, p. 3). As this story illustrates, even among consumers of e-texts there is a place for print. The authors in this study feel this as well. The predictions of the authors show how print and e-texts will work in tandem to fulfil different reader needs, whether the need is ownership of a book or different forms of texts to satisfy different venues for types of reading. About this Phillip remarks: "[s]o we'll see again more variety. I don't think the paperback and this original experience will go away but we have new experiences out there too." Scott, who previously declared that future reading would be done on devices, also feels that print is not dead, although he senses that the time commitment of print was difficult for many current and future readers:

> I think there will always be a place for print but I think also written works will be shorter for electronic consumption. I think we're already seeing a shift to short stories and novellas and away from the thousand-paged novel. People just don't have the luxury of the time to take to sit down just with their own thoughts and read a thousand-paged novel like they used to. So a short story on your commute to work or the novella that you read in two days while you're at the doctor's office and stuff like

that. That will… there is going to be a place for that, but still the thousand-paged novels will still be around and I think, umm, print is still the place for those. (Scott)

Anna thinks that e-texts should aim to be "just like the perfect consumable amount, as opposed to reading a novel, which is now struggling in comparison to what we can just pop out and that's really small, maximized, kinds of [texts]…things that you can digest in 30 seconds." As indicated in the quotes above, the authors feel that short works are better suited to online and that the place of print is in longer works, works that have to be digested slowly, and that provoke deep thought. Anna identifies that moving forward the challenge will be how to present those longer works and adapt them to the faster pace of the e-culture so that e-versions can be available as companions to the print:

> I think the challenge will be for designers to come into play and really help figure out how to present those types of long works. Really I do I think it's a design question. How you can do it so that it's a pleasurable reading experience if somebody's with their iPad and they wanna make their way through *The Odyssey*. It has to be presented in a way that's seamless, with a really rich reading experience. I think it's a very interesting problem but I don't think it's really a problem that the authors have so much as that of the interface between how do you make it, how do you deliver the story? (Anna)

To this point Phillip mentions that there are already some authors who seek to address this issue:

> There was a recent really cool article by…[can't remember] but she basically made this point that you should… write a racy [text] because that's what attracts the e-crowd. Like that's where the e-books are, people looking for those kinds of really easily and compelling hot lines and characters and they want that. In her article, she said something about how in the future there would be a print version which is longer and more developed than the e-version which is short, quick and easy and you know, easy to understand…And I thought that was fascinating, like imagine having a twenty thousand-word novella version that's available on e-book but if they want the full story, they got to go to paperback… that is fifty thousand words for the whole novel, interesting. (Philip)

The predictions from authors about future forms of texts is thought provoking and highlights questions, not just about the future of authorship, but also about the future of readership. As

readers are a driving force in the forms of texts that are published and consumed they are an important element in the future of authorship.

7.2.3 The future of function

It is difficult to discuss the function of authors without dealing with the *author function*, so let us attend to that. In 1969 Michel Foucault published an essay entitled "What Is an Author?" where he debates the authors' role in the text and determines that an author is necessary to texts because someone needs to have ownership over the content of a text. For example, credit and/or blame must be attributed to some person. There are echoes of this Foucaultian view in the predictions made by authors about the future of their craft. While their predictions regarding the function of authors are more about what authors do, there is an undercurrent of legal and financial obstacles that authors must navigate to fulfill their roles in the production of texts. While we nod to Foucault, in this discussion we will use a more expansive definition of *function*, which is that function is the special purpose or activity for which a thing exists or the job or duty of a person (Function, n.d.).

Looking at the functions of authors today, where texts that are increasingly mediated by electronic and digital technology, and predicting the functions of authors in the future involves understanding the currents, ebbs, and flows of e-culture, and how it looks to the future while building on the past. Utopian visions of this culture unsurprisingly emphasize "completely new configurations of word, image, and sound" (Assmann, 2012, p. 11). However, they also "hark back and promise the restoration of something past and lost" (Assmann, 2012, p. 11), something including but also predating print culture, namely oral tradition. In his introduction to his computer game Starship Titanic (1997), Douglas Adams highlights new online and interactive genres as modes of communication that combine aspects of both oral and literate culture:

> There's a lot you can do with text, as several thousand years of human culture can attest, but it seemed to me that what the computer enabled us to do was to reach back

> to the days before printing and recreate the old art of interactive storytelling. . . . It was the coming of print that took away the interactive element, and locked stories into rigid forms. It seemed to me that interactive computer-mediated storytelling might be able to combine some of the best of both forms. (Adams, 1997, p.1)

It was in the 1960s that studies started to focus on media history and on the important differences between oral and literate cultures. In the words of Walter Ong: "writing separated the knower from the known. It separated language from voice and symbolic signs from the bodies of those who communicated" (1982, p.12). According to Ong's description, writing created a form of communication that bypasses interaction (Assmann, 2012, p. 11). But the networked computer enabled the freedom of communication between authors and readers and brought back interaction, albeit still mostly based in text, but with the addition of audio and visual elements that make authors known to readers. Indeed the idea that the function of authors is to converse with readers, through their texts and through personal interaction is reviving:

> What authors are actually doing is engaging in conversation, with conversation in focus of all their work and the multiple forms in which audience can be addressed. After all, "author has never operated in a vacuum," and at the very core of creation process lies – interaction. (Lovrečić, 2012, para. 7)

The connectivity of the Internet and the many forms of text it fosters, opens up communication between authors and readers akin to oral traditions and face-to-face contact. Media studies scholar Kathleen Fitzpatrick, says "[w]e need to shift our attention away from – publication – and focus on many stages of our work coming into being," we need to look at it as an "ongoing process, more holistic, not a discrete set of closed projects, we need to value process over product, the relationship of others to our work." Actually, Fitzpatrick continues, "there should be no separation between person who writes the text and the person who reads it" (Lovrečić, 2012, para. 10). To bring this back to Foucault, in e-culture the voice of the author is multi-voiced which notably transforms the author function and our sense of authority.

In response to the shifts in authorship brought about by e-culture, authors predict that their role in the creation of texts will continue to involve interaction with readers. Marigold states,

"I think we will continue to be more in touch with our readers." Authors prepare for the future by looking for ways to meet the expectation of interaction, as success in authorship may depend on how well authors embrace e-culture. Anna says:

> Authors have to figure out how to navigate the other pressures and what they're going to choose, what they're gonna do. Some of it has to do with finding the right community of people who get what you're doing, and help put it in different platforms, finding who your readers are, and connecting with them. (Anna)

For authors this includes conversing with readers, promoting works, self-publishing, producing works quickly, and diversifying the forms and language in which they write. The results will be a democratization of authorship; there will be an increase in those who consider themselves authors and more voices will be heard.

7.2.3.1   Self-promotion and self-publishing

In past chapters we have discussed current trends in self-publishing and the necessary self-promotion by authors through an online presence and in particular social media. The authors of this study see these as trends that will continue. As a result of these trends there will be more texts available than ever before. The authors also see different types of authors emerging: those who can adapt to the demands of e-culture, rising to the top and establishing audiences. While they feel that ultimately this means that more voices will be heard there is recognition that some voices, even those who can produce quality work, will be silenced or lost. Caroline holds that

> …the traditional path of authorship is never really gonna go away. But I think that there are certain expectations even through a traditional publishing route, that you'll have a blog [and] that you'll have an online media presence. I see some authors who do that really well. It's a good. But [for others] it's just not their focus. (Caroline)

Addressing this point John states:

> I do think you're going to see more authors who are more comfortable with self-promotion. And I do suspect that right now, you see a lot of people publishing stuff

that's not very good but *some* of it is. I love the stuff that's really good but has never been seen before because there wasn't, you know, a big market for it before. So two or three publishers pass on it, but now it is self-published. So I suspect we'll see that more in the next couple of years. (John)

John also identifies financial stability as being an important factor in the range of voices that will be heard in the future. He predicts that authorship will continue to be a precarious occupation which some would-be authors will choose not to pursue because of limited financial gain and the dependence of financial gain on self-promotion:

[in] the next ten years, probably what's going to happen is people will say "Oh, okay I can't make a zillion dollars writing. So people will go, "Why would I wallow in such a hard thing to do anyway?" You're going to have some people that will still continue because, actually, that's what they want to do. But I think you'll have all the people who enter this thinking "Oh, I can do this too" and you can edit it, [leave]. And I think, unfortunately, some of the other writers who really have been real great authors are going to be scared away by the promotional aspects of the market. (John)

The limited financial opportunities will result in a shift in the voices that reach audiences because as John states:

The economics of it are so we don't know if it's going to be really possible for writers to make a living just writing. You know I don't. I consider myself very lucky because I have a job that leaves me enough room to do creative work. But not everyone is going to find that. (John)

Similarly, Dean believes that while the volume of texts available will increase, quality work will rise to the top and that authors will have to persevere to self-publish and self-promote:

I think good authors are going to rise above even more. Traditionally, [you] couldn't really get published unless you're writing something with quality. I mean yes, we all complain about bad writing right? But traditionally...not anybody could publish a work but now, anybody can. You know, whether it's self-published or not. But I think people who put words together well… I hope that good writing will rise even more and will be that much more distinctive, you know. I hope so. I'm already seeing that a little bit now. (Dean)

The perseverance of authors to make it in e-culture will be a difficult task for some and some voices will be lost. Caroline questions: "[b]ut it's also really harsh, it's cyclical, but... like

how many Internet authors can the market sustain? lt's hard to know that." Still she is optimistic that some will find their way through: "I think maybe there will be another stream of authors that's able to harness the social media better and just create a very non-traditional publishing route that way."

For Nora, even though there may be greater competition there will also be greater control for authors, more "author authority," because "as long as the Internet is running, there is distribution." She attributes this increased control to the rise of self-publishing and calls for it's continued growth:

> Self-publishing, I think has become much more socially acceptable. The writers' union I think is now, or certainly the league of poets, is now accepting self-publishing and Internet poets. And that has been a huge change over the last 10 years, so, yes that's has really changed…And will continue to develop with enough marketing savvy. (Nora)

7.2.3.2   Forms, language, and speed of publication

Electronic and digital forms offer many possibilities to authors and the authors of this study predict that there will continue to be a diversity of forms. Learning how to use these forms will be a challenge, as will meeting the shifting expectations of readers around these forms, such as the increased speed of production. Marigold states:

> I think what will be the difference is that the shift will have writers needing to bring out more books more quickly. I already see that online, where a book a year tends to not be fast enough for some people, readers could lose interest in the series if they forget about it, I think that might be the prediction I see…people want everything now, and I experience that myself, like if I start a series, I'm caught up, but then the next book comes out in twelve months, and it's a long time. (Marigold)

Dean expresses a similar sentiment about how authors will have to be fast on their feet. Further, the shifting forms of writing will continue to change and there will no longer be a distinction between writing for electronic or digital distribution and writing for print. There will simply be writing, without any of the stigma of *e* that can sometimes accompany it, and

authors will have to move between electronic and print forms and offer diversity to readers. On this point Dean states:

> I think authors are just gonna have to be much more nimble. I mean, we've already seen that in the last 15 years with...what year are we in again? Oh, 2015 now, so just the advent of the Internet being what it is, you know. We have this big information super highway but traditionally authors were like, "Well, that's that, and what I do is what I do." They're not necessarily saying that [anymore]. I think my biggest prediction is that, and I kind of touched on it earlier, it goes back to not differentiating between terms like writing or e-writing because the confluence of it is just gonna be seamless, it's gonna be... we don't really think in terms of non-e anymore, even though we will have different forms. I don't think books are dying, but authors are going to have to be a lot more nimble as they move between [forms]. But then you know, in every generation that follows the previous one *e* just becomes that much less thought about, it just becomes so much more subconscious and assumed. So, that's my big prediction… Authorship is gonna have to roll with that, present in the times, that sounds terrible but it just that it will have to be nimble and acknowledged that there's going to be no separation anymore, you know. (Dean)

Anna agrees that finding a place for one's work will mean finding a place online *and* in print, possibly choosing the best option, or both, depending on the characteristics of each work. Authors will seamlessly transition between the two mediums "because the primary commitment of creative writing is to tell story regardless of the form." Anna believes, as many authors in this study did that:

> If you are really committed to that story, you want the story out there and you want it to be the way you want to tell the story first and then you want good people in your life who will say, "Yeah we can publish this in an e-version and it'll be great but it could be a slow quiet classic." It might not be perfect for that form… but it's [also] going to have a home, probably a home with a small press where it's beautifully produced and it's a quieter object…(Anna)

As the function of authors has always been and will always be to tell stories, authors must adapt their writing to different forms of text. Around this Anna has many predictions. She feels that in the future authors will need to develop writing styles that reflect the needs of readers. The link between the reading audience and written text will become closer than ever before. For Anna, authors need to "shift their brains" when writing for different forms:

I shift parts of my brain if I'm writing for something that I know is going to go primarily online, it changes completely. I think in terms of something that's very concise and it pops and has high marketing value and it's completely different, it's just like a different literally quarter in my mind.

I: So a different type of writing altogether?

Anna: Yeah, different product and much more conscious of the kind of attention span people who are likely to read it and or I advise people on how to write blogs and it's the same thing, it's like you have to shift completely it's really different. Think writing a postcard as opposed to writing a two or three page letter and there's some questions about how concise, how compressed, how evocative the language is.

I: It is based around who you feel the readers of electronic content are going to be?

Anna: Absolutely, and they're all busy. It's a given, it's busy, busy, busy. The initial few seconds that you would have had before are gone now it has to be instantaneous. Hooking the reader right from the title, from the look, anything, everything, it's just completely different…The sense that what can be consumed in an e-format is for a different kind of audience, different purposes…

7.2.4 Conclusion

The predictions of the authors in this study show that learning to write in different ways in order to engage with readers is an important aspect to the future of authorship. Increased interaction with readers and a conscious effort to meet their needs will uncover more and different voices. This may create an atmosphere where authorship is possible for a greater number of people. The authors of this study expose the idea that the amount of content available via the Internet will continue to expand. This will increase competition but also opportunity for authors. The ability to self-publish and self-promote will empower authors who might otherwise have been shutdown or shut out by middleman publishers. Anna sums this up quite well with her prediction for the future of authorship:

I think what we will see is more of all kinds of people feeling empowered to write. Everybody who can sit and who can do email can write a story of some sort or feel that it's possible for them. So, I think there is a democratizing aspect to the electronic

> environment that is really good; more people, more general encouragement, and a sense of permission around writing that is really, really interesting. (Anna)

The lines between print and electronic media are blurring and the binary that once existed and caused alarm in those who hypothesized that only one form could succeed, is no more. Based on the predictions about the future of authorship made by the authors in this study, it seems possible for print and new media to co-exist, even complement each other. New platforms and devices have not, as doomsayers thought, replaced the book, and although we might be in the late age of print, print is far from over and gone. New platforms and devices are making possible the diversification of forms and the possibility of print forms to find new life. Beyond these new frontiers there is a place for print where it provides a steadfast and secure position in the hearts of readers. It will not soon be relegated to memory.

As with many of the cases in this study this one shows authors' dedication to writing, the art, the craft, and the profession. Nora predicts: "I think people will keep on writing no matter what. I don't see an end to writing" and I think all the authors in this study would agree, because there is a capability of writing to transcend all forms. About this Michel Foucault writes, "[w]riting unfolds like a game that invariably goes beyond its own rules and transgresses its limits" (1969, p.116).

7.3   Plot point summary

The case presented in this chapter displays the predictions of literary authors about the future of authorship. This chapter draws on ideas presented in previous chapters that show authors entering and navigating an increasingly electronic world of authorship where they are expected to meet the expectations of readers in e-culture. These expectations are embraced by the term e-writing, which we understand, in the context of this study, to include authors' forays into self-publishing, self-promotion through an online presence, connections with other authors and readers via social media, and the diversification of genre and materiality. The result of e-writing is that when authors make predictions about the future of authorship

they see e-writing as being pervasive and the trends we have identified as continuing, this includes the shifting of forms of text, and the function of authors.

CHAPTER 8

8 Dénouement: Discussing e-authorship

This chapter is a discussion about the current conditions of authorship. Through an examination of the experiences of the authors in this study themes emerge that situate authors and e-writing in current authorship. These themes include the advent of new media, the rhetoric of *e*, evolving reader-author relations, and the growing importance of virtual community. This chapter discusses each of these themes, through relevant literature and an extrapolation of the experiences of the authors in this study, to describe authorship as a reactionary occupation in which authors must constantly adapt and respond to shifts in culture, and as a vocation that drives cultural transformation where authors are agents of change.

8.1 Introduction

This chapter is the dénouement: the final part of the narrative in which the strands of the plot are drawn together and matters are explained. This is the segment of the mystery in which I collect all of the clues to reveal the resolution. There is still much about authorship in e-culture that is unknown. However, through the course of eight case studies of literary authors, current themes in authorship are made visible. Below is the unraveling of these themes.

First, authors acknowledge that we live in a time of transition. This era of change is marked by the onset of new media: the "emergence of new, digital technologies [which] signals a potentially radical shift of who is in control of information, experience and resources" (Shapiro cited in Croteau & Hoynes, 2003, p.322). New media have technical capabilities that drive "interconnected networks of audio, video, and electronic text communications" (Neuman cited in Croteau & Hoynes, 2003, p.322), alter the meaning of geographic distance and the volume and speed of communication, increase interactivity, and merge forms of

communication that were previously separate (Dimmick et al., 2004). Adopting the quickly evolving technologies and adapting to the equally fast-paced changes in social communications is a challenge and opportunity for authors. Integral to the discussion of new media is the role of residual media (Acland, 2007), namely print. The struggle authors have with this is the necessary and constant interplay between old and new, which muddles the role(s) of authors in the production of text. This interplay is a natural part of transition as culture is driven by technological inventions (Postman, 1992). To support this we may look to media scholar Marshal McLuhan who affirms that "the medium is the message" and that media, or form and format, play a role in how texts and created by authors and received by readers (McLuhan, 1964). The experiences of authors give voice to the discomfort as well as the positivity that accompanies these changes in media.

Second, new media involves new language. Much of this language is identified with the prefix *e*. The lexis of *e* includes relevant terms such as e-writing, e-text, e-literature, and e-culture. Along with synonym prefixes such as *cyber* and *i*, *e* transforms established concepts into their electronic counterparts. Authors wonder if this shift in language is necessary or has longevity. Importantly, the term *e-writing* more than describes how or where texts are written or available, it also signals the complexity of *e* and the resulting current conditions of authorship.

Third, a critical element of authorship that is undergoing enormous change is the relationships between authors and readers. Spurred by the interactive nature of new media the relationship between authors and readers is becoming more intimate. Authors acknowledge this and are motivated to meet the shifting expectation of readers. They feel close to readers and are willing to engage with them through a variety of media. The extent to which readers are moving from audience to participants is unclear and there are no guidelines and little clarity around how authors can deal with this change: "[m]edia audience researchers whose careers began by making sense of people's engagement with mass media texts are increasingly working with the technologies and texts of the digital age – with artefacts whose terms are still unclear" (Peters, 2009, p.13). Online reading and writing communities are

increasing in popularity and authors are building their own communities around their works. Such online interactions are a driving force behind the development of new roles in text creation and consumption.

The last theme I will discuss is the growing importance of virtual community. In recent years literary culture has developed into a venerable form of online popular culture, thanks in part to the remediation of texts and the virtual communities built around those texts. This can be seen in the success of televised book clubs, film adaptations of texts, online bookselling, and online book groups (Fuller & Rehberg Sedo, 2013). Once based on geography, communities bind together people with similar interests, goals, and needs. The explosive diffusion of the Internet since the mid-1990s has fostered the proliferation of virtual communities in the form of social media and online communities. These virtual communities resemble real life communities in the sense that they provide support, information, friendship and acceptance between strangers (Melvin, 1963). Authors engage in virtual community. This trend is an extension of the close relationship between authors and readers online. Authors realise that their interactions online are meaningful, not only for the promotion or creation of texts, but also for their self-identity as authors and their connections to each other and their craft. The creative salon is now online and the bond of the global community is establishing new creative forces that shape culture.

These themes may only represent a sample of the many multifaceted and interconnected ways that authorship is shifting due to e-writing. However, what these trends illustrate is the forcible nature of e-culture and its impact on the lived experiences of literary authors who are at once reacting to changes in their profession brought about by technology, and creating change themselves through innovative uses of new media, language, connection to readers, and virtual community.

8.2   The impact of new media

New media are any content available through the Internet and accessible on digital devices. They have the characteristics of being manipulated, networkable, dense, compressible, and interactive (Wardrip-Fruin & Montfort, 2003). They often promote or enable interactive user feedback and creative participation. Common examples of new media are online newspapers, blogs, wikis, video games and social media. New media are often contrasted to *old media*, also called *residual media*, *legacy media*, *traditional media*, and *conventional media*, such as television, radio, and print (Yap, 2009). However, scholars in communication and media studies have criticized rigid distinctions based on oldness and novelty (Bolter & Grusin, 1999) and instead value theories that incorporate both such as *remediation* (Bolter & Grusin, 1999), and *convergence* (Jenkins, 2006). Both these theories capture in different ways, the connection between old and new media that the authors in this study identified.

Building on McLuhan's work, media theorists Jay David Bolter and Richard Grusin persuade us that all media forms interact with one another and inform one another. The validation of the concept of *remediation* is "the representation of one medium in another" (Bolter & Grusin, 2009, p. 45) such as flipping through the pages of a book on an e-reader. Speaking to the ontology of media they assert that

> all mediation is remediation. We are not claiming this as an a priori truth, but rather arguing that at this extended historical moment, all current media function as remediators and that remediation offers us a means of interpreting the work of earlier media as well. Our culture conceives of each medium or constellation of media as it responds to, redeploys, competes with, and reforms other media. In the first instance, we may think of something like a historical progression, of newer media remediating older ones and in particular of digital media remediating their predecessors. But ours is a genealogy of affiliations, not a linear history, and in this genealogy, older media can also remediate newer ones. (Bolter & Grusin, 2009, p. 55)

This means that all forms of media, from print literature to new digital media such as social media, is unable to make a radical break away from what has come before. Media continues to "function in a constant dialectic with earlier media" (Bolter & Grusin, 2009, p. 50), where

both old and new media are able to impact on one another. Authors rely on the foundations of print media in their work. Whether it be publishing a print novel or creating an online profile, the conventions of print serve them well and allow them to use familiar concepts even as they pursue ventures in new media. Literature has proven itself to be resilient, and storytelling continually learns from and adapts to new media. Similar to how the concept of a *page* migrated to the web, authors use chapters and quotes to share their works online. Releasing one chapter at a time on Wattpad is the novel remediated. Providing YouTube clips is the new author reading, and tweeting out quotes and reviews is the dust jacket reinvented.

In comparison to remediation, *convergence* is not about how the old and new are conflated, but rather how distinct old and new forms converge. Convergence is an elusive term that is used in multiple contexts, definitions are ambiguous and vary, but most incantations highlight the blending of old media with new media to deliver content. Jenkins (2006) argues that convergence, as some assume, is not as simple as electronically retrieving information. Rather it occurs on multiple levels through five processes: technological, economic, social, global, and cultural convergence. A straightforward example is television programs that are now available on the Internet, through streaming services, or downloading. Seib (2001) notes, "convergence involves marrying the slick format of television to the almost infinite information-providing capacity of the Internet" (p. 7). Convergence definitions consistently proclaim the opportunity for blending technological capabilities to deliver content on multiple platforms and optimistically convergence is "the realm of possibilities when cooperation occurs between print and broadcast for the delivery of multimedia content through the use of computers and the Internet" (Lawson-Borders, 2003, p. 92).

Authors feel pressure to *converge* and many have come to the realization that print publication alone cannot sustain them. With a forced hand or wilful enthusiasm authors take on the challenge of going beyond print, marrying their print works with other media that help those works gain attention and meet new audiences. There are positives and negatives to convergence. Encouragingly, "[c]onvergence is the window of opportunity for traditional media to align itself with technologies of the 21st century" (Lawson-Borders, 2003, p. 92).

For example, Fuller and Rehberg Sedo (2016) describe Mass Reading Events such as *Oprah's Book Club* on TV and the *Canada Reads* radio program, that "exploit the opportunities offered by the co-extensive relationships among media to produce multiple encounters with books" (p. 145). Online opportunities allow lesser-known authors to reimagine their works and it drives creativity as authors write different types of stories and explore different language for different forms of media. It also grants authors freedom in where and when they work and allows those authors who have other employment—all the authors of this study—to work writing into their day by using mobile devices. However, with these opportunities come shifting expectations from readers and publishers to increase the speed of production, to increase transparency into the lives of authors, and to make a once solitary creative occupation into a participatory event. To meet these expectations authors must devote effort to the synergy between new and old media, the "two-world situation" to which author Caroline refers. Further, they must gain access to and develop literacy around new technology, both of which are exclusionary. Therefore, while new media and convergence are opportunities for different voices to be heard or established voices to take on new cadence, other voices are silenced by the digital divide (Hargittai, 2002).

A defining characteristic of new media is dialogue; new media transmit content through connection and conversation. Contributing to an increasingly global culture, new media enable people around the world to share, comment on, and discuss a wide variety of topics. It relatively eliminates the distance between people (Flew, 2005) and "break[s] the connection between physical place and social place" (Croteau & Hoynes, 2003, p.311).

Unlike any past technologies, "New Media [are] grounded on an interactive community" (Vogt, 2011, p. 17). This is reflected in a participatory culture that changes notions of authority and text creation, making text more about collaboration than ever before. Wikipedia is a prime example of the participatory characteristic of new media. Wikipedia combines Internet accessible digital text, images and video, hyperlinks, participation of multiple content creators, and interactive feedback from readers, as well as the formation of a participant community of editors and donors. Examples from social media such as

Facebook and Twitter highlight that most users are also participants as they generate and distribute content as well as read and consume. Wattpad is an example of a new media dually focused on authors and readers. It is a community for authors to publish their works and readers to consume them, but also it is a place to receive feedback from other authors and readers, for active editing, collaboration, and promotion between participants.

Though there are many positive attributes and outcomes of new media we must be cognizant that one, increased participation does not mean that everyone has the opportunity for equal contribution, and two, that art and literature have always been participatory and presenting this aspect as *new* should not relegate print or other *old* media to passé. In addressing the first of these points, Jenkins (2006) cautions:

> The term, participatory culture, contrasts with older notions of passive media spectatorship. Rather than talking about media producers and consumers as occupying separate roles, we might now see them as participants who interact with each other according to a new set of rules that none of us fully understands. Not all participants are created equal. Corporations—and even individuals within corporate media— still exert greater power than any individual consumer or even the aggregate of consumers. And some consumers have greater abilities to participate in this emerging culture than others. (p. 3)

Access and power have always beaten at the heart of culture. This does not change in e-culture. While access to literature is expanded by electronic distribution, participation in e-culture is limited to those who can afford access. The authors in this study all have the financial means to obtain technology that enables the use of new media. In this they are fortunate; however, time restrictions and the digital literacy required to utilize the technology disable some of them. This literacy extends beyond simply learning devices and programs to include understanding e-culture and forms. All the authors express a willingness to learn and adopt new technology but some wonder how they can fit learning and then using the technology into already full schedules of online and offline activities required of them as authors. In this way they view their occupation as reactionary, always trying to keep up with the demands of a quickly changing culture. At times this is exhilarating and at other times it is stressful.

As taxing as it may be, as creators of cultural content authors are agents of change. Throughout history literature has encoded human knowledge and memory, inspired, instructed, convinced and seduced readers to adopt new ideas, new ways of interpreting the world, and brought forth new ideologies (Manovich, 2001). Before electric speed, the message was the content, however, now, in e-culture the effect of the medium is stronger because it is given another value *as* content (McLuhan, 1964). How content is delivered has an impact on the content itself. For years this created a divide between cultural works, such as literature, which used electronic media and those that did not. Gradually this has become less of an issue. In writing about *Mediology*, Debray (1999) proposes the necessity to cut down the walls that separate forms that are considered to be higher (religion, art, politics) from the domains of what could be considered lower (materials, signal carriers, transmission channels). He seeks to integrate technology as part of culture and no longer acknowledge an anti-culture associated with technologically mediated forms (Debray, 1999, p. 32). As technology is now integral to the production and consumption of many cultural products, it seems he is justified. In fact the pendulum is swinging and *old* media can be shunned as luddite. Eco cautions that this is going too far, and that lest we forget our history we might fail to develop. To make his point Debray reminds us that the invention of the photograph set painters free from the duty of imitation (1999). However, Eco (2012) does not agree:

> Without the invention of Daguerre, Impressionism could not have been possible. But the idea that a new technology abolishes a previous role is much too simplistic. After the invention of Daguerre painters no longer felt obliged to serve as mere craftsmen charged with reproducing reality as we believe we see it. But this does not mean that Daguerre's invention only encouraged abstract painting. There is a whole tradition in modern painting that could not exist without the photographic model: I am not thinking only of hyperrealism, but also (let me say) of Hopper. Reality is seen by the painter's eye through the photographic eye. (p. 304)

When faced with the necessity of online participation to validate art, authors are choosing carefully how they want to present themselves and how much of their creative process they want to share. While it seems like a 'more equals more' philosophy is currently trending, more new media, more online, and more exposure may not be sustainable and authors acknowledge that there must be limitations. Such limitations may remind readers that

interaction with a work does not require personal engagement with the author. Art has and always will be by nature interactive without the connections enabled by technology and new media:

> All classical, and even more so modern art, was already "interactive" in a number of ways. Ellipses in literary narration, missing details of objects in visual art and other representational "shortcuts" required the user to fill-in the missing information. Theater, painting and cinema also relied on the techniques of staging, composition and cinematography to orchestrate viewer's attention over time, requiring her to focus on different parts of the display. With sculpture and architecture, the viewer had to move her whole body to experience the spatial structure. (Manovich, 2001, p. 71)

Importantly, authors have options and choices when it comes to media. Though they may feel pressure to adopt new technology they need not adopt everything. They can make choices regarding which media to use and by doing so drive change in their industry. Scholars, such as Lister *et al.* (2003), have taken pains to highlight that there are both positive and negative potential and actual implications of new media technologies. They suggest that earlier work in new media studies was guilty of technological determinism which accepts that the effects of media are determined by the technologies themselves, rather than through the complex social networks which govern the creation, development, funding, implementation and future development of technologies. The authors of this study do not exhibit determinist attitudes, they accept the role of technology in their work, but strive to mediate it. By doing so they address the complexity of new media, mitigate its negative aspects and make good use of its potential.

8.3   Rhetoric of *e*

The era of transition marked by new media is one in which transitory language has been adopted to convey meanings and understandings that at once incorporate notions of old and new media. One way this is accomplished is through the use of prefixes. Although they are sometimes rather inelegant, prefixes allow for the underlying word to retain is meaning while being augmented by an affixed syllable(s):

> Slapping a prefix onto an existing term is probably the easiest way to coin a new word, and it's a linguistic tool that technologists aren't shy about using. This is particularly true when the neologism identifies something that differs in some specific quality from a preexisting thing. (McFedries, 2004, para. 2)

Many technological inventions and media are electronic or online—*new*—forms of familiar—*old*—objects or services, so the innovations are easily named using prefixes, the most common of which is *e*. Other prefixes such as *cyber*, *info*, *techno*, *net*, or *i* also make appearances and are referred to internet-related prefixes (Straubhaar & LaRose, 2004). The mother of these compounds is the venerable *e-mail*, recorded as a noun in 1982 and as a verb in 1987 (Quinion, 1999). Today Internet-related prefixes are added to a wide range of existing words to describe new, Internet- or computer-related flavors of existing concepts such as e-commerce, e-health, e-business, e-book, e-reader, e-zine, e-card, e-dating, and so on. The adjective *virtual* is often used in a similar manner (McFedries, 2004), as I will address in the later discussion about virtual community.

Linguist Deborah Schaffer (2001) attempts to trace the origins and use of the prefix *e* to determine its relevance in current English language. She finds, unsurprisingly since *e* is taken from an adjective, that the vast majority of e-words are nouns: "from e-author to e-zine, with the most common noun being e-mail" (p. 23). However, she also found *e* attached to other parts of speech:

> many are used as adjectives as well (just as many nouns are); one actually appears as an interjection (e-Gads!); and a few are used as verbs, although only one, e-wash, appears solely as that part of speech. (While IBM ads also offer the verbs e unearth and e boogie, the obviously creative nature of this series of ads offers an abnormal context of use for its e-words and phrases; witness other neologisms from these ads, such as e chiaroscuro, e cloud nine, e fix-it, e outdoors, and e sole mio.) The morpheme e- even occurs four times in my corpus as a noun or verb by itself: as a noun in the phrases "the attic of e" and "City of e," and as a verb in the phrases "e til you drop" and "to e or not to e" (in the Internet address www.to-e-or-not-to-e.time.com). (p.23)

E has become a force in language; its consistent and increasing usage over recent decades demonstrates a persistence that few could have predicted. However, while intrigued with *e* terminology, authors are hesitant to fully commit to its use in relation to their work. In this

they agree with media scholars such as Michael Quinion (1999) who writes them off as coinage. But beyond words that have limited value, the authors of this study exemplify that terms such as e-writing, never needed to exist, and that writing is so essential, so human, that it transcends such nonce language. This can be seen in their dedication to story regardless of form. The term at hand, *e-writing*, is therefore elusive*,* even after discussions with experienced authors who disclose that they e-write—although they do not call it that—every day. Like other terms in society's newly adopted *e* lexicon I use the term to signify *writing* plus all the *e*-ness of new media and e-culture. But it has come to light through interviews with authors that at a conceptual level it may not be necessary to identify and differentiate writing that is digitally born, composed on a computer or other electronic device, writing that is online, or writing that makes use of the language, style, and formats prevalent in e-culture. E-practices are common to authors and the constant conflation of old and new technologies render such demarcation unimportant. Authors do not use the term and their understanding of it is developed by their experiences as well as the context of e-culture. While they can appreciate the fittingness of the term as a practical means of describing works published online, they choose to focus on the art of their craft and their release of the story. They prefer *writing* and all the wonderful meanings that word holds; new as it may be, *e* is just one aspect of writing among many.

Authors are not alone in their rebuttal against *e* terminology. Indeed a movement against them developed around the turn of the century when scholars Constance Hale and Jessie Scanlon (1999) pleaded for restraint in their entry for the prefix *e*: "[p]lease, resist the urge to use this vowel-as-cliché" (p. 76). Quinion asserts that it is simply unneeded in many instances. For example, e-health, in this case *telemedicine* already exists to describe the application of telecommunications to medicine. He likewise points out the redundancy of e-tail, e-commerce, and e-business (Quinion, 1999). Writing over a decade ago, Martin (2004) characterizes these words as fad words and believes they will disappear once the technology that resulted in their coinage is better accepted and understood, as the case may be today. To illustrate, he writes, "when using computers becomes the standard way to do business, there will be no need to call it 'e-business' — it may be just 'business'" (Martin, 2004, p. 150).

Still, there is something about the prefix *e* that has staying power. In 2000 Sallguist claimed that "the e-trend may be on its last legs" (p. A13) but here we are 17 years later and it still occupies our vocabulary. Schaffer points out that despite naysayers "[i]t is clear that e- is a prolifically productive morpheme" (2001, p. 23). While some e-words will certainly fade into obscurity as quickly as they arose, others are so common today, such as e-mail or Ebay, that they may pass the test of time and secure a "permanent niche in our vocabulary" (Schaffer, 2001, p. 24). Some people, like Downey (2000) are tired of e-age prefixes, but their disdain for jargon seems to have little success in redirecting the course of language. New e-words continue to appear and the morpheme is in no immediate danger of losing its appeal and becoming unproductive: "[i]ts origin is still transparent, its use is easy to understand and to extend to new domains" (Schaffer, 2001, p. 25).

How now do we address e-writing? Language dealing with new media continues to employ Internet-related prefixes such as *e*, but the term *e-writing* has largely alluded the grasp of popular awareness. The authors of this study were not familiar or comfortable with using the term. Although they acknowledged the broader context of *e* I have discussed here and therefore find the word "fitting" (Dean), they cannot foresee themselves using the term to describe their work. Their experiences lead them to view writing as already inclusive to all forms of text and media and therefore the extra syllable is unneeded.

Authors react to changes in their profession by continually adapting to the language of e-culture. They use language to promote their works and to establish online identities; they master the rapid banter of blogs and the skill of telling in a story in 140 characters or less, they answer readers' texts in the easy nonchalant manner of a close friend, and they release works in progress with confidence and humility. However, when it comes to describing their practices and processes of writing they stop short of embracing e. Rather they favour the traditionally and more encompassing term *writing* because it embodies more than product, practice, or process, it is an eternal piece of human communication. The first Prime Minister of India Jawaharlal Nehru famously wrote, "language is something infinitely greater than grammar and philology. It is the poetic testament of the genius of a race and a culture, and

the living embodiment of the thoughts and fancies that have moulded them" (Nehru, 2004, p. 136). Through examining language, specifically the rhetoric of *e* as it relates to the experiences of authors, I find that there are terms that can include *e-ness* but be *e-less*; that established terms such as *writing* are useful and appropriate in e-culture without alteration. I concede that this strikes meaning from the title of this dissertation, "The E-Writing Experiences of Literary Authors," but exploration into experience and language can never be meaningless. Therefore what was created as a description of my inquiry now represents a paradox: the e-writing experiences of literary authors show that there is no need for the term e-writing.

8.4   Evolving reader-author relations

Thus far our discussions yield truths about the value of the past and how reverence for that which came before is integral to future growth. For instance, new and old media blend and build on each other, and language can be resilient to the forces of e-culture where old words can take on new meaning without being amended. However, these discussions also highlight the transitions in authorship that are occurring as a result of changes in culture brought about by the rifeness of new media. The authors of this study are experiencing the evolution of their vocation and see much of what they do as a response to the changes outside their control, or in an effort to themselves spur change in their profession. This evolution is apparent in the relationships between authors and readers. Evolving relations between authors and readers are a result of a prominent characteristic of new media and e-culture: interactivity. Realized through forms of new media such as digital writing tools, self-publication platforms, and social media, interaction is the hallmark of authorship in e-culture and contributes to authors' self-identities.

Interactivity has become a key term for new media evolving from the rapid dissemination of the Internet as access, the remediation of media forms, and media convergence. Definitions of new media highlight its ability to enable or "facilitate user-to-user interactivity and

interactivity between user and information" (Schorr, Schenk & Campbell, 2003, p. 57). Gazing across the spectrum of media, interpersonal media established one-to-one contact, mass media uses a one-to-many model, and with its web of communication the Internet (new media) promotes many-to-many communication (Crosbie, 2002). For example, all individuals with access to the required technology can produce and distribute online her or his media and include images, text, and sound (Croteau & Hoynes, 2003). This affects authorship in two ways that contribute to the changing dynamic between authors and readers. One, it allows authors greater freedom in how they distribute their content by removing the middleman of publishers, enabling easy self-publishing, and providing platforms for new authors to find audiences. Two, the interactive capabilities of new media make easier correspondence and collaboration between authors and readers where they can form communities around text. Interestingly, the affects of new media on the relations between authors and readers are not radical; they only bring closer a relationship that has always existed.

In *A Writer on Writing* Margaret Atwood addresses how messengers always exist in a triangular situation where "one sends the message, the other is a message-bearer, and the third party receives the message" (2003, p. 125). In this trilateral composition authors and readers are positioned at the two lateral corners and "between them—whether above or below—is a third point, which is the written word" (2003, p. 125). This triangle model is echoed by authors such as Louise Michele Rosenblatt who writes, "on a darkened stage [she sees] the figures of the author and the reader, with the book—the text of the poem or play or novel—between them" (1994, p. 1). Readers and authors still connect around texts, however loose and unclear the definition of text has become in new media where video, audio, and visual components can be equal parts of the story (Peter, 2009). Today, online content engages users in interactions (Leu & Donald, 2000) that remind us of the "mutuality in the relationship between readers and texts, at the interface moment" (Das, 2011, p. 357). For example, videogame texts develop literacies where one reads laterally across multiple modes and spaces in instant messaging environments (Lewis & Fabos, 2005). Therefore, what is new in the author-reader relationship is the media the text manifests and the echo of

McLuhan's axiom "the medium is the message" rings in our ears as we consider how new media and e-culture connect authors and readers around and within texts.

Robert Darnton illustrates the importance of what he terms "outside influences" (1982, p. 67) by placing elements of culture such as "intellectual influences and publicity, economic and social conjuncture, [and] political and legal sanctions" (1982, p. 68) at the center of his Communication Circuit. He appends that these influences "could vary endlessly" (1982, p. 67). He places authors and readers in orbit around these influences along with publishers, printers, shippers, and booksellers. Darton's model is specific to print media and looks at the historical distribution of texts. However, it highlights the role of culture in text creation. E-culture, that espouses the popularity of new media and the development of new literacies, is an important influence of text production and distribution. Examining the experiences of authors situated in e-culture illuminates the changes in reader expectations and how authors adapt to the immediacy and intimacy of e-culture.

In Darnton's (1982) life cycle of the book, authors and readers are two distinct elements in the publishing cycle that do not normally interact—except by means of the book/text which according to Hillesund (2007) links them symbolically rather than materially expanding the distance between author and reader. With new media the gap is narrowed. Skains (2010) argues, "that the communication of fiction – or indeed any other 'traditional' literary genre – is no longer a one-way street. Online novel communities, where they exist, are models of a bridge between print and digital storytelling conventions (p. 96). These communities Skains refers to can be platforms such as Wattpad where authors and readers write, publish and read texts together, or they can be communities that are corresponding about a text such as chatrooms, fansites, author websites, and blogs or sites such as Goodreads that enable reader comments. These sites use both remediation and convergence to create new audience experiences:

> These online novel communities are models of a bridge between print and digital storytelling conventions. They expand the dynamic between author, text, and reader, providing a space for discourse between author and reader, opportunities for readers to influence and form the texts the author is creating, and reader-contributed material

in the form of fan fiction and games. The digital format of these communities also introduces the print-oriented reader to digital storytelling elements, such as online games, multimedia, and hypertext. (Skains, 2010, p. 95)

Scholars looking at shifts in audience or readership are therefor no longer looking to show that readers are becoming more interactive, that much is obvious, but looking at the effects of that interaction on narrative/story:

> The challenge perhaps is no longer to prove that human beings are not passive objects in their engagement with the media, but to argue for the retention of a narrative in a different technological and social moment by asking and answering questions which would need to use the audience reception repertoire (texts, readers, genres, narratives, interpretation) in the interactive world. (Das, 2011, p.357)

Equally important is the effect on authors. As creators—sometimes co-creators—of text authors feel the shifts in readership and must acclimatise themselves.

The authors in this study feel closer to their readers in e-culture. Through the use of social media, online platforms like Wattpad and with sites like Goodreads they feel they gain an immediate understanding of the desires of their readers and the reception of their works. They still value interpersonal relationships with readers and face-to-face contact at events such as book fairs and literary festivals, but find a new connection enabled by new media where they are joyous that their words are reaching audiences and that readers understand the messages they were sending. They acknowledge the reality that without a solid presence in the digital world, authors of print narratives may see their share of audiences and perhaps cultural significance dwindle (Beja, 1979). To establish or maintain their relevance authors must work with new media. While some stop short of calling their works digital narratives, or e-writing, they know that an online presence is necessary to engage readers. This necessity is aptly met with personal webpages, participation in social media, and contributions to online forums and blogs. However, for authors, the price of their immersion in e-culture is their time, privacy, and solitude. They sometimes feel exposed and overworked from the pressure to be ever-present online. Those who choose not to participate in certain aspects of e-culture, social media for example, do so with eyes open to what they may be missing. Then again, it may be ok to not partake in some aspects of online life.

Choosing what aspects of e-culture they wish to participate in, and fulfilling those aspects deemed necessary for their growth has become the labour of authorship. Authors forge their identities around this and build online personas that present aspects of themselves and their works to readers. These identities, reflections of themselves in e-culture, in turn guide readers, contributing to the e-culture. Where authors encourage interaction by Tweeting snippets of their works, posting chapters to online communities, or linking to digitally published works on their webpages, readers interact providing feedback, sharing works, and in cases (such as fan fiction) taking over the narrative:

> …readers are increasingly turning to online outlets, such as fan-built websites, blogs, picture galleries and games, in an effort to prolong the experience of a favourite novel. The websites offering the most insight and extended experience into these novels to avid readers are often those created and maintained by the authors themselves. Author websites, of course, vary. Some offer minimal web presence in the form of author biography and a list of publications. Others utilize tools such as blogs, Twitter feeds, and online forums and games to extend the world of the novel and to allow fans interaction with both the author and other readers. (Skains, 2010, p. 96)

The work of authors to address the expectations of readers and develop new relationship with them through interaction and around text is ongoing and an integral aspect of authorship. Authors joke that they can no longer hide away like Salinger or have a hidden identity like George Eliot, but these jests are based in truth. Their online lives are important evidence of their work as readers expect them to be virtually present and authors must use new media to their advantage to meet that expectation.

8.5 The growing importance of virtual community

People have a natural desire to communicate. In ancient communities people communicated orally, eventually they did it by printing, now we have computer mediated or *virtual* communications. The structural process that is associated with community is communication as "without communication there can be no action to organize social relations" (Fernback &

Thompson, 1995, para. 4). The ease and convenience of virtual communication has altered the concept of community. As we establish ourselves in post-modernity and as increasingly more new communication technologies are developed, we may note, as the authors in this study do, the potentialities for new or renewed relationships through virtual communication. Both the words community and communication stem from the Latin root word *communis*, which means *common* (Williams, 1983); this etymology revolves around bringing people closer together with what they have in common. With the ubiquity of computers and networked technology people are easily establishing communities online. Authors form bonds with each other and with readers around texts and topics and on multiple platforms and sites. The evolution of community is not without repercussions and there is a real fear that as we retreat farther into the virtual world that we lose important human connections and that virtual connections become the only and expected connections. Regardless of the positive or negative shades that colour this discussion, virtual community has importance to the lived experiences of authors.

Richard Sennett (1977) points out that our notion of community has developed from one of public community, in which public relationships are tied to social status and "a context of cultural homogeneity" (Fernback & Thompson, 1995, para. 5), toward one of private community, in which relationships are individualistic, impersonal, and contractual. To this point Sennett writes:

> Myths of an absence of community, like those of the soulless or vicious crowd, serve the function of goading men to seek out community in terms of a created common self. The more the myth of empty impersonality ... becomes the common sense of a society, the more will that populace feel morally justified in destroying the essence of urbanity, which is that men can act together, without the compulsion to be the same. (1977, p. 255)

Sennett's words illustrate the problematic character of the notion of community: the term encompasses both material and symbolic dimensions that collide in virtual space. Conceptually, community commonly refers to a set of social relationships that operate within specified boundaries or locales. However, community has an ideological component as well, in that it "refers to a sense of common character, identity or interests" (Fernback &

Thompson, 1995, para. 5). As a technology of communication, writing and authorship are closely linked to the development of our current conceptions of community. Until the growth of network technology, definitions of community focused on close-knit groups in single geographical locations (Preece, & Maloney-Krichmar, 2005). Belonging to a community was determined by factors such as birth and physical locality. Interaction in these communities was primarily face-to-face; therefore, social relationships took place with a stable and limited set of individuals (Gergen, 1997; Jones, 1997). As writing became more popular people began to form communities across distance; for example, in the seventeenth century, scholars associated with the Royal Society of London formed a community through the exchange of letters (Pears, 1998). Our current thinking about non-local community was ushered in by phrases such as "Community without propinquity" coined by urban planner Melvin Webber (1963), the idea of the "global village" by Marshal McLuhan (1964), and "community liberated" explored by Barry Wellman (1979). This globalization of thought and community, has created many opportunities, but it has also quaked the foundations of authorship in so far as

> [t]he new citizen of this new community is free to invent new texts, to annul the traditional notion of authorship, to delete the traditional divisions between author and reader, to transubstantiate into bones and flesh the pallid ideals of Roland Barthes and Jacques Derrida. (Eco, 1994, p. 9)

Shaken though their profession may be, authors adapt and participate in virtual communities where they interact with distinct and interrelated groups such as readers, other authors, publishers and industry professionals such as publicists, editors, and agents. It is the work of authors to connect with readers, and to connect readers to each other in and around their works. These human connections, even as mediated as they are now, are important aspect of writing. In an interview with the BBC in 1958, E.M Forester discussed the importance of personal relationship to writing, both on and off the page (BBC, 1958). The words of hist character, Margaret, in *Howard's End*, seem to capture his thoughts: "Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer" (Forester & Duckworth, 1997, p. 198). Bringing together people fragmented in space has always been a

role for literature, as F. Scott Fitzgerald writes, "[t]hat is part of the beauty of all literature. You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong" (quoted in Sollosi, 2016, para. 3). In virtual space readers and authors can find belonging with each other.

Scholars focusing on virtual community noted early on that their members could experience an online equivalent to the sense of community experienced in traditional face-to-face encounters (Baym, 1997; Blanchard, 2004; Jones, 1997; Roberts, Smith, & Pollock, 2002). Therefore while they may be separated by distance authors and readers can connect through mutual interests such as topics or texts. Additionally, Meyrowitz (1985) claims that community has been affected positively by new media's undermining of the relationship between location and access to information. He asserts:

> Many categories of people women, ghetto dwellers, prisoners, children were once "naturally" restricted from much social information by being isolated in particular places. The identity and cohesion of many groupings and associations were fostered by the fact that members were "isolated together" in the same or similar locations.... Now, however, electronic messages ... democratize and homogenize places by allowing people to experience and interact with others in spite of physical isolation. (Meyrowitz, 1985, p. 143-144)

Authors enjoy how interconnected they feel with other authors all over the world. The reach of their works is greater than ever before and they have been able to find communities that will support their niche topics and genres. Thus, they are no longer bound to genre conventions or traditional publishing routes because they can find markets and audiences online that will support them. Authors utilize and promote these communities because they allow them greater flexibility in when, where, how, and what they write. In establishing communities around their works and interests authors propel changes in communication that leads to an increased presence of virtual community.

Authors also feel closer to other authors because they can pass around work to be edited, and form large and small subgroups of large social media sites such as LinkedIn and Facebook that can help them answer questions and find inspiration. Virtual writing communities such as Wattpad provide further evidence that authors can find others with similar interests online;

they can share works-in-progress, publish their works and have meaningful discussions via chat rooms and forums. Importantly, they also form friendships with other authors and with readers. These friendships can extend out of virtual space as authors meet at conferences or meet readers at book fairs, but they can also remain online.

Benkler (2006) submits that virtual communities will "come to represent a new form of human communal existence, providing new scope for building a shared experience of human interaction" (p. 356). As digital communication technologies continue to abrogate space and time creating the boundless "global village" of McLuhan's dreams, we see this happen. In many ways authors must be part of virtual communities as it is difficult, if not impossible, in the current e-culture to be print only, and so they have embraced virtual community. However, even authors who enjoy the broad reach and flexibility of community online, often retreat to solitary when possible and rely on close in-person connections for support. In-person networks, meet-ups and readings are still important to authors and virtual ones may never replace them entirely. Nevertheless, in e-culture, authors respond to and use the increasing popularity and growth of new media to form virtual communities with other authors, readers, and industry people. They respond to this shift in culture as well as use the importance of writing to perpetuate change. It is the role of writing to bring together, to connect humans and relay human experiences. Bolter and Grusin affirm:

> Writing is a technology for collective memory, for preserving and passing on human experience. This applies to all writing. Each new technology associated with writing adds to the function of writing. (1999, p. 7)

As the function of writing adapts to e-culture, authorship and authors answer to and motivate change.

8.6   Conclusion

In looking at the lived experiences of literary authors it is hard to overlook the impact of e-writing. From the tools used to write and publish, to the ways that those tools affect writing

processes, *e* is everywhere. The elusive language, remediated concepts and conventions of writing, the online communications between authors and readers, via social media and online platforms, and the virtual communities built around texts are evidence of e-culture's impact on the profession. Authorship is enmeshed, entangled, and embroiled in *e* and all the meanings for it that we envision.

Through an examination of the experiences of authors, themes around authors' participation in new media, the rhetoric of *e*, evolving reader-author relations, and virtual community emerge. Unravelling these themes demonstrates that the context of authorship draws from its rich history as well as reaches towards its uncertain future. It also reveals authorship as both an adaptive and a proactive profession where authors simultaneously triumph the past and promulgate the future.

Umberto Eco writes "[w]e can think of writing as an extension of the hand, and therefore as almost biological. It is the communication tool most closely linked to the body. Once invented, it could never be given up..." (Eco, 2012, p. 9). Indeed there is a humanity to writing that technology cannot replace. In an age of new media and highly mediated interactions authors balance multiple human forces and technological pressures to present their works and themselves and to fulfil the duty of authors to connect people through story.

CHAPTER 9

9 Epilogue

The epilogue is an integral part of a narrative. It is its purpose to reflect on the text and provide insights to developments that may occur after the main plot is over. The epilogue, especially in a mystery, can also act as a sort of trailer to possible sequels; it teases us by pointing out plot holes and escaped characters. Thus, I conclude with statements about the contributions and implications of the work I have undertaken, reflections on the methodology I employed, and ideas about the trails of future study that may further demystify e-writing.

9.1 Introduction

In chapter 3 I presented concerns around the validity of case studies. In particular, the work of Angen (2000) who posits that validity is a moral question that includes both ethical validity and substantive validity (p. 379). Ensuring both types of validation are met includes a reflection from the researcher recognizing that the choices a researcher makes through the research process have political and ethical considerations; for example, asking if the research is helpful to the target population. This question is addressed in the forthcoming discussion of the implications for various groups including authors, readers, information professionals and scholars. Further validation is sought by providing evidence of the interpretive choices the researcher makes, an assessment of the biases inherent in the work over the course of the project, and a culminating self-reflection from the researcher regarding their own transformation in the research process (Angen, 2000). Evidence of my research choices and assessment of biases is presented in a reflection about the methodology of this study and a final self-reflection is included in the conclusion.

9.2   Research contributions

Exploring the experiences of literary authors grants insight into the current state of authorship. Authors' experiences illustrate the transformation occurring in authorship and reveal themes that demonstrate new directions for the profession and important truths about writing. Thus, this study contributes to a growing body of scholarship about authorship and e-culture. Corbin and Strauss propose "most researchers hope that their work also has some relevance for nonacademic audiences" (Corbin & Strauss, 2008) and I echo that hope. The findings of these case studies are not generalizable, and Yin (2003) reminds us that the results of multicase examinations are generalizable only to the individual cases examined. However, researchers may generalize case study findings on a theoretical level (Yin, 2003) and so I will, with the information I have gathered, point to possible implications for groups such as authors, readers, and information professionals.

9.2.1   Authors

Unsurprisingly, this study has implications for authors. The findings of this study show that every author's experience matters, not only to themselves and their readers, but also to establishing understandings within the profession that can guide the future of authorship. In the experiences of the authors in this project, other authors may find information to achieve greater media literacy, feelings of camaraderie, and inspiration.

The findings of this study show ways that authors approach and adapt to new technology; how they determine which tools to use, and how they justify not using some tools. The time and energy authors give to learning new technology and keeping abreast of current trends in media is incredibly high. Authors commented that a weighty portion of each day was set aside to post and correspond on social media, promote their works online, or support their personal websites. Other authors reading these findings will see the necessary work of

maintaining an online profile and how that work meets the expectations of readers and publishers. Therefore, this research is a guide to the work of authorship in e-culture.

In the experiences of the authors in this study, others may find something of themselves. They might recognize and empathize with the quest to tell a story and the persistence it takes to do so. Each author's case shows a unique element of authorship in e-culture and speaks to authors who are experiencing similar matters. Authors may find fellowship and camaraderie in these stories.

An interesting aspect to this work, that I have touched on very little, is that authors are often readers and they derive inspiration from each other's works and lives. Authors look to each other for both creative and practical guidance. Publishers, publicists, agents and editors can also read this research to learn about the impact of current industry trends. This study offers inspiration to authors looking to take on the challenge of new media such as online self-publishing and social media. It offers both cautionary tales and hopeful ones to show the struggle and awe of being part of cultural production.

9.2.2 Readers

Readers are naturally implicated in discussions about authors. Scholars (for example, Atwood, 2003; Rosenblatt, 1994; Manguel, 1996; Kristeva, 1980) have presented readers as part of an intersecting relationship with authors and texts, encompassed by culture (Darnton, 1982). This study and others (van der Weel, 2000) show the increasing complexity of the author-reader dynamics in e-culture where media, especially the Internet, facilitate relationships.

In the findings and discussions of this study I expound that new media allows for interactivity and multimedia features, and divulge authors' new roles in presenting texts online. Readers too have new roles and can be seen as contributing content creators (Mullan, 2011), especially in online writing-reading communities. Readers may find inspiration in the

experiences of authors as lines are blurred between authors and readers and story emerges as the important goal of participation.

Importantly, e-culture and e-reading impact the experiences of readers. While this is a space for further study, I will quickly mention, because it surfaced in my interviews with authors, that reader access to e-reading technology, and the consequences to the privacy of readers, is of concern to authors. A positive finding of this study was the awareness about readers that the authors demonstrate not only in their willingness to directly communicate with readers, but also in the way they choose what new media to participate in, keeping in mind the impacts those choices had to their readers. The medium in which texts are available grants and inhibits access to readers. Given this reality, authors choose to provide texts in multiple formats and try to gear texts and the medium in which they publish to many and different audiences. Authors, perhaps because they are readers themselves, are also aware of the privacy of readers. As Neary (2013) points out: "[r]eading always seemed to be the most private of acts: just you and your imagination immersed in another world. But now, if you happen to be curled up with an e-reader [or online] you're not alone…Data is being collected about your reading habits" (para 2-3). The issue of data mining is prevalent in e-culture and while data collected might inform authors about readers' desires and habits, authors should be wary about intruding on readers and their creativity.

9.2.3   Information professionals

The implications of this study for information professionals are wide ranging and mostly take the form of questions. Scholars and professionals are already asking many of these questions, but this study focuses on how the experiences of authors contribute to the context of the questions as well as informs future research. The implications affect all information institutions including private enterprise, libraries, archives, and academia.

In her lecture on the importance of history in writing fiction, Margaret Atwood (1998) thanks information professionals for their help in telling stories: "Archivists and librarians are the guardian angels of paper; without them, there would be a lot less of the past than there is, and I and many other writers owe them a huge debt of thanks" (p. 1503). This lecture was given in 1998 when print culture was just beginning to wane and I would reason that in the almost 20 years since the role of information professionals in the creation of literary texts has become more complicated. To be sure, as arbiters of collective memory, information institutions still fill the role of providing a resting place for historical facts. However, in e-culture information access has become democratized, or gone rogue depending on perspective, and the custodians of information must continue to adapt. The experiences of authors indicate that information professionals should continue to support the creation of literary texts by providing authors with information. They also have roles in connecting readers to new types of stories, new communities around texts, and new mediums through media communications such as library websites. Further, they can begin the task of capturing and curating digital stories.

Atwood attests that "[f]iction writers do not pretend to be specialists or experts at anything except what Dylan Thomas termed their 'craft and sullen art'" (1998, p.1503) and therefore must rely on others for information with which to build their worlds. While this may not be true in all cases, authors do seek information from professionals and often have close relationships with libraries. Some of the authors in this study worked at libraries, others recounted often going to the library to find inspiration, facts and to seek advice. Therefore, information professionals should maintain their roles as curators of information and support authors. This can include not only serving authors as patrons but also helping to facilitate readers finding of their e-publications.

The role of librarians in connecting readers to authors is changing. Traditional reader's advisory service may still exist but it is increasingly remediated. The growth of new media spurs a transitory era for information professionals as well as authors. Theoretical and practical findings by new media research show the web is a hypertextual media environment

where "all web sites are part of a global media environment, a global publicity" (Nielsen, 2005, p. 510). In this context local web communication, for example a library's website, is also worldwide communication because once on the web content is global. Further, web interfaces are multimedia and give the possibility of interactive, dialogic communication. Neilson (2005) examines the Danish library web site litteratursiden.dk to demonstrate how a library website may use the web as a medium. He highlights how the site both gives access to the fiction in library catalogues, but at the same time it is a literary magazine with news, essays and recommendations. In this way the librarians

> operate in two kinds of space – the library space and the literary public space. The addressee is both the library patron and the common reader. This duplicity may be seen as an expansion of the reader advisory service…The world wide web and new media may change the roles of the librarian in public libraries. The library web site is embedded in a general media environment, which may demand new skills of media communication. (Nielsen, 2005, p. 510)

Keeping abreast of changes in new media and responding to those changes should be the constant work of information professionals.

This study shows that there should be efforts to capture digital stories. There are multiple sites that host classics online, large databases of previously print published works that are now available for digital consumption. But what of the stories briefly posted on websites, what of online novel communities and fanfiction sites? Is this outside the purview of librarians? Archivists? One of the authors in this study (Dean) recalls a frustrating time when one of his short stories that had been published by a popular online zine, was no longer available because the zine had shut down its site. He managed to create a link to an Internet archive, but it was very difficult and despite the link on his website, the story does not come up in searches. It is a published text that is now almost untraceable. Perhaps this is akin to being lost on a dusty shelf somewhere, but as it was never added to a library or publisher catalogue it is as if that story is forever lost. Whose work is it to bring that text back to the surface? How do we develop collections of ephemeral texts? How can we capture those stories and share them with patrons? How do we connect readers to communities built around e-texts where they might find connections to authors and other readers? These are ongoing

challenges for information professionals but worthy of attention given the increasing number of texts that are published online. So it seems that Atwood got it partly right; librarians and archivists do safeguard history, but more importantly they connect people to it, and in the current era, where the ways we gather and understand information are changing, it will still be the job of the information professional to connect people and information and to link readers and authors.

9.2.4 Scholars

This study drew on scholarship from many disciplines to provide a context for the current conditions of literary authorship. It contributes to these disciplines, such as Library and Information Science, Media Studies, and Literary Criticism by providing important narratives about the lived experiences of literary authors in e-culture. Through the power of case studies, which gather and exhibit those experiences, important themes about the nature of cultural production and language are reveled, themes that are relevant to scholarship in many disciplines.

In particular this thesis furthers the study of authorship in Library and Information Science. While LIS has put significant effort into the study of reading and the reading experience, an area that is still growing, more can be done to investigate the counterpart to reading, writing. Because LIS is open to scholars incorporating multiple disciplines in studies, and given the close relationship between reading and writing, the study of authorship is at home in LIS and this thesis contributes to what will hopefully be a growing body of literature.

9.3   Reflections

The probing nature of this study, from the research questions to the methodology design, leaves room for reflection and future research. Reflecting on the methodologies I engaged

highlights the advantages and limitations of this study and points to future possibilities for research that will eliminate the barriers I faced and provide more narratives about the current conditions of authorship.

9.3.1   Methodology

The methodological design of this project, multiple case studies, is appropriate for an inquiry that sought to explore as well as create in-depth description of lived experiences. The case study method allowed me to understand the nuances of each author's experience as well as explore themes that all the authors had in common. In writing about case study research Merriam (1998) defines case studies as "differentiated from other types of qualitative research in that they are intensive descriptions and analyses of a single unit or bounded system. A case study design is employed," she continues, "to gain an in-depth understanding of the situation and meaning for those involved. The interest is in process rather than outcomes, in context rather than in a specific variable, in discovery rather than confirmation," (p. 19). This study espouses those qualities. A focus on process, context, and discovery is the mainstay of its design and this focus provided a rich setting for contemporary authorship. Drawing data from three sources, 1) interviews, 2) online presence, and 3) works, accomplished the goal of illustrating e-writing as multifaceted and showed the high level of engagement that authors have with e-culture. Reflecting on methodology I identify the largest challenge was in anonymising the authors, as it was difficult to discuss their works and online presence while maintaining their anonymity.

Interviews: The interviews with the authors provided the most information. Examples were drawn from the interview transcripts that illustrated themes and painted a clear picture of the author and their experiences. The interview transcript also provided the words of the participants, and although spoken language is no always perfect it was authentically their voices that provided the wonderful quotes used throughout this text. In retrospect there were

more questions that could have been asked and more themes that could have been teased out (there always will be), but overall the questions were solid and provided valuable findings.

Online Presence: Searching for the authors online was not difficult. Every author had an online presence to a greater or lesser extent. Exhaustively locating all the sites they participated in, and all the websites they published on, was more difficult and in the end did not prove to be very useful except as a gauge of their level of participation. The authors were forthright in the interviews about how much or little they engaged online, so looking at their online profiles and websites was merely confirmation. Gathering an overview of their online presence did however yield information about the types of sites that authors use and the varied purposes of those sites. For example, all the authors used Goodreads primarily to share reviews of their books, but they and I found the site to be a convenient aggregate of information about authors and their (traditionally published) works. Gathering screenshots of their online profiles and sites was helpful to illustrate the type of content that authors' share. Content includes cartoons, vacation pictures and pictures of pets, recipes, biographical details, and of course promotions of literary works (both their own and others). For the purpose of this narrative these images serve to illustrate the character of the authors and all their cheeky, political, cute, quirky, and introspective traits. Further analysis of the frequency of use, topics, language, and followers would have been interesting if time had allowed.

Works: An examination of the author's work was less fruitful than the other data sources. Still, looking at the works and where and how they were published did provide insight into the author's use of online tools, communities, and traditional publishing. A timeline of publications showed the transition of some authors into e-writing and their gradual immersion into e-culture. Looking broadly at the genres of the works added to the description of the author's character. However, qualitative discussions about the works were curtailed by the limitation of anonymity as any title, detailed description, or quote from a work quickly revealed the identity of the author. It is ironic that the connectedness of e-culture and digital availability of texts constrained my use of information; that the same freedoms I discovered then restricted me.

Ethics: In preparing the ethics application for this project I struggled with whether to push for the release of the names and biographical information of the participants. Wolcott writes about a risk of anonymity in qualitative research, which is to "present [qualitative research] material in such a way that even the people central to the study are 'fooled' by it is to risk removing those very aspects that make it vital, unique, believable, and at times painfully personal" (1973, p. 4). This quote condenses my hesitancies about anonymity and while I feel the findings I presented in previous chapters are vital, unique, believable, and personal, more could be explored. To interrogate this point, I consulted and agreed with the work of qualitative researchers such as Tilly and Woodthorpe (2011) who argue that "there may be times when the principle of anonymity conflicts with the aims of the research, with dissemination activity, and with the researcher's obligation(s) to be accountable to funders and engage in knowledge transfer" (p. 199).

Despite these reservations, I felt it would be easier to get ethics approval and recruit participants if I guaranteed anonymity. The latter may not have proved true, the former certainly did. This decision left me with information I could not use or information I could have used better. Some of the information would have been useful but not required, for example biographical details such as where and when authors were born would have added to their characterization but were not essentials as I could still provide information such as approximate age. Other information, such as quotes from their works and the titles of their publications would have been very useful not only in being able to speak about their experiences in greater detail, but also in drawing parallels between their experiences and their works. Author John for example, notes that he writes from his experiences and his works show a progression of his identity. That would have been interesting to explore. Nonetheless, I found more than enough to discuss without these details, but in future study I would seek fewer restrictions.

Using Case Studies: In this dissertation I introduce you to eight literary authors. They all have their own stories, which are woven together to illustrate commonalities and disparities among their experiences. Each story can also stand alone to illustrate trends in e-writing and

e-culture. The stories, or cases, are examples of authorship. Though criticized for their lack of generalizability case studies capture examples of experience that can build knowledge as surely as other methods. Flyvbjerg describes this ability:

> For researchers, the closeness of the case study to real-life situations and its multiple wealth of details are important in two respects. First, it is important for the development of a nuanced view of reality, including the view that human behavior cannot be meaningfully understood as simply the rule-governed acts found at the lowest levels of the learning process, and in much theory. Second, cases are important for researchers' own learning processes in developing the skills needed to do good research. If researchers wish to develop their own skills to a high level, then concrete, context-dependent experience is just as central for them as to professionals learning any other specific skills. (2006, p. 225)

While meeting the eight authors in this study I have learnt more than their words, or number of publications, or tweets and posts alone could ever tell me. I see my own struggles mirrored in theirs and I have learnt from them as models of authorship. Just as children and monkeys (that's for John) learn through imitation, we can learn from examples. This seems especially true when studying authors. Popular news site The Atlantic has a series, By Heart, in which they interview authors about their craft. After a year of interviews, journalist Joe Fassler wrote a contemplative piece about the series and the advice it gives to writers. Fassler reflects,

> Most of the people I talk to seem to feel that writing is an idiosyncratic and highly personal process; when they talk craft, they aren't dispensing one-size-fits-all pointers. They're usually recounting challenges that are specific to an individual, even to a particular work….I think that's the best kind of advice, actually. No one wants to be told what to do. Instead, we want to see our own (creative) challenges— also individual, also particular—reflected in someone else's struggles. Sometimes, that second-hand knowledge can help us make better, smarter decisions. (2015, para. 2)

This study of authorship found a good methodological match in case studies. Case studies allowed me freedom to gather in-depth information from authors while granting the individuality and personality of each case.

There are many other critiques of case studies that have been addressed in Chapter 3, but I will reflect on just one more here. The question arises, when a researcher gets so close to their data, do case studies contain a subjective bias? That is, is there a bias toward verification and a tendency to confirm the researcher's preconceived notions? These are important questions in all research about which Francis Bacon writes,

> When any proposition has been laid down, the human understanding forces everything else to add fresh support and confirmation. It is the peculiar and perpetual error of the human understanding to be more moved and excited by affirmatives than negatives. (1853, p. xlvi)

The bias toward verification described by Bacon is very general, but the alleged deficiency of case study research is that it seemingly allows more room for the researcher's subjective judgment than quantitative methods and case studies are therefore less rigorous. Scholars have shown that this critique is fallacious, because

> the case study has its own rigor, different to be sure, but no less strict than the rigor of quantitative methods. The advantage of the case study is that it can 'close in' on real life situations and test views directly in relation to phenomena as they unfold in practice. (Flyvbjerg, 2006, p. 230)

The cases of this study focus on individual experiences of the practice of writing and offer little room for speculation, aside from the authors' predictions of the future of authorship. In addressing my own bias towards what I thought e-writing meant, I endeavored to tell the stories of the authors as wholly as possible and to show how their narratives supported different views of e-writing both positive and negative. Any preconceived concept I had for e-writing was immediately transformed as the term had little meaning to the authors. I embarked to explore the term, but any hopes for confirmation of its validity were quickly quashed when in the pilot study I asked, "So what do you understand the term e-writing to mean?" And John answered, "I don't."

Findings: I have discussed many findings and themes in the previous chapters. An interesting methodological finding is that although the authors do not use the term e-writing, they do in fact e-write, as I have described it. They make use of digital tools and engage in e-

culture and are therefore e-writing. Despite how they chose to describe what they do, what they do is shaped by technology. Therefore there is a discrepancy between the narratives of the authors and what they really do.

9.3.2 Future research

There are many possibilities for further research stemming from this study. I, other LIS scholars, and scholars from a variety disciplines can build on the design and findings to collect further examples of contemporary authorship. Some of the groups I have identified as being implicated by this study stand out as natural foci of future study: authors, readers, and information professionals.

Delving further into the experiences of authors would be an interesting path of research and one where there is vast space for exploration. I have mentioned that the experiences of authors are all unique, but authors may be grouped to provide comparable experiences. Using this study as a guide, similar inquiries (perhaps with less emphasis on the term e-writing) of groups such as literary award winning authors, best-selling authors, women authors, or genre or niche specific authors (the possibilities are endless), would show the impact of e-culture on varied groups of authors. Part of this, or perhaps as distinct study, would be to look at how authors support each other online, the tools and sites they use to support each other, how they connect and the value of those networks to them.

Studies that examine the work of building online communities around authors and texts would also provide information and support for contemporary literary authorship. Further, this would shed light on the role of readers in literary authorship. Research that incorporates both authors and readers may be very fruitful and it may provide a new perspective on older models such as Darnton's communication circuit that could be modified to incorporate the influential changes of new media and e-culture.

LIS studies that look at the role of information professionals could seek to identify or clarify the role of information institutions in the production cycle of writing. Questions about how libraries and archives support authors, about how we can capture and share online publications, and how we can link readers to online communities that will support their reading, would speak to the role of LIS in e-culture. This study is a springboard for future research, not only about authorship and authors, but also about all actors in the creation, dissemination, and consumption of literature in e-culture.

9.4 Conclusions

The following quote is attributed to Julius Caesar: "Experience is the teacher of all things". The experience of conducting this research has been an invaluable teaching for me. Not only did it reveal, as the findings show, many themes of current authorship that inspire me, but it showed me, through the complexity of this topic and narratives of the authors, my own preoccupations. The foremost among these fixations is language. I began the study with an idea about e-writing, and a quest for clarity. However, each word I attempted to use, or understand, left me with less lucidity. I spent sleepless nights worrying terms such as author versus writer, or even further complicating matters e-author and e-writer. I questioned, how far I needed to go and how many definitions I should seek out. It was easy to spin out of control and want to define everything, but I submitted to the interprevist paradigm where there are no absolutes, and I acknowledge that seeking definitions of such laden terms cannot be my focus, at least not this time. Instead I concentrate on being "the instrument through which the topic is revealed" (Angen, 2000, p. 391). According to scholarship about interpretivist research this requires a strong personal involvement in the process (Sanjek, 1990), and an ability to minimize the distance between the self and others (Creswell, 1998). Such "involvement and intimacy…must be tempered by a view of how differences influence and add to the growing understanding of the topic" (Angen, 2000, p. 391) which is why I left seeking definition to another time and moved to gathering understandings through the

experiences of the participants and myself. Our interactions drew us closer and together we created meaning.

The study of authorship has always been rich and complex; it draws from multiple histories and disciplines and has many moving parts and actors. Authorship is always evolving to incorporate changes in culture as well as creating change itself. Undoubtedly this study raises more questions than it explores, each one a possible lane for future research. There are many outstanding questions related to authors' process and practices, publication methods, use of media, new language in authorship, essential conventions of texts, roles in social networking, the author platform and virtual communities, and the future of authorship. However, despite the subject's potential, to date, relatively little work has been done on the topic that examines the lived experience of literary authors. This topic is capacious and so much can be learned through authors' experiences that this area of inquiry holds great promise for scholars from many disciplines. An expanse of experiences lies before us as we journey through the labyrinth of e-culture and the journey itself will teach us for as Ursula K. Le Guin writes in *The Left Hand of Darkness* "It is good to have an end to journey toward; but it is the journey that matters, in the end" (1969, p.96).

References

Aarseth, E. (2004, May 21). Genre trouble. *Electronic Book Review*. Retrieved from
http://www.electronicbookreview.com/thread/firstperson/vigilant

About. (2015). Retrieved from https://www.wattpad.com/about/

Abram, S. (2010). P-books vs. Ebooks: Are there education issues? *Multimedia & Internet at Schools*, *17*(6), 13-16.

Acland, C. R. (2007). *Residual media*. Minneapolis, MS: University of Minnesota Press.

Adamic, L. A., Büyükkökten, O., & Adar, E. (2003). A social network caught in the Web. *First Monday*, *8*(6). Retrieved from http://www.firstmonday.org/issues/issue8_6/adamic/index.html

Adler, S. P., & Kwon, S. K. (2002). Social capital: Prospects for a new concept. *Academy of Management Review 27*(1), 17-40.

Aichner, T. & Jacob, F. (2015). Measuring the degree of corporate social media use. *International Journal of Market Research,* 57(2), 257–275.

Akst, D. (2004, November 22). Computers as authors? Literary luddites unite! *New York Times*. Retrieved from http://www.nytimes.com

Algeo, J. (1993). *Fifty years among the new words: A dictionary of neologisms 1941-1991*. Cambridge, MA: Cambridge University Press.

Allen, W. E. (Ed.). (1954). *Writers on writing*. London, UK: Phoenix House.

Allmark, P., Boote, J., Chambers, E., Clarke, A., McDonnell, A., Thompson, A., & Thompson, T. (2009). Ethical issues in the use of in-depth interviews: Literature review and discussion. *Research Ethics Review, 5*(2), 48-54.

Al-Mutawa, A. M. (2007). Interactive collaborative books. In *Proceedings of the International Conference of Interactive Computer Aided Learning'ICL2007: e-Portofolio and Quality in e-Learning.* Wien, Austria: ICL. Retrieved from http://halshs.archives-ouvertes.fr/docs/00/25/71/21/PDF/201_Final_Paper.pdf

Alter, A. (2015, September 22). The plot twist: E-book sales slip: print is far from dead. *The New York Times.* Retrieved from http://www.nytimes.com

Alvesson, M., & Karreman, D. (2000). Taking the linguistic turn in organizational research: Challenges, responses, consequences. *Journal of Applied Behavioural Science, 36*(2), 136-158.

Anderson, C. (2004, October) The long tail. *Wired Magazine, 12*(10). Retrieved from http://www.wired.com/wired/archive/12.10/tail.html

Anderson, C. (2006). *The long tail: How endless choice is creating unlimited demand.* London, UK: Random House.

Angen, M. J. (2000). Evaluating interpretive inquiry: Reviewing the validity debate and opening the dialogue. *Qualitative Health Research, 10*(3), 378-395.

Appropriate [Def.1]. (n.d.). *Dictrionary.com*. Retrieved December 2, 2016, from http://dictionary.reference.com/browse/appropriate

Aronson, J. (1995). A pragmatic view of thematic analysis. *The Qualitative Report, 2*(1), 1-3.

Assmann, A. (2012). The printing press and the internet: From a culture of memory to a culture of attention. In Natascha Gentz (Ed.), *Globalization, cultural identities, and media representations* (pp.11-23). New York, NY: SUNY Press.

Atwood, M. (1998). In search of Alias Grace: On writing Canadian historical fiction. *The American Historical Review*, *103*(5), 1503-1516.

Atwood, M. (2003). *A writer on writing*. Toronto, ON: Anchor Canada.

Author [Def. 1]. (n.d.). *Collins English dictionary complete & unabridged 10th edition*. Retrieved March 28, 2014, from http://dictionary.reference.com/browse/author

Bacon, B. (2013, March 27). Streaming e-books: A new distribution model for schools. *Digital Book World*. Retrieved December 2, 2016, from http://www.digitalbookworld.co m/2013/streaming-e-books-a-new-distribution-model-for-schools/

Bacon, F. (1853) *Novum Organum, in the physical and metaphysical works of Lord Bacon, book 1*. London, UK: H. G. Bohn

Badulescu, D. (2016). Reading in the digital age. *Philologica Jassyensia*, *12*(1), 139.

Baeva, L. (2015). E-culture. In Dr. Mehdi Khosrow-Pour (Ed.), *Encyclopedia of Information Science and Technology, Third Edition,* (pp. 6847-6855). Hershey, PA: IGI Global.

Barker, P. (1999). Electronic libraries of the future. *Encyclopedia of Microcomputers 23*(2), 121-152.

Baron, D. (2009). *A better pencil: Readers, writers, and the digital revolution*. New York, NY: Oxford University Press, USA.

Bartlett, F. C. (1932). *Remembering: A study in experimental and social psychology.* Cambridge, MA: Cambridge University Press.

Barthes, R. (1977). *The death of the author* (S. Heath, Trans.). New York, NY: Hill and Wang.

Battle, S. A., & Bernius, M. (2010). Transquotation in e-books. In *Proceedings of the 10th ACM Symposium on Document Engineering* (pp. 69-72). New York, NY: ACM. Retrieved from http://www.cafedelight.pwp.blueyonder.co.uk/home/resources/DocEng2010.pdf

Baum, H. (2011, March 21). Barry Eisler turns down $500K to self–publish. *Self-publishing Review*. Retrieved from http://www.selfpublishingreview.com/blog/2011/03/21/barry-eisler-turns-down-500k-to-self-publish/

Baverstock, A. (2011). *The naked author-a guide to self-publishing*. Edinburgh, UK: A&C Black.

Baym, N. K. (1997). Interpreting soap operas and creating community: Inside an electronic fan culture. In S. Kiesler (Ed.), *Culture of the Internet* (pp. 103-120). Mahwah, NJ: Lawrence Erlbaum.

BBC. (1958). *Monitor: E.M. Forester*. Retrieved from http://www.bbc.co.uk/archive/writers/12202.shtml

Beauregard, & Corriveau (2007). User experience quality: A conceptual framework. In Duffy, V.G. (Ed.), *HCII 2007, LNCS, vol. 4561*, (pp. 325-332). Heidelberg, Germany: Springer.

Beja, M. (1979). *Film and literature an introduction*. New York, NY: Longman.

Benkler, Y. (2006). *The wealth of networks how social production transforms markets and freedom*. New Haven, CN: Yale university Press.

Bennett, A. (2005). *The author*. New York, NY: Psychology Press.

Bennett, J. (2014). *The writer's garden: How gardens inspired our best-loved authors.* New York. NY: Frances Lincoln.

Benmayor, R. (2008). Digital storytelling as a signature pedagogy for the new humanities. *Arts and Humanities in Higher Education, 7*(2), 188-204.

Berger, PL & Luckmann, T. (1967). *The social construction of reality*. Garden City, NY: Doubleday and Company.

Bernard, H.R. (2002). *Research methods in anthropology: Qualitative and quantitative methods*. Walnut Creek, CA: AltaMira Press.

Biernacki, P., & Waldorf, D. (1981). Snowball sampling: Problems and techniques of chain referral sampling. *Sociological Methods & Research*, *10*(2), 141-163.

Bijker, W. E. (1997). *Of bicycles, bakelites, and bulbs: Toward a theory of sociotechnical change*. Cambridge, MA: MIT press.

Birkerts, S. (2006). *The Gutenberg elegies: The fate of reading in an electronic age*. New York, NY: Macmillan.

Birkerts, S. (2010). Reading in a digital age: notes on why the novel and the internet are opposites, and why the latter both undermines the former and makes it more necessary. *The American Scholar*, *79*(2), 32-44.

Black, R. W. (2007). Fanfiction writing and the construction of space. *E-Learning and Digital Media*, *4*(4), 384-397.

Black, R. W., & Steinkuehler, C. (2009). Literacy in virtual worlds. In L. Christenbury, R. Bomer, P. Smagorinsky (Eds.), *Handbook of adolescent literacy research* (pp. 271-286). New York, NY: The Guilford Press.

Blanchard, A. L. (2004). Blogs as virtual communities: Identifying a sense of community in the Julie/Julia project. In L. Gurak, S. Antonijevic, L. Johnson, C. Ratliff, & J.

Reyman (Eds.), *Into the blogosphere; rhetoric, community and culture of weblogs*. Minneapolis, MN: University of Minnesota Press

Bolter, D. J. (1990). *Writing space: The computer in the history of literacy.* Hillsdale, NJ: Lawrence Erlbaum.

Bolter, J. D. (1991). *Writing space: The computer, hypertext, and the history of writing*. London, UK: Lawrence Erlbaum Associates Inc.

Bolter, D. (1991, March). Topographic writing: Hypertext and the electronic writing space. In *Hypermedia and literary studies* (pp. 105-118). Cambridge, MA: MIT Press.

Bolter, J. D. (2001). *Writing space: Computers, hypertext, and the remediation of print*. London, UK: Lawrence Erlbaum.

Bolter, J. D., & Joyce, M. (1987, November). Hypertext and creative writing. In *Proceedings of the ACM conference on hypertext* (pp. 41-50). New York, NY: ACM. Retrieved from http://users.ha.uth.gr/tgd/PT0501/01/BolterJoyce.pdf

Bolter, J. D. Grusin, R. (1999). *Remediation: Understanding new media*. Cambridge, MA: MIT Press.

Booher, D. (2001). *E-writing: 21st-century tools for effective communication*. New York, NY: Simon and Schuster.

Booth, W. C. (1983). *The rhetoric of fiction*. Chicago, IL: University of Chicago Press.

boyd, d. (2004). Friendster and publicly articulated social networks. *Proceedings of ACM conference on human factors in computing systems* (pp. 1279-1282). New York, NY: ACM Press.

boyd, d., & Heer, J. (2006). Profiles as conversation: Networked identity performance on Friendster. In *Proceedings of thirty-ninth Hawai'i international conference on system sciences*. Los Alamitos, CA: IEEE Press.

boyd, d. m. & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication,13*, 210–230.

Boyd, d. (2010). Social network sites as networked publics: affordances, dynamics, and implications. In A networked self: idenfity, community, and culture on social netowkr sites. New York, NY: Routledge.

Bradley, J., Fulton, B., Helm, M., & Pittner, K. A. (2011). Non-traditional book publishing. *First Monday*, *16*(8). Retrieved from http://journals.uic.edu/ojs/index.php/fm/article/view/3353

Bradley, J. & Vokac, H. (2008). Reframing book publishing in the age of networking. In *Proceedings of the iconference*. Retrieved from https://www.ideals.illinois.edu/handle/2142/15095

Brewer, J. & Hunter, A. (1989). *Multimethod research: a synthesis of styles*. Newbury Park, CA: Sage Publications Ltd.

Bridenbaugh, C. (1962). AHA presidential address: The great mutation. *American Historical Review 68(2), 315-31.*

Bridwell-Bowles, L., Johnson, P., Brehe, S., & Matsuhashi, A. (1987). Writing in real time: Modelling production processes. In W. Teale and E. Sulzby (Eds), *Writing research: multidisciplinary inquiries into the nature of writing series* (pp. 81-107). Westport, CN: Ablex Publishing.

Briggs, C. L. (1986). *Learning how to ask: A sociolinguistic appraisal of the role of the interview in social science research*. Cambridge, MA: Cambridge University Press.

Brooks, L. E. (1995). *U.S. Patent No. 5,434,371*. Washington, DC: U.S. Patent and Trademark Office.

Brooks, P. (1984) *Reading for the plot.* Cambridge, MA: Harvard University Press.

Brown, D. J., & Boulderstone, R. (2008). *The impact of electronic publishing: the future for publishers and librarians*. Berlin, Germany: Walter de Gruyter.

Bruner, J. (1986) *Actual minds, possible worlds*. Cambridge, MA: Harvard University Press

Burk, R. (2001). E-book devices and the marketplace: In search of customers. *Library Hi Tech 19*(4), 325-331.

Burritt, K.A. (2010). *E-books: revolutionizing book culture* (unpublished Master's thesis). Georgetown University, Washington, U.S.A. Retrieved from http://repository.library.georgetown.edu/bitstream/handle/10822/552905/burrittKara.pdf?sequence=1

Bustamante, E. (2004). Cultural industries in the digital age: Some provisional conclusions. *Media, Culture & Society, 26*(6), 803-820.

Byrne M. (2001). The concept of informed consent in qualitative research. *AORN Journal 74*(3), 401-3.

Cairncross, F. (2001). *The death of distance: How the communications revolution is changing our lives*. Cambridge, MA: Harvard Business Press.

Carey, J., & Elton, M. (1996). Forecasting demand for new consumer services: challenges and alternatives. In R. R. Dholakia, N. Mundorf, and N. Dholakia (Eds.), *New Infotainment technologies in the home: Demand-side perspectives* (pp. 35-57). New York, NY: Routledge.

Carpenter, C. (2012, October 22). The basics of building a writer's platform. *Writer's Digest*. Retrieved from http://www.writersdigest.com/writing-articles/by-writing-goal/build-a-platform-start-blogging/building-a-writers-platform

Carrière, J. C., & Eco, U. (2011). *This is not the end of the book: A conversation curated by Jean-Philippe de Tonnac*. New York, NY: Random House.

Castells, M. (1999). *The information age, volumes 1-3: Economy, society and culture*. Cambridge, MA: Wiley-Blackwell.

Castells, M. (2001). *The internet galaxy*. Oxford, UK: Oxford University Press.

Charlier, M. L., Wong, D., & Paitl, K. A. (2004). *U.S. Patent No. 6,729,547*. Washington, DC: U.S. Patent and Trademark Office.

Charmaz, K. (2014). *Constructing grounded theory*. Thousand Oaks, CA: Sage Publications Ltd.

Chandler, D. (1997). *An introduction to genre theory*. Retrieved from http://www. aber. ac. uk/media/Documents/intgenre/intgenre1. Html

Chandler, D. (2013). *Intertextuality*: *Semiotics for beginners*. Retrieved from http://users.aber.ac.uk/dgc/Documents/S4B/sem09.html

Chartier, R. (1994). *The order of books: Readers, authors, and libraries in Europe between in fourteenth and eighteenth centuries* (Lydia G. Cochrane, Trans.). Stanford, CA: Stanford University Press.

Chartier, R. (1995). *Forms and meanings: Texts, performances, and audiences from codex to computer*. Philadelphia, PA: University of Pennsylvania Press.

Chen, S., & Granitz, N. (2012). Adoption, rejection, or convergence: Consumer attitudes toward book digitization. *Journal of Business Research*, *65*(8), 1219-1225.

Chen, K. Y., Fine, L. R., & Huberman, B. A. (2003). Predicting the future. *Information Systems Frontiers*, *5*(1), 47-61.

Chong, P.F, Lam, Y.P., & Ling, S.W. (2009). On the design preferences for ebooks. *IETE Technical Review 26*(3) 213-222.

Chou, S. C., Stu, J., & Lin, Y. (2010). Determinants of e-book readers adoption and continuation: A comparison of pre-adoption and post-adoption beliefs. In *Computer sciences and convergence information technology (ICCIT), 2010 5th international conference on* (pp. 853-856). Gyeongju, Korea: Curran Associates, Inc.

Cohen, R. (1986). History and genre. *New Literary History, 17*(2), 203-218.

Coleridge, S. T. (1983). *Biographia literaria*. London, UK: Routledge & Kegan Paul.

Collier, D., & Mahoney, J. (1996). Insights and pitfalls: Selection bias in qualitative work. *World Politics, 49*(1), 56-91.

N.A. (1973). Emile Durkheim: His life and work. In *Collins dictionary of sociology* (p.406). London, UK: Allen Lane.

Columbo, L., Landoni, M., & Rubegni, E. (2012, June). Understanding reading experience to inform the design of e-books for children. In *Proceedings of the 11th international conference on interaction design and children* (pp. 272-275). New York, NY: ACM. Retrieved from http://dl.acm.org/citation.cfm?id=2307143

Cooley, C.H. (1902). *Human nature and the social order.* New Brunswick, NJ: Transaction

Corbin, J., & Strauss, A. (2008). *Basics of qualitative research: Grounded theory procedures and techniques (3rd ed.)*. Newbury Park, CA: Sage Publications Ltd.

Cote, T., & Milliner, B. (2015). Implementing and managing online extensive reading: student performance and perceptions. *The IALLT Journal: A publication of the International Association for Language Learning Technology, 45*(1), 70-90.

Counts, S., & Stecher, K. B. (2009, March). Self-presentation of personality during online profile creation. In *Third annual conference on weblogs and social media* (*ICWSM)* (pp.191-194). San Jose, CA: AAAI.

Cousins, S. D. (1989). Culture and self-perception in Japan and the United States. *Journal of Personality and Social Psychology, 56*(1), 124-131.

Cox, & Ormes, S. (2001). *E-books*. London, UK: South Bank University.

Creswell, J. (1998). *Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks, CA: Sage Publications Ltd.

Crosbie, V. (2002). *What is new media?* Retrieved from http://www.sociology.org.uk/as4mm3a.doc

Crow, R. (2006). Publishing cooperatives: An alternative for non-profit publishers. *First Monday*, *11*(9). Retrieved from http://firstmonday.org/article/view/1396/1314

Croteau, D., & Hoynes, W. (2003) *Media society: Industries, images and audiences.* Thousand Oak, CA: Pine Forge Press.

Crystal, D. (2002). *The English language (2nd ed)*. London, UK: Penguin Books

Currie, M. (1998). *Postmodern narrative theory*. New York, NY: St. Martin's Press.

Daiute, C., & Lightfoot, C. (2004). *Narrative analysis: Studying the development of individuals in society*. New York, NY: Sage.

Darnton, R. (1982). What is the history of books?. *Daedalus, 111*(3), 68-83.

Das, R. (2011). Converging perspectives in audience studies and digital literacies: Youthful interpretations of an online genre. *European Journal of Communication*, *26*(4), 343-360.

Debray, R. (1999). What is mediology? *Le Monde Diplomatique* (Martin Irvine, Trans.). Retrieved from http://www.monde-diplomatique.fr/1999/08/DEBRAY/3178

Deegan, M., & Sutherland, K. (2016). *Transferred illusions: Digital technology and the forms of print*. New York, NY: Routledge.

DeFleur, E. E., & Dennis, M. L. (2010). *Understanding media in the digital age: Connections for communication, society, and culture.* New York, NY: Allyn & Bacon

Delgado, J., Gallego, I. (2001). Negotiation of copyright in e-commerce of multimedia publishing material. In *Electronic publishing'01: 2001 in the digital publishing odyssey: Proceedings of an ICCC/IFIP conference* (p. 298). Kent, UK*:* IOS Press.

DeMarco-Barrett, B. (2009). *Writers on writing with Barbara Demarco-Barrett*. Retrieved from http://www.barbarademarcobarrett.com/writersonwriting/index.html

Denzin, N. K., & Lincoln, Y. S. (2005). Introduction: The discipline and practice of qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.) *The handbook of qualitative research* (pp. 1-32). Thousand Oaks, CA: Sage Publications.

Derrida, J., & Ronell, A. (1980). The law of genre. *Critical Inquiry*, *7*(1), 55-81. Retrieved from http://eng1020.pbworks.com/f/DerridaLawofGenre.pdf

Devitt, A. (2000). Integrating rhetorical and literary theories of genre. *College English, 62*(6), 696-718.

DeVoss, D. N., Eidman-Aadahl, E., & Hicks, T. (2010). *Because digital writing matters: Improving student writing in online and multimedia environments*. New York, NY: John Wiley & Sons.

Dewar, J.A. (1998). *The information age and the printing press: looking backward to see ahead.* Santa Monica, CA: RAND.

Dey, I. (1999). *Grounding grounded theory: Guidelines for qualitative inquiry*. Bingley, UK: Academic Press.

DiCicco-Bloom, B., & Crabtree, B. F. (2006). The qualitative research interview. *Medical Education*, *40*(4), 314-321.

Dillon, A., & Gushrowski, B. A. (2000), Genres and the web: Is the personal home page the first uniquely digital genre? *Journal of American Society of Information Science, 51*(2), 202–205.

Dimmick, J., Chen, Y., & Li, Z. (2004). Competition between the Internet and traditional news media: The gratification-opportunities niche dimension. *The Journal of Media Economics*, *17*(1), 19-33.

Dobson, T. M, & Miall, D. S. (1998). Orienting the reader?: A study of literary hypertexts. In *Proceedings from 6th biannual IGEL conference*. Amsterdam, NL: IGEL. Retrieved from http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.17.7186&rep=rep1&type=pdf

Donath, J., & Boyd, D. (2004). Public displays of connection. *BT Technology Journal*, *22*(4), 71-82.

Douglas D. (2003). Evidence and inference in the comparative case study. In Gary Goertz and Harvey Starr (Eds.), *Necessary conditions: Theory, methodology, and applications.* Lanham, MD.: Rowman and Littleld.

Douglas, J. Y., & Douglas, J. Y. (2001). *The end of books or books without end?: Reading interactive narratives*. Ann Arbor, MI: University of Michigan Press.

Downes. S. (2005, October). E-learning 2.0. *ACM e-Learn Magazine*. Retrieved from http: // www. elearnmag. org/ subpage. cfm? section= articles&article= 29-1

Downey, M. (2000). E-nough already with e-commerce: This i-rritating trend has gone way too far, says Michael Downey. *The Ottawa Citizen*, A23.

Dryburgh, A. (2003). A new framework for digital publishing decisions. *Learned publishing*, *16*(2), 95-101.

Druin, A., Bederson, B. B., Weeks, A., Farber, A., Grosjean, J., Guha, M. L., & Zhang, L. (2003). The international children's digital library: Description and analysis of first

use. *First Monday, 8*(5). Retrieved from http://firstmonday.org/ojs/index.php/fm/article/view/1050/970

Dudley, M. Q. (2013). My library was dukedom large enough: Academic libraries mediating the Shakespeare authorship debate. *Partnership: The Canadian Journal of Library and Information Practice and Research*, *8*(2), 1.

Durham, A. L. (1999). Useful arts in the information age. *Brigham Young University Law Review, 1999*(4), 1419. Retrieved from http://digitalcommons.law.byu.edu/cgi/viewcontent.cgi?article=2039&context=lawre view

Durkheim, E. (1893). *The division of labor in society* (Lewis A. Coser, Trans.*)*. New York, NY: Free Press.

Dygert, C. T. (1998). New challenges behind the scenes: The changing role of the serials librarian in the age of E-publishing. *Internet Reference Services Quarterly*, *3*(3), 7-14.

Earnshaw, S. (2014). *The handbook of creative writing*. Edinburgh, Scottland: Edinburgh University Press.

Eco, U. (2003, November 26). Vegetal and mineral memory: The future of books. *Al-Ahram Weekly Online,* 665. *Retrieved: http://www.umbertoeco.com/en/bibliotheca-alexandrina-2003.html*

Eco, U. (2012). *This is not the end of the book*. Chicago, IL: Northwestern University Press

Eisenstein, E. L. (1980). *The printing press as an agent of change (Vol. 1).* Cambridge, MA: Cambridge University Press.

Electronic Writing [Def.]. (2003). *The McGraw-Hill Science & Technology Dictionary.* New York, NY: McGraw-Hill Education

Electronic Literature Organization. (2013). What is e-lit?. *eliterature.org.* Retrieved from http://eliterature.org/what-is-e-lit/

Eliot, G. (1985). *The mill on the floss*. New York, NY: Penguin Classics

Eliot, T. S. (2009). *Four quartets*. New York, NY: Faber & Faber.

Ellison, N. B., Steinfield, C., & Lampe, C. (2007). The benefits of Facebook "friends": Social capital and college students' use of online social network sites. *Journal of Computer-Mediated Communication*, *12*(4), 1143-1168. Retrieved from http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.2007.00367.x/full

Emerson, R. M., Fretz, R. I., & Shaw, L. L. (2001). Participant observation and fieldnotes. In Paul Atkinson**,** Amanda Coffey**,** Sara Delamont**,** John Lofland & Lyn Lofland (Eds.), *Handbook of Ethnography* (pp.352-368). New York: NY: Sage Publications Ltd.

Engberg, M. (2007). *Born digital: Writing poetry in the age of new media* (Doctoral dissertation). Uppsala University, Uppsala Sweden.

Ensslin, A. (2006) Hypermedia and the Question of Canonicity. *dichtung-digital, 36*(1). Retrieved from http://www.dichtung-digital.de/index-archiv.htm

Etherington, K. (2007) Ethical research in reflexive relationships. *Qualitative Inquiry, 13*(50), 599 -616.

Etherington, K. (2013) *Narrative approaches to case studies*. University of Bristol, UK. Available as pdf http://www.keele.ac.uk/media/keeleuniversity/facnatsci/schpsych/documents/counselling/conferen ce/5thannual/NarrativeApproachestoCaseStudies.pdf

Evans, J. (2005). The changing nature of literacy in the twenty-first century. In J. Evans (Ed.) *Literacy moves on: Popular culture, new technologies, and critical literacy in the elementary classroom* (pp. 1-12). New York, NY: David Fulton Publishers.

Everett, A., & Caldwell, J. T. (Eds.). (2015). *New media: theories and practices of digitextuality*. New York, NY: Routledge.

Fassler, J. (2015, December 22). How to write: A year in advice from 'By Heart'. *The Atlantic*. Retrieved from https://www.theatlantic.com/entertainment/archive/2015/12/how-to-write-a-year-in-advice-from-tc-boyle-karl-ove-knausgaard/420738/

Fernback, J., & Thompson, B. (1995). *Virtual communities: Abort, retry, failure?*. Retrieved from http://www.vanuatu.usp.ac.fj/courses/LA332_Jurisprudence/Articles/Fernback.htm

Fish, S. (1980). *Is there a text in this class?: The authority of interpretive communitites*. Harvard, MA: Harvard University Press.

Ferris, S. P. (2002). Writing electronically: The effects of computers on traditional writing. *Journal of Electronic Publishing*, *8*(1). Retrieved from http://quod.lib.umich.edu/j/jep/3336451.0008.104?view=text;rgn=main

Fitzhenry, R. I. (1993). *The Harper book of quotations*. New York, NY: Harper Collins.

Fitzpatrick, K. (2011). The digital future of authorship: Rethinking originality. *Culture Machine*, *12*, 26. Retrieved from http://www.culturemachine.net/index.php/cm/article/viewDownloadInterstitial/433/466

Fleming-May, R. A., & Green, H. (2016). Digital innovations in poetry: Practices of creative writing faculty in online literary publishing. *Journal of the Association for Information Science and Technology, 67*(4), 859-873.

Flew, T. (2005). *New media: An introduction*. Oxford, UK: Oxford University Press.

Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative Inquiry*, *12*(2), 219-245.

Fontana, A., & Frey, J. H. (1994). Interviewing: The art of science. In N. Y. L. Denzin (Ed.) *The Handbook of Qualitative Research* (pp. 361-76). Thousand Oaks, CA Sage Publications Ltd.

Form [Def.1]. (n.d.). *Dictionary.com*. Retrieved December 15, 2016, from http://www.dictionary.com/browse/form?s=t

Forester, E. M., & Duckworth, A. M. (1997). *Howards end*. New York, NY: Macmillan.

Fottrell, Q. (2012, July 17). Half of bedtime stories now read on e-books. *SmartMoney*. Retrieved from blogs.smartmoney.com/advice/2012/07/17/half-of-bedtime-stories-now-read-on-e-books/tab/print/

Foucault, M. (1984). What is an author? In P. Rabinow (Ed.), *The Foucault reader* (pp. 101-123). New York, NY: Vintage Press.

Friedlander, J. (2012, May 11). From writer to author to publisher to marketer. *The Book Designer*. Retrieved from https://www.thebookdesigner.com/2012/05/from-writer-to-author-to-publisher-to-marketer/

Friedlander, J. (2010, March 2). Author platform: What are you waiting for? *The Book Designer*. Retrieved from http://www.thebookdesigner.com/2010/03/author-platform-what-are-you-waiting-for/

Friedman, J. (2010, February 19). Audience development: Critical to every writer's future. *Writer Unboxed*. Retrieved from http://writerunboxed.com/2010/02/19/audience-development-critical-to-every-writers-future/

Fuller, D., & Sedo, D. R. (2013). *Reading beyond the book: The social practices of contemporary literary culture*. New York, NY: Routledge.

Fuller, D., & Rehberg Sedo, D. (2016). Fun…and other reasons for sharing reading with strangers: Mass reading events and the possibilities of pleasure. In L. (E.F.) McKechnie, K. Oterholm, P. M. Rothbauer and K. I. Skjerdingstad (Eds.), *Plotting the reading experience: Theory/practice/politics* (pp/ 133-147). Waterloo, ON: Wilfrid Laurier University Press.

Function [Def.1]. (n.d.). Merrian-webster.com. Retrieved from December 2, 2016
http://www.merriam-webster.com/dictionary/function

Gable, G. G. (1994) Integrating case study and survey research methods: an example in
information systems. *European Journal of Information Systems 3*(2), 112-126.

Gardner, R. (2013, November 11). 12 mistakes authors make when connecting with readers.
Rachelle Gardner. Retrieved from http://www.rachellegardner.com/connecting-with-
readers/

Gaudet, M. (2012, January 31). Of Durkheim and Facebook: Social forces and social media.
Moralminfield. Retrieved from

https://moralmindfield.wordpress.com/2012/01/31/of-durkheim-and-Facebook-social-
forces-and-social-media/

Gauntlett, D. (2011). *Making is connecting: The social meaning of creativity, from DIY and
knitting to YouTube and Web 2.0.* New York, NY: Polity Press.

Gehart, D., Tarragona, M., & Bava, S. (2007) A collaborative approach to research and
inquiry. In H. Anderson and D. Gehart (Eds.), *Collaborative therapy: Relationships
and conversations that make a difference* (pp. 367-390). London, UK: Routledge.

George, A. L., & Bennett, A. (2005). *Case studies and theory development in the social
sciences*. Boston, MA: MIT Press.

Genre [Def.1.]. (n.d.). *Merriam-Webster.* Retrieved January 13 2017 from
http://www.merriam-webster.com/dictionary/genre

Gergen, K. (1997). Social saturation and the populated self. In G. E. Hawisher and C. L.
Selfe (Eds.), *Literacy, technology and society: Confronting the issues*. Upper Saddle
River, NJ: Prentice Hall.

Getz, M. (1997). An economic perspective on e-publishing in academia. *Journal of
Electronic Publishing*, *3*(1). Retrieved from

http://quod.lib.umich.edu/cgi/t/text/idx/j/jep/3336451.0003.115?rgn=main;view=fulltext

Ghosh, M., & Ghosh, M. (2016). E-books in the mobile age: Advocacy and acceptance in India. *Library Hi Tech News*, *33*(6), 5-10.

Giffey, J. (2010). Chapter 2: Electronic book readers. *Library Technology Reports*, *46*(3), 7-19.

Gilliam L. (2002) Gather 'round the Campfire': fanfiction.net and participatory writing. *Fanfiction Symposium*. Retrieved from http://www.trickster.org/symposium/symp95.html

Giltrow, J., & Stein, D. (Eds.). (2009). *Genres in the internet: Issues in the theory of genre* (Vol. 188). Amsterdam, NL: John Benjamins Publishing.

Gitelman, L. (1999). *Scripts, grooves, and writing machines: Representing technology in the Edison era*. Stanford, CN: Stanford University Press.

Gitelman, L. (2014). *Paper knowledge: Toward a media history of documents*. Durham, NC: Duke University Press.

Glaser, B., & Strauss, A. (1967). *The discovery of grounded theory*. London: Weidenfeld and Nicholson.

Glesne, C., & A, Peshkin. (1999). Finding your story: Data analysis. In Glesne, C., and A, Peshkin (Eds.), *Becoming qualitative researchers* (pp.127-149). White Plains, NY: Longman.

Godwin-Jones, R. (2007). E-texts, mobile browsing, and rich internet applications. *Language Learning & Technology*, *11*(3), 8-13.

Godwin-Jones, R. (2008). Emerging technologies: Web-writing 2.0: Enabling, documenting, and assessing writing online. *Language Learning & Technology*, *12*(2), 7-13.

Golder, S. A., Wilkinson, D., & Huberman, B. A. (2007). Rhythms of social interaction: Messaging within a massive online network. In C. Steinfield, B. Pentland, M. Ackerman, and N. Contractor (Eds.), *Proceedings of Third International Conference on Communities and Technologies* (pp. 41–66). London, UK: Springer.

Goffman, E. (1959). *The presentation of self in everyday life*. New York, NY: Doubleday.

Gonzales A, Hancock J. T. (2010). Mirror, mirror on my Facebook wall: Effects of exposure to Facebook on self-esteem. *CyberPsychology, Behavior, & Social Networking 14*(1-2)*, 1089.

Gomez, J., Martin, B., & Tian, X. (2011). Books, bytes and business: The promise of digital publishing. *Publishing Research Quarterly, 27*(1), 96-97.

Gozzi, R. (1990). *New words and a changing American culture*. Columbia, SC: University of South Carolina Press.

Grabill, J. T., & Hicks, T. (2005). Multiliteracies meet methods: The case for digital writing in English education. *English Education*, *37*(4), 301-311.

Graves, R. (1993). *The Greek myths: Complete Edition*. Harmondsworth, UK: Penguin

Green, M. A., & Rathbun-Grubb, S. (2016). Notes on operations classifying African literary authors. *Library Resources & Technical Services, 60*(4), 270.

Greenough, H. (1947*). Form and function: Remarks on art, design, and architecture.* Berkeley, CA: University of California Press

Grieve, R., Indian, M., Witteveen, K., Tolan, G. A., & Marrington, J. (2013). Face-to-face or Facebook: Can social connectedness be derived online? *Computers in Human Behavior*, *29*(3), 604-609.

Grusin, R. A. (1994). What is an electronic author?: Theory and the technological fallacy. *Configurations, 2*(3), 469-483. Retrieved from

http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/configurations/v002/2.3grusin.html

Guba, E.G. (1981). Criteria for assessing the trustworthiness of naturalistic inquiries. *Educational Communication and Technology Journal, 29*(2), 75–91.

Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In N. K. Denzin and Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 105-117). Thousand Oaks, CA: Sage Publications Ltd.

Gudinavičius, A. (2015). Is self-publishing a salvation for authors? The case of Lithuanian printed bestseller in the digital environment. *Libellarium: journal for the research of writing, books, and cultural heritage institutions*, *8*(1), 47-57.

Guedon, J. C. (1994). Why are electronic publications difficult to classify. In Ann Okerson (Ed.) *The orthogonality of print & digital media, Directory of Electronic Journals, Newsletters, and Academic Discussion Lists, Association of Research Libraries.* Washington, DC : Association of Research Libraries. Retrieved from http://www. people. virginia. edu/~ pm94/libsci/guedon. html.

Gunkel, D. J. (2003). What's the matter with books?. *Configurations*, *11*(3), 277-303.

Hairston, M. (2009). The winds of change: Thomas Kuhn and the revolution in the teaching of writing. In S. Miller (Ed.), *The Norton book of composition studies* (pp. 76-88). New York, NY: Norton.

Hale, C., & Scanlon, J. (1999). *Wired style: Principles of English usage in the digital age*. San Francisco, CA: HardWired Press

Hamill, L. (2005). Introduction: Digital Revolution-Mobile Revolution?. In L. Hamill, A. Lasen, and D. Diaper (Eds.), *Mobile World* (pp. 1-8). London, UK: Springer London.

Hane, P. (1999). NetLibrary launches comprehensive digital library. *Information Today*, *16(*5), 34.

Hargittai, E. (2002). Second-level digital divide: Differences in people's online skills. *First Monday, 7*(4), 1-20.

Hart, M. (1992, August). The history and philosophy of Project Gutenberg. *Project Gutenberg*. Retrieved from https://www.gutenberg.org/wiki/Gutenberg:The_History_and_Philosophy_of_Project _Gutenberg_by_Michael_Hart

Hartwell, P. G., Rosenberg, S., & Naberhuis, S. L. (2008). *U.S. Patent No. 7,342,575*. Washington, DC: U.S. Patent and Trademark Office.

Hawisher, G. E., & Selfe, C. L. (1991). The rhetoric of technology and the electronic writing class. *College Composition and Communication*, *42*(1), 55-65.

Hayles, N. K. (2002). *Writing machines*. Boston, MA: The MIT Press.

Hayles, N. K. (2003). Translating media: Why we should rethink textuality. *The Yale Journal of Criticism*, *16*(2), 263-290.

Hayles, N. K. (2004). Print is flat, code is deep: The importance of media-specific analysis. *Poetics Today, 25*(1), 67-90.

Hayles, N. K. (2008). *Electronic literature: New horizons for the literary*. Notre Dame, IN: Notre Dame University Press.

Haythornthwaite, C. (2005). Social networks and Internet connectivity effects. *Information, Communication, & Society, 8*(2), 125-147.

Hazel, P. (2007). Narrative: An introduction. *Paul Hazel*. Retrieved from http://www.paulhazel.com/blog/Introduction_To_Narrative.pdf

Heer, J., & boyd, d. (2005). Vizster: Visualizing online social networks. *IEEE Information Visualization (InfoVis)*, 32-39.

Heikkilä, H. (2011). eReading user experiences: eBook devices, reading software & contents. In J. Kallenbach (Ed.), *eReading media use, experience & adoption* (pp.12-65). Helsinki, Finland: Next Media .

Hesemeier, S. A. A. (2012). *Digital short fiction and its social networks* (Doctoral dissertation). University of Toronto, Canada. Retrieved from https://tspace.library.utoronto.ca/bitstream/1807/32732/1/Hesemeier_Susan_A_20120 6_PhD_thesis.pdf

Het Nieuwe Instituut. (2011). What is e-culture? *Virtueelplatform.* Retrieved from http://virtueelplatform.nl/english/what-is-e-culture/

Hilbert, M. (2015). Digital technology and social change. *Open Online Course at the University of California*. Retrieved from https://canvas.instructure.com/courses/949415

Hicks. (2013). *Crafting digital writing: Composing texts across media and genres*. Portsmouth, NH: Heinemann publishing.

Hillesund, T. (2007) Reading books in the digital age subsequent to Amazon, Google, and the Long Tail. *First Monday 12*(9), Retrieved from http://firstmonday.org/htbin/cgiwrap/bin/ojs/ index.php/fm/article/view/2012/1887

Hillesund, T. (2010). Digital reading spaces: How expert readers handle books, the Web and electronic paper. *First Monday 15*(4). Retrieved from <http://uncommonculture.org/ojs/index.php/fm/article/view/2762>.

Hjørland, B. (2000). Library and information science: practice, theory, and philosophical basis. *Information processing & management*, *36*(3), 501-531.

Hirsch, E. (1995). Susan Sontag, The art of fiction No. 143. *The Paris Review*, *137*(1). Retrieved from http://www.theparisreview.org/interviews/1505/the-art-of-fiction-no-143-susan-sontag

Ho, H. Y., Wang, L. W., & Cheng, H. J. (2011). Authors, publishers, and readers in publishing supply chain: The contingency model of digital contents production,

distribution, and consumption. In D. D. Wu (Ed.), *Systems engineering procedia volume 2: Complexity system and engineering management* (pp.398-405). Amsterdam, NL: Elsevier.

Hocks, M. E. (2003). Understanding visual rhetoric in digital writing environments. *College Composition and Communication 54*(4), 629-656. Retrieved from http://www.gse.au.edu/materials/Advanced_Communication/Hocks.pdf

Hodder, I. (1989). This is not an article about material culture as text. *Journal of Anthropological Archaeology*, *8*(3), 250-269.

Hogan, B. (2010). The presentation of self in the age of social media: Distinguishing performances and exhibitions online. *Bulletin of Science, Technology & Society, 30*(6), 377-386.

Horney, M.A., Anderson-Inman, L. (1999). Supported text in electronic reading environments. *Reading & Writing Quarterly: Overcoming Learning Difficulties, 15*(2), 127–168.

Hovav, A., & Gray, P. (2004). Managing academic e-journals. *Communications of the ACM*, *47*(4), 79-82.

Howard, C. E. (1980). Electronic publishing. *Resource*, *11*(30), 54.

Howard, N. (2005). *The book: The life story of a technology*. New York, NY: Greenwood Publishing Group.

Howsam, N. (1993). The cultural construction of reading in Anglo-Saxon England. In Boyarin, J. (Ed.), *The ethnography of reading* (pp. 58-79). Berkley, CA: University of California Press.

Inman, J. A., & Sewell, D. (Eds.). (2000). *Taking flight with OWLs: Examining electronic writing center work*. Abingdon, UK: Routledge.

Iser, W. (1974). *The implied reader: Patterns of communication in prose fiction from Bunyan to Beckett*. Baltimore, MD: The Johns Hopkins University Press.

Itzkovitch, A. (2012, April 12). Interactive e-book apps: The reinvention of reading and interactivity. *UX Magazine*. Retrieved from http://uxmag.com/articles/interactive-e-book-apps-the-reinvention-of-reading-and-interactivity

Jackson, D. (1981). *The story of writing*. New York, NY: Taplinger press.

Jackson, H. (1992). Writing in books and other marginal activities. *University of Toronto Quarterly, 62*(2), 217-231.

Jackson, S. (1995). *Patchwork girl*. Pasig, Philippines: Eastgate. Retrieved from http://www.eastgate.com/catalog/PatchworkGirl.html

Jacobs, A. (2011). *The pleasures of reading in an age of distraction*. London: Oxford University Press

James, N. (Ed.). (1999). *Writers on writing*. Braddon, ACT: Halsted Press.

James, W. (1890). *The principles of psychology*. Cambridge, MA: Harvard University Press.

Jenkins, H. (1992). *Textual poachers: Television fans and participatory culture*. New York, NY: Routledge.

Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York, NY: NYU press.

Jones, Q. (1997). Virtual-communities, virtual-settlements and cyber-archaeology: A theoretical outline. *Journal of Computer Mediated Communications , 3*(3), 0. Retrieved from http://jcmc.indiana.edu/vol3/issue3/jones.html

Jones, S. (Ed.). (1997). *Virtual culture: Identity and communication in cybersociety*. Thousand Oaks, CA: Sage Publications Ltd.

Joyce, M. (1995). *Of two minds: Hypertext pedagogy and poetics.* Ann Arbor, MI: University of Michigan Press.

Kahin, B., & Varian, H. R. (Eds.). (2000). *Internet publishing and beyond: The economics of digital information and intellectual property*. Boston, MA: MIT Press.

Kallenbach, J. (2010). eReading user experiences: Conceptualization & measurement. In J. Kallenbach (Ed.), *eReading Media Use, Experience & Adoption* (pp.66-77). Helsinki, Finland: Next Media.

Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons,* 53(1), 61.

Keep, C. (2003). Of writing machines and scholar-gypsies. *English Studies in Canada, 29*(1/2), 55– 66.

Kelly, A. (2009). In defense of anonymity: rejoining the criticism. *British Educational Research Journal*, *35*(3): 431-445.

Kietzmann, J. H., Hermkens, K., McCarthy, I. P., & Silvestre, B. S. (2011). Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons*, *54*(3), 241-251.

Kim, J., & Lee, J. E. R. (2011). The Facebook paths to happiness: Effects of the number of Facebook friends and self-presentation on subjective well-being. *CyberPsychology, Behavior, and Social Networking*, *14*(6), 359-364.

Kirschenbaum, M. (2001). Materiality and matter and stuff: what electronic texts are made of. *Electronic Book Review*, *12*. Retrieved from http://www.altx.com/ebr/riposte/rip12/rip12kir.htm

Klein, E. (2008). The future of reading: Kindle isn't it, but a serialized, socialized smart book is coming. *Columbia Journalism Review*, 47(1), 35-40.

Klinenberg, E. (2005). Convergence: News production in a digital age. *The Annals of the American Academy of Political and Social Science, 597*(1), 48-64.

Kling, R., & McKim, G. (1999). Scholarly communication and the continuum of electronic publishing. *Journal of the Association for Information Science and Technology, 50*(10), 890-906.

Kluver, R. (2000). Globalization, Informatization, and Intercultural Communication: United. *American Journal of Communication, 3*(3) Retrieved from http://unpan1.un.org/intradoc/groups/public/documents/apcity/unpan002006.htm

Knapp, L. (2013, October 2). Yes fiction writers can develop awesome online platforms. *The Write Life*. Retrieved from http://thewritelife.com/yes-fiction-writers-can-develop-awesome-online-platforms-too/

Knowles, E., & Elliott, J. (1997). *The Oxford dictionary of new words*. New York, NY: Oxford University Press.

Konrath, J. (2010, December 28). You should self–publish. *Jakonrath*. Retrieved from http://jakonrath.blogspot.com/2010/12/you-should-self-publish.html

Korsher, D. (2013). Enhanced E-books: the next new thing? *dklex.* Retrieved from www.dklex.com/enhance-e-books-the-next-new-thing.html

Kovacs, D. K. (1999). Electronic publishing in libraries: Introduction. *Library Hi Tech*, *17*(1), 8-9.

Kress, G. (1993). Genre as social process. In B. Cope and M. Kalantzis (Eds.), *The powers of literacy: A genre approach to teaching writing* (pp.22-37). Pittsburgh, PA: University of Pittsburgh Press.

Kress, G. (2003). *Literacy in the new media age*. New York, NY: Routledge.

Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. New York, NY: Columbia University Press.

Krotoski, A. (2012, April 19). Online identity: Is authenticity or anonymity more important? *The Guardian*. Retrieved from https://www.theguardian.com/technology/2012/apr/19/online-identity-authenticity-anonymity

Krystal, A. (2014, March). What is literature?: In defense of the canon. *Harper's Magazine*. Retrieved from http://harpers.org/archive/2014/03/what-is-literature/1/.

Kvale, S. (1983). The qualitative research interview: A phenomenological and a hermeneutical mode of understanding. *Journal of Phenomenological Psychology*, *14*(2),171-196.

Kvale, S. & Brinkmann, S. (2008). *InterViews: Learning the craft of qualitative research Interviews.* Beverly Hills, CA: Sage Publications Ltd.

Labrecque, L. I., Markos, E., & Milne, G. R. (2011). Online personal branding: processes, challenges, and implications. *Journal of Interactive Marketing*, *25*(1), 37-50.

Lai, J. Y., & Chang, C. Y. (2011). User attitudes toward dedicated e-book readers for reading: The effects of convenience, compatibility and media richness. *Online Information Review*, *35*(4), 558-580.

Lam P., Lam S.L., Lam J., & McNaught C. (2009). Usability and usefulness ebooks on PPCs: How students' opinions vary over time. *Australasian Journal of Educational Technology 25*(1), 30-44.

Lamb, A. (2011). Reading redefined for a transmedia universe. *Learning & Leading with Technology*, *39*(3), 12-17.

Lampe, C., Ellison, N., & Steinfield, C. (2006). A Face(book) in the crowd: Social searching vs. social browsing. In *Proceedings of the 2006 20th anniversary conference on Computer supported cooperative work* (pp. 167–170). New York: ACM Press.

Lampe, C., Ellison, N., & Steinfeld, C. (2007). A familiar Face(book): Profile elements as signals in an online social network. In *Proceedings of Conference on Human Factors in Computing Systems* (pp. 435-444). New York: ACM Press.

Lanchantin, T., Simoës-Perlant, A., & Largy, P. (2012). The case of digital writing in instant messaging: When cyber written productions are closer to the oral code than the written code. *PsychNology Journal*, *10*(3), 187-214.

Landow. G. (1992). *Hypertext: The convergence of contemporary critical theory and technology*. Baltimore, ML: Johns Hopkins University Press.

Lanham, R. A. (1994). *The electronic word: Democracy, technology, and the arts*. Chicago, IL: University of Chicago Press.

Laquintano, T. (2010). Sustained authorship: Digital writing, self-publishing, and the ebook. *Written Communication, 27*(4), 469-493.

Larson, L. C. (2009). E-reading and e-responding: New tools for the next generation of readers. *Journal of Adolescent & Adult Literacy, 53*(3), 255-258.

Lavoie, J. A., & Pychyl, T. A. (2001). Cyberslacking and the procrastination superhighway: A web-based survey of online procrastination, attitudes, and emotion. *Social Science Computer Review, 19*(4), 431-444.

Lawson-Borders, G. (2003). Integrating new media and old media: Seven observations of convergence as a strategy for best practices in media organizations. *International Journal on Media Management, 5*(2), 91-99.

Layder, D. (1993) *New strategies in social research*. Cambridge, MA: Polity Press.

Leaffer, M. (1995). Protecting author's rights in a digital age. *University of Toledo Law Review 27*, 1. Retrieved from http://www.repository.law.indiana.edu/facpub/611/

Lee, K. (2014, March 10). The best time to write and get ideas according to science. *Buffer Social*. https://blog.bufferapp.com/the-best-time-to-write-and-get-ideas

Lee A.S. (1991) Integrating positivist and interpretive approaches to organizational research. *Organization Science 2*(4), 342-36

Lee, J. (2009). *E-books: Understanding the basics*. Los Angeles, CA: California Digital Library.

Le Guin, U. (1969). The left hand of darkness. New York, NY: Ace Books.

Leitch, V. (2010). *The Norton anthology of theory and criticism*. New York, NY: W. W. Norton & Company.

Leu, J., & Donald, J. (2000). Literacy and technology: Deictic consequences for literacy education in an information age. In M.L. Kamil, P. Mosentha, P.D.Pearson and R. Barr(Eds), *Handbook of reading research, Vol III*. Mahwah, NJ: Lawrence Erlbaum.

Levinson, J. (1996). *The pleasures of aesthetics: Philosophical essays*. Ithaca, NY: Cornell University Press.

L´evy, P. 2001. *Cyberculture* (Robert Bononno, Trans.). Minneapolis, MS: University of Minnesota Press.

Lewis, C., & Fabos, B. (2005). Instant messaging, literacies, and social identities. *Reading Research Quarterly 40*(4), 470–501.

Lewis, D. (2004). *Understanding the power of fan fiction for young authors*. New York, NY: Kliatt Press.

Lichti, L. (2012). *The affect of e-books on reading* (Undergraduate theses). Florida State University, Tallahassee, Florida, U.S.A. Retrieved from http://diginole.lib.fsu.edu/uhm/77

Lichtenberg, J. (2011). In from the edge: The progressive evolution of publishing in the age of digital abundance. *Publishing Research Quarterly 27*(2), 101–112.

Lim, V. K. G. (2002). The IT way of loafing on the job: Cyberloafing, neutralizing, and organizational justice. *Journal of Organizational Behavior, 23*(5), 675-694.

Lincoln, Y.S. & Guba, E.G. (1985). *Naturalistic inquiry*. Beverly Hills, CA: Sage Publications Ltd.

Literature [Def.1]. (n.d.). *Oxford dictionary online*. Retrieved March 22, 2013, from http://oxforddictionaries.com/definition/english/literature

Lieberson, S. (1992). Small N's and big conclusions. In Ragin and Becker (Eds.), *What is a Case? Exploring the Foundations of Social Inquiry* (pp. 108–109). Cambridge, UK: Cambridge University Press.

Liu, Z. (2005). Reading behavior in the digital environment: Changes in reading behavior over the past ten years. *Journal of Documentation 61*(6), 700-712.

Lister, M., Dovey, J., Giddins, S. Grant, I. & Kelly, K. (2003). *New media: A critical introduction*. London, UK: Routledge.

Lovrečić, K. (2012, March 7). Redefining authority in authorship: Future of text is more than text. *InTechWeb Blog*. Retrieved from https://intechweb.wordpress.com/2012/03/07/redefining-authority-in-authorship-future-of-text-is-more-than-text/

Lowry, P. B., Albrecht, C. C., Nunamaker, J. F., & Lee, J. D. (2003). Evolutionary development and research on Internet-based collaborative writing tools and processes to enhance ewriting in an egovernment setting. *Decision Support Systems*, *34*(3), 229-252.

Luce-Kapler, R. (2004). *Writing with, through, and beyond the text: Ecology of language*. Oxford, UK: Psychology Press.

Lynch, C. (2001). The battle to define the future of the book in the digital world. *First Monday, 6*(6). Retrieved from http://journals.uic.edu/ojs/index.php/fm/article/view/864

Luff, P. Heth, C., Norrie, M.C., Signer, B., & Herdman, P. (2004). Only touching the surface: Creating affinities between digital content and paper. In proceedings of *CSCW 2004, ACM Conference on Computer Supported Cooperative Work*, (pp. 523-532). Chicago, IL: ACM.

MacFayden, H. (2011). The reader's devices: The affordances of e-book readers. *Journal of Interdisciplinary Management, 7*, 1-15. Retrieved from http://dalspace.library.dal.ca/handle/10222/13823?show=full

Mackey, M. (2003). Researching new forms of literacy. *Reading Research Quarterly*, *38*(3), 403-407.

Magill, F. N. (1974). *Cyclopedia of world authors*. Englewood Cliffs, New Jersey: Salem Press.

Makertext.com. (2014). Digital writing Makertext. *Makertext*. Retrieved from https://docs.google.com/document/d/1SnEZHasDgJjZq3Y6c-kKgjtDk8s948oY1cuDz-TrVq4/edit

Mallon, T. (2014, June 24). When we read fiction, how relevant is the author's biography? *The New York Times.* Retrieved from http://www.nytimes.com/2014/06/29/books/review/when-we-read-fiction-how-relevant-is-the-authors-biography.html?_r=0

Manovich, L. (2001). *The language of new media*. Cambridge, MA: MIT Press.

Mangen, A. (2008). Hypertext fiction reading: Haptics and immersion. *Journal of Research in Reading*, *31*(4), 404-419.

Manguel, A. (1996). *The history of reading*. Toronto, ON: Random House.

Manguel, A. (2010). *A reader on reading*. New Haven, CT: Yale University Press.

Martin, N. (2014, November 15). 3 Best social media sites for authors. *NP Martin*. Retrieved from http://www.npmartin.com/3-best-social-media-sites-authors/

Martin, C., & Aitken, J. (2011). Evolving definitions of authorship in ebook design. *Information Services and Use*, *31*(3), 139-146.

Martin, K. & Quan-Haase, A. (2013). Are e-books substituting print books? Tradition, serendipity, and opportunity in the adoption and use of e-books for historical research and teaching. *Journal of the American Society for Information Science 64*(5): 1016-1028.

Mari, L., Mari, C., Moro, J., Ravarini, A., Tagliavini, M., & Buonanno, G. (2002). Multifunctional e-book: A tool to innovate learning situations. In *Proceedings from The European conference on e- learning*. Uxbridge, UK: Academic Conferences Limited. Retrieved from http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.107.5844&rep=rep1&type=pdf

Martínez-Ávila, D., Smiraglia, R., Lee, H., & Fox, M. (2015). What is an author now? Discourse analysis applied to the idea of an author. *Journal of Documentation, 71*(5), 1094-1114.

Marron, K. (2000, January 20). Attack of the cyberslackers. *The Globe and Mail*. Retrieved April 12, 2017 from http://www.theglobeandmail.com/technology/attack-of-the-cyberslackers/article4159300/

Marwick, A. (2005). *"I'm a lot more interesting than a Friendster profile:" Identity presentation, authenticity, and power in social networking services*. Chicago, IL: Association for Internet Researchers.

Matsuda, P. K. (2003). Process and post-process: A discursive history. *Journal of Second Language Writing, 12*(1), 65-83.

Maynard, S. (2010). The impact of e-books on young children's reading habits. *Publishing Research Quarterly*, *26*(4), 236-248.

Maynes, M. J., Pierce, J. L., & Laslett, B. (2012). *Telling stories: The use of personal narratives in the social sciences and history*. Ithaca, NY: Cornell University Press.

McCarthy & Wright (2004). *Technology as experience*. Cambridge, MA: MIT Press.

McCurry, D. (2010). Can machine scoring deal with broad and open writing tests as well as human readers?. *Assessing Writing*, *15*(2), 118-129.

McCutchen, J. (2013, April 8). How to strengthen your writing with silence. *International Association of Conscious & Creative Writers.* Retrieved from http://www.iaccw.com/blog/?p=2021

McDonald, L. (2005). *The meaning of "e-": Neologisms as markers of culture and technology* (Doctoral dissertation). York University, Toronto, ON, Canada.

McDowell, M., & Twal, R. (2009, September 17). Integrating Amazon Kindle: A Seton Hall University pilot program. *Educause Resources*. Retrieved from http://www.educause.edu/Resources/ntegratingAmazonKindleASetonH/163808.

McFedries, P. (2004, August 1). The (pre) fix is in. *IEEE Spectrum*. http://spectrum.ieee.org/at-work/education/the-pre-fix-is-in

McKee, H., & Porter, J. E. (2008). The ethics of digital writing research: A rhetorical approach. *College Composition and Communication*, *59*(4), 711-749.

McKitterick, D. (2003). *Print, manuscript and the search for order, 1450-1830*. Cambridge, UK: Cambridge University Press.

McLuhan, M. (1964). *The medium is the message: Understanding media, the extensions of man.* New York, NY: McGraw-Hill.

McNamara, C. (1999). *Field guide to consulting and organizational development: A collaborative and systems approach to performance, change and learning*. Robbinsdale, MN: Authenticity Consulting, LLC.

Mcquillan, J., & Conde, G. (1996). The conditions of flow in reading: Two studies of optimal experience. *Reading Psychology: An International Quarterly*, *17*(2), 109-135.

Menchik, D. A., & Tian, X. (2008). Putting social context into text: The semiotics of email interaction. *American Journal of Sociology, 114*(2), 332-370.

Mendelson, A., & Papacharissi, Z. (2010). Look at us: Collective narcissism in college student Facebook photo galleries. In Z. Papacharissi (Ed.), *The networked self: Identity, community and culture on social network sites* (pp. 251-273). London, UK: Routledge.

Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco, CA: Jossey-Bass.

Merchant, G. (2006). A sign of the times: Looking critically at popular digital writing. In J. Marsh and E. Millard (Eds.), *Popular literacies, childhood and schooling* (pp.93-109). London, UK: Routledge.

Merchant, G. (2007). Writing the future in the digital age. *Literacy*, *41*(3), 118-128.

Miles, M. B., & Huberman, A. M. (1984). Drawing valid meaning from qualitative data: Toward a shared craft. *Educational Researcher*, *13*(5), 20-30.

Miller, J., & Glassner, B. (1997). The 'inside' and the 'outside': finding realities in interviews. In D. Silverman (Ed.), *Qualitative research: Theory, method and practice* (pp. 99-112). London, UK: Sage Publications Ltd.

Miller, D. C., & Salkind, N. J. (Eds.). (2002). *Handbook of research design and social measurement*. New York, NY: Sage Publications Ltd.

Millard, K. (2014). *Screenwriting in a digital era*. New York, NY: Palgrave Macmillan.

Mills, C. W. (1959). *The sociological imagination*. New York, NY: Grove Press.

Miyazoe, T. & Anderson, T. (2010). Learning outcomes and students' perceptions of online writing: Simultaneous implementation of a forum, blog, and wiki in an EFL blended learning setting. *System*, *38*(2), 185-199.

Mullan, E. (2011, December 11). What is digital content?. *EContent Magazine.* Retrieved from http://www.econtentmag.com/Articles/Resources/Defining-EContent/What-is-Digital-Content-79501.htm

Murray, D. M. (2003). Teach writing as a process not product: The leaflet (November 1972. In Victor Villanueva (Ed.), *Cross-talk in comp theory*, *2nd ed*. Urbana, IL: National Council Teacher Education.

Neff, G. (2005). The changing place of cultural production: The location of social networks in a digital media industry. *The Annals of the American Academy of Political and Social Science, 597*(1), 134-152.

Neal, R. *(1992). Writers on writing: An anthology*. Oxford, UK: Oxford University Press.

Neary, L. (2013, January 28). E-readers track how we read, but is the data useful to authors? *NPR*. Retrieved from http://www.npr.org/sections/alltechconsidered/2013/01/28/170296373/e-readers-track-how-we-read-but-is-the-data-useful-to-authors

Nehru, J. (2004). The Discovery of India. New York, NY: Penguin Books

Nell, V. (1988). The psychology of reading for pleasure: needs and gratifications. *Reading Research Quarterly, 23*(1), 6-50.

Neuman, W. R. (1991). *The future of the mass audience*. Cambridge, UK: Cambridge University Press.

Nielsen, H. J. (2005). New media and new roles of librarianship: Illustrated by a literary website of Danish libraries. *New Library World, 106*(11/12), 510-518.

Nerone, J. (2006). The future of communication history. *Critical Studies in Media Communication*, *23*(3), 254-262.

Nespor, J. (2000). Anonymity and place in qualitative inquiry. *Qualitative Inquiry*, *6*(4), 546-569.

Nunkoosing K. (2005). The problems with interviews. *Qualitative Health Research, 15*(5), 698.

Obar, J. A., and Wildman, S. (2015). Social media definition and the governance challenge: An introduction to the special issue. *Telecommunications Policy, 39*(9), 745–750.

O'Donnell, D. P. (2009). Back to the future: What digital editors can learn from print editorial practice. *Literary and Linguistic Computing*, *24*(1), 113-125.

Ong, W. J. (1982). *Orality and literacy: The technologizing of the word*. New York, NY: Routledge.

Orlikowski, W. J., and Baroudji, J. J.(1991) Studying information technology in organizations: Research approaches and assumptions. *Information Systems Research 2*(1), 1-28.

Pattuelli, M. C., & Rabina, D. (2010, May). Forms, effects, function: LIS students' attitudes towards portable e-book readers. *Aslib Proceedings*, *62*(3), 228-244.

Pack, R., & Parini, J. (Eds.). (1991). *Writers on writing*. Lebanon, NH: University Press of New England.

Paling, S., & Martin, C. (2011). Transformative use of information technology in American literary writing: A pilot survey of literary community members. *Journal of the American Society for Information Science and Technology, 62*(5), 947-962.

Paolillo, J. C., & Wright, E. (2005). Social network analysis on the semantic web: Techniques and challenges for visualizing FOAF. In V. Geroimenko & C. Chen (Eds.), *Visualizing the semantic web* (pp. 229–242). Berlin, Germany: Springer.

Patalay, A. (2013). Booker Prize nominated Jhumpa Lahiri on India, being and mother and being inspired by the ocean. *Harper's Bazaar.* http://www.harpersbazaar.co.uk/culture-news/staying-in/Booker_Prize_Nominated_Jhumpa_Lahiri_on_India,_Being_a_Mother_and_Being_Ins

Peek, R. P. (1994). Where is publishing going? A perspective on change. *Journal of the American Society for Information Science 45*(10), 730–736.

Peters, B. (2009). And lead us not into thinking the new is new: A bibliographic case for new media history. *New Media and Society 11*(1/2), 13-31.

Pew Research Center. (2015, March 19). Internet seen as positive influence on education but negative on morality in emerging and developing nations. *Pew Research Center.* Retrieved from http://www.pewglobal.org/2015/03/19/internet-seen-as-positive-influence-on-education-but-negative-influence-on-morality-in-emerging-and-developing-nations/

Pettenati, C. (2001). Electronic publishing at the end of 2001. In M. Barone, E. Borchi, J. Huston, C. Leroy, P.G. Rancoita, P. Riboni, and R. Ruchti (Eds.), *Proceedings of the 7th international conference on advanced technology & particle physics.* London, UK: World Scientific.

Pilkington, E. (2012, January 12). Amanda Hocking, the writer who made millions by self-publishing online. *The Guardian.* Retrieved April 12, 2017, https://www.theguardian.com/books/2012/jan/12/amanda-hocking-self-publishing

Plimpton, G. (1958). Ernest Hemingway, The Art of Fiction No. 21. *The Paris Review Spring, 18.* Retrieved from http://www.theparisreview.org/interviews/4825/the-art-of-fiction-no-21-ernest-hemingway

Polkinghorne, D. (1988). *Narrative knowing and the human sciences.* Albany, NY: State University of New York Press.

Poster, M. (1990). *The mode of information: Poststructuralism and social context.* Chicago, IL: University of Chicago Press.

Postman, N. (1992). *Technopoly: The surrender of culture to technology*. New York, NY: Vintage.

Poynter, D. (2004). *The self-publishing manual*. Santa Barbara, CA: Para Publishing.

Preece, J. and Maloney-Krichmar, D. (2005). Online communities: Design, theory, and practice. *Journal of Computer-Mediated Communication, 10*(4), 00.

Price, J., & Price, L. (2002). *Hot text: Web writing that works*. New York, NY: New Riders.

Process [Def.1]. (n.d.). Oxford Dictionaries. Retrieved April 12 2017, http://www.oxforddictionaries.com/definition/english/process.

Pychyl, T. A. (2001). Cyberslacking and the procrastination superhighway. *Social Science Computer Review, 19*(4), 431-444.

Quan-Haase, A., & Collins, J. L. (2008). I'm there, but I might not want to talk to you. *Information, Communication & Society, 11*(4), 526-543.

Quan-Haase, A., Martin, K., Schreurs, K. (2014). Not all on the same page: e-book adoption and technology exploration by seniors. *Information Research, 19*(2), 691-707.

Quinion, M. (1999). The e- prefix. *World Wide Words: Investigating the English Language Across the Globe*. Retrieved from http://www.worldwidewords.org/topicalwords/tw-eaa1.htm

Raven, J., Small, H., & Tadmor, N. (1996). From promotion to proscription; arrangements for reading and eighteenth-century libraries. In H. Small, N. Tadmor, & J. Raven (Eds.), *The practice and representation of reading in England* (pp.1-22). New York, NY: Cambridge University Press.

Reinecke, L., & Trepte, S. (2014). Authenticity and well-being on social network sites: A two-wave longitudinal study on the effects of online authenticity and the positivity bias in SNS communication. *Computers in Human Behavior*, *30*(1), 95-102.

Rheingold, H. (1993). *The virtual community: Homesteading on the electronic frontier.* New York, NY: Addison-Wesley.

Richards H.M. & Schwartz L.J. (2002). Ethics of qualitative research: are there special issues for health services research?. *Family Practice 19*(2), 135-9.

Riessman, C. K. (2005). Narrative analysis. In N. Kelly, C. Horrocks, K. Milnes, B. Roberts, and D. Robinson (Eds.), *Narrative, memory & everyday life* (pp. 1-7). Huddersfield, UK: University of Huddersfield.

Rinzler, A. (2011, July 26). The "new author platform": What writers need to know. *Forbes*. Retrieved from http://www.forbes.com/sites/booked/2011/07/26/the-new-author-platform-what-writers-need-to-know/#3aba0af43eef

Roberts, L. D., Smith, L. M., & Pollock, C. (2002). MOOing till the cows come home: The search for sense of community in virtual environments. In A. Fisher, C. Sonn, & B. Bishop (Eds.), *Psychological sense of community: Research, applications and implications*. New York, NY: Kluvert Press.

Robinson, L. (2007). The cyberself: The self-ing project goes online, symbolic interaction in the digital age. *New Media & Society*, *9*(1), 93-110.

Robinson, R. (2013, January 4). How I get to write. *The New Yorker*. Retrieved from http://www.newyorker.com/books/page-turner/how-i-get-to-write

Ronchi, A. M. (2009). *eCulture: Cultural content in the digital age*. New York, NY: Springer Science & Business Media.

Ronfeldt, D. (1996). *Tribes, institutions, markets, networks: A framework about societal evolution.* New York, NY: RAND.

Romano, F. J. (1086). *Machine writing and typesetting*. Manchester, NH: GAMA.

Rothman, J. (2014, November 6). A better way to think about the genre debate. *The New Yorker*. Retrieved from http://www.newyorker.com/books/joshua-rothman/better-way-think-genre-debate

Rouse, M. A., & Rouse, R. H. (1991). *Authentic witnesses: Approaches to medieval texts and manuscripts*. Notre Dame, IN: University of Notre Dame Press.

Rosenblatt, L. M. (1994). *The reader the text the poem: The transactional theory of the literary work*. Chicago, IL: SIU Press.

Ross, M., & Collier, S. (2010). *The complete guide to self-publishing: Everything you need to know to write, publish, promote and sell your own book*. Blue Ash, OH: Adams Media.

Ross, C. S., McKechnie, L. (E.F.), & Rothbauer, P. M. (2006). *Reading matters: What the research reveals about reading, libraries, and community*. Westport, CT: Libraries Unltd Inc.

Rowsell, J., & Burke, A. (2009). Reading by design: Two case studies of digital reading practices. *Journal of Adolescent & Adult Literacy, 53*(2), 106-118.

Ryan, M. (1999). Cyberspace, virtuality, and the text. In M. Ryan (Ed.), *Cyberspace textuality: Computer technology and literary theory* (pp. 101-102). Bloomington, IN: Indiana University Press

Ryan, S. & Ryan, D. (2014). What is Literature? In *Foundation: Fundamentals of literature and drama*. Sidney, AUS: Australian Catholic University. Retrieved from http://dlibrary.acu.edu.au/staffhome/siryan/academy/foundation/what_is_literature.htm

Saenger, P. (1997). *Space between words: The origins of silent reading*. Redwood, CA: Stanford University Press.

Samuelson, P., & Giushko, R. J. (1992). Intellectual property rights for digital library and hypertext publishing systems. *Harvard Journal of Law & Technology*, *6*(237). Retrieved from http://people.ischool.berkeley.edu/~pam/papers/ipdiglib.html

Sanjek, R. (1990). *Fieldnotes: The makings of an anthropology*. Ithaca, NY: Cornell University Press.

Schaffer, D. (2001). The story of e-. *English Today, 17*(4), 22–26.

Schcolnik, M. (2001). *A study of reading with dedicated e-readers* (Doctoral dissertation). Nova Southeastern University, Fort Lauderdale, FL., U.S.A. Retrieved from http://www.citeulike.org/group/13454/article/7136193

Schmid-Isler, S. (2000, January). The language of digital genres-a semiotic investigation of style and iconology on the world wide web. In *System Sciences, 2000. Proceedings of the 33rd Annual Hawaii International Conference on* (pp. 9). Los Alamitos, CA: IEEE Press.

Schorr, A., Schenk, M. & Campbell,W. (2003). *Communication research and media science in Europe*. Berlin, Germany: Mouton de Gruyter.

Schwarz, M. (2006). e-Culture: Crossovers and challenges. *eculturefactory.de*. Retrieved from http://eculturefactory.de/download/schwarz.pdf

Social Research Association. (2003). Ethical Guidelines. *Social Research Association*. Retrieve from http://www.the- sra.org.uk/documents/pdfs/ethics03.pdf

Seale, C. (Ed.). (2004). *Researching society and culture*. Thousand Oaks, CA: Sage Publications Ltd.

Sennett, R. (1977). *The fall of public man*. New York, NY: Alfred A. Knopf.

Seib, P. (2001). *Going live*. Lanham, MD: Rowman & Littlefield.

Selber, S. (2004). *Multiliteracies for a digital age*. New York, NY: SIU Press.

Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for Information*, *22*(2), 63-75.

Shepard, A. (2010). Aaron Shepard's publishing page. *New Self-publishing*. Retrieved from http://www.newselfpublishing.com/

Shiratuddin, N. (2005). E-books in higher education: Technology, e-marketing prospects, and pricing strategy. *Journal of Electronic Commerce in Organizations*, *3*(2), 1-16.

Sidney, P. (1891). *A defense of poetry and poems*. London, UK: Cassell and Company.

Siegenthaler, E., Wurtz, P., & Groner, R. (2010). Improving the usability of e-book readers. *Journal of Usability Studies*, 6(1), 25-38.

Siggelkow, N. (2007). Persuasion with case studies. *Academy of Management Journal*, *50*(1), 20.

Silver, D. (2000). Introducing cyberculture. In David Gauntlett (Ed.), *Web studies: Rewiring media studies for the digital age* (pp. 19–30). Oxford, UK: Oxford University Press. Retrieved from http://www.com.washington.edu/ rccs/intro.asp

Silver, D. (2004). Internet/ cyberculture/ digital culture/ new media/ fill-in-the-blank studies. *New Media & Society 6*(1), 55–64.

Silverman, D. (2001). *Interpreting qualitative data*. Thousand Oaks, CA: Sage Publications Ltd.

Skains, R. L. (2010). The shifting author-reader dynamic: Online novel communities as a bridge from print to digital literature. *Convergence: The International Journal of Research into New Media Technologies*, *16*(1), 95-111.

Skog, D. (2005). Social interaction in virtual communities: The significance of technology. *International Journal of Web Based Communities*, *1*(4), 464-474.

Smith, J. (1999). The deconstructed journal: A new model for academic publishing. *Learned Publishing*, *12*(2), 79-91.

Sollosi, M. (2016, September 24). F. Scott Fitzgerald quotes, in honor of his birthday. *Entertainment Weekly*. Retrieved from http://ew.com/article/2016/09/24/f-scott-fitzgerald-quotes-birthday/

Soules, A. (2012). Where's the bio? Databases, Wikipedia, and the web. *New Library World*, *113*(1/2), 77-89.

Souto, P. N. (2007). E-publishing development and changes in the scholarly communication system. *Ciencia da Informacao*, *36*(1), 158-166.

Sparling, A. (2016). Designing for on-screen narrative reading: Investigating text structure and reading comprehension. *The iJournal: Graduate Student Journal of the Faculty of Information*, *1*(2). Retrieved from http://theijournal.ca/index.php/ijournal/article/view/27077

Spradley, J. P. (1979).*The ethnographic interview*. New York, NY: Holt, Rinehart and Winston.

Stallybrass, P. (2002). Books and scrolls. *Reading*, *7*(1), 13-16.

Stake, R. E. (1995). *The art of case study*. Thousand Oaks, CA: Sage Publications Ltd.

Stewart, K., & Williams, M. (2005). Researching online populations: the use of online focus groups for social research. *Qualitative Research*, 5(4), 395-416.

Stone, N. (2008). The e-reader industry: Replacing the book or enhancing the reader experience? *Scroll*, 1(1). Retrieved from http://fdt.library.utoronto.ca/index.php/fdt/article/view/4912/1778

Straubhaar, J., & LaRose, R. (2004). *Media now: Understanding media, culture, and technology*. New York, NY: Thomson Learning.

Strauss, A. & Corbin. (1998). *Techniques and procedures for developing grounded theory.* Thousand Oaks, CA: Sage Publications Ltd.

Street, B. (1998). New literacies in theory and practice: What are the implications for language in education?. *Linguistics and Education*, *10*(1), 1-24.

Subrahmanyam, K., Reich, S. M., Waechter, N., & Espinoza, G. (2008). Online and offline social networks: Use of social networking sites by emerging adults. *Journal of Applied Developmental Psychology*, *29*(6), 420-433.

Sundén, J. (2003). *Material virtualities*. New York, NY: Peter Lang.

Sullivan, L. H. (1896). The tall office building artistically considered. *Lippincott's Magazine*, 403-409. Retrieved from https://archive.org/stream/tallofficebuildi00sull/tallofficebuildi00sull_djvu.txt

Sullivan, R. (2011, June 27). The new midlist: Self-published e-book authors who earn a living. *Publishing Perspectives*. Retrieved from http://publishingperspectives.com/2011/06/self-published-ebook-authors-earn-living/

Taylor, C. (1989). *Sources of the self: The making of the modern identity*. Cambridge, UK: Cambridge University Press.

Taylor, P. G. (1999). *Hypertext-based art education: Implications for liberatory learning in high school* (Doctoral dissertation). Penn State University. Retrieved from http://www.eastgate.com/storyspace/art/Taylor1.hml

Tedd, L. A. (2005). E-books in academic libraries: An international overview. *New Review of Academic Librarianship*, *11*(1), 57-79.

TerMeer, J. D., & Tom, S. (2012). *U.S. Patent No. D659,693*. Washington, DC: U.S. Patent and Trademark Office.

Tian , X, & Martin, B. (2010). Digital technologies for book publishing. *Publishing Research Quarterly, 26*(3), 151-167.

Timpany, C. & Vanderschantz, N. (2012). Analysing interaction in children's digital books. *International Journal of the Book, 9(4),* 31-47.

Tharp, K., & Dekkers, J. (2003). Realizing self-publishing on the web: a community approach. In *Proceedings of the 5th Information Technology in Regional Areas (ITiRA) Conference* (pp. 343-356). Rockhampton, Australia : ITiRA 2003 Conference Committee.

Thomas, A. (2006). Fan fiction online: Engagement, critical response and affective play through writing [online]. *The Australian Journal of Language and Literacy, 29*(3), 226-239.

Thomas, S. E. (2006). Publishing solutions for contemporary scholars: The library as innovator and partner. *Library Hi Tech*, *24*(4), 563-573.

Thompson, C. (2009). Digital readers: Fact and fiction. In *Proceedings of the IATUL Conference in Leuven, Belgium*. Retrieved from http://www.iatul.org/doclibrary/public/Conf_Proceedings/2009/Thompson-text.pdf

Tilley, L., & Woodthorpe, K. (2011). Is it the end for anonymity as we know it? A critical examination of the ethical principle of anonymity in the context of 21st century demands on the qualitative researcher. *Qualitative Research, 11*(2), 197-212.

Toma, C. L. (2010). Affirming the self through online profiles: Beneficial effects of social networking sites. In *Proceedings of the SIGCHI conference on human factors in computing systems* (pp. 1749-1752). New York, NY: ACM.

Toms, E. G. (2001). Recognizing digital genre. *Bulletin of the American Society for information Science and Technology*, *27*(2), 20-22.

Tongco, M. D. C. 2007. Purposive sampling as a tool for informant selection. *Ethnobotany Research & Applications 5*, 147-158.

Tönnies, F. (1887). *Gemeinschaft und gesellschaft*. Leipzig, Germany: Fues's Verlag.

Traxler, J. (2011). Identity and context: The reader and the read. *London, UK: Institute of Education*. Retrieve from http://blogs.ubc.ca/newliteracies/files/2011/12/Traxler.pdf

Trend, D. (2001). *Reading digital culture*. Malden, MA: Blackwell.

Tulley, C., & Blair, K. (2003). E-writing spaces as safe, gender-fair havens: Aligning political and pedagogical possibilities. In P. Takayoshi and B. Huot (Eds.), *Teaching writing with computers: An introduction* (pp.55-66). Toronto, ON: Wadsworth Publishing.

Tuman, M. C. (1992). *Literacy online: The promise (and peril) of reading and writing with computers*. Pittsburgh, PA: University of Pittsburgh Press.

Tzara, T. (1918). Dada manifesto. *391.org*. Retrieved from http://www.391.org/manifestos/1918-dada-manifesto-tristan-tzara.html#.VvvdcJOAOko

Ulmer, G. (1997). A response to Twelve Blue by Michael Joyce. *Postmodern Culture*, *8*(8). Retrieved from http://muse.jhu.edu.proxy2.lib.uwo.ca/journals/postmodern_culture/v008/8.1ulmer.html

Updike, J. (2006, June 25). The end of authorship. *The New York Times*, *25*. Retrieved from http://www.english.illinois.edu/-people-/faculty/debaron/582/582%20readings/Updike%20End%20of%20authorship.pdf

Van der Weel, A. (2000). The communication circuit revisited. In *Jaarboek voor Nederlandse boekgeschiedenis* (pp.13-25). Leiden, NL: Boekhistorische Vereniging. Retrieved from http://www.let.leidenuniv.nl/wgbw/research/Weel_Articles/CommsCircuitRevd.pdf

Van der Weel, A. (2015). Appropriation: Towards a Sociotechnical History of Authorship. *Authorship*, *4*(2). Retrieved from http://www.authorship.ugent.be/article/viewFile/1438/1448

Van Dyke, C. (1992). Old words for new worlds: Modern scientific and technological word-formation. *American Speech 67*(4), 383-485.

Vasileiou, M, & Rowley, J. (2008). Progressing the definition of "e-book". *Library Hi Tech 26*(3), 355-68.

Vasudevan, L. (2010). Literacies in a participatory, multimodal world: The arts and aesthetics of web 2.0. *Language Arts*, *88*(1), 43.

Vincent, K. D., Williams, R. S., & Zhang, X. A. (2006). *U.S. Patent No. 7,095,404*. Washington, DC: U.S. Patent and Trademark Office.

Vitale, J. (1996). *Cyber writing: How to promote your product or service online (without being flamed)*. New York, NY: American Management Assoc., Inc.

Vogt, B. (2011). *The church and new media: Blogging convert, online activists, and bishops who tweet*. New York, NY: Our Sunday Visitor Inc.

Volkmer, I. (1999). *News in the global sphere: A study of CNN and its impact on global communication.* Luton, UK: University of Luton Press.

Waldrep, T. (1985). *Writers on writing.* New York, NY: Random House.

Walford, G. (2005). Research ethical guidelines and anonymity. *International Journal of Research and Method in Education*, *28*(1), 83-93.

Walsham, G. (1995). Interpretive case studies in IS research: nature and method. *European Journal of information systems*, *4*(2), 74-81.

Walton, K. (1979). Style and the products and processes of art. In B. Lang (Ed.), *The concept of style* (pp. 45-66). Ithaca, NY: Cornell University Press.

Walther, J.B. (1996) Computer-mediated communication: Impersonal, interpersonal, and hyperpersonal interactions. *Communication Research, 231*, 3-43.

Wardrip-Fruin, N., & Montfort, N. (2003). *The new media reader*. Boston, MA: The MIT Press.

Warner, B. (2014, May 21). Author platform: Here's what all the fuss is about. *The Write Life*. Retrieved from http://thewritelife.com/author-platform/

Warnock, S. (2009). *Teaching writing online: How and why*. Urbana, IL: National Council of Teachers of English.

Wasserman, S., Faust, K. (1994). *Social network analysis: Methods and applications*. Cambridge, MA: University Press.

Wasserek, M. (2011). *Enhanced e-books*. Amsterdam, NL: epubli.

Watson, B., Kim, J., McEneany, T., Moher, T., Hindo, C., Gomez, L., & Fransen, S. (2004). Storyspace: Technology supporting reflection, expression, and discourse in classroom narrative. *Computer Graphics and Applications, 24*(2), 13-15.

Webber, M. (1963). Order in diversity: Community without propinquity. In J. Lowdon Wingo (Ed.), *Cities and space: The future use of urban land* (pp. 23–54). Baltimore, MD: Johns Hopkins Press.

Wellman, B. (1979). The community question: The intimate networks of East Yorkers. *American Journal of Sociology 84*(3), 1201-1231.

Wellman, B. (1988). Structural analysis: From method and metaphor to theory and substance. In B. Wellman and S. D. Berkowitz (Eds.), *Social structures: A network approach* (pp. 19-61). Cambridge, MA: Cambridge University Press.

Wellman, B., Quan- Haase, A., Boase, J., Chen, W., Hampton, K., Díaz, I., & Miyata, K. (2003). The social affordances of the Internet for networked individualism. *Journal of Computer- Mediated Communication*, *8*(3). Retrieved from jcmc.indiana.edu/vol8/issue3/wellman.html

Wiles, R., Crow, G., Heath, S., & Charles, V. (2008). The Management of confidentiality and anonymity in social research. *International Journal of Social Research Methodology*, *11*(5), 417-428.

Wiley, D. L. (2002). Recommended reading on ebusiness, ewriting, and international business. *Online*, *26*(1). Retrieved from http://www.infotoday.com/online/jan02/HardCopy.htm

Williams, R. (1983). *Keywords: A vocabulary of culture and society*. New York, NY: Oxford University Press.

Wimsatt, W. K., & Beardsley, B.C. (1954): *The verbal icon: Studies in the meaning of poetry*. Lexington, KY: University of Kentucky Press.

Winterbottom, T. (2015, October 30). Stanford author explores the idiosyncratic process of writing *Stanford Report*. Retrieved from http://news.stanford.edu/news/2015/october/writing-process-authors-103015.html

Wittenberg, K. (2006). Beyond google: What next for publishing?. *Journal of scholarly Publishing*, *38*(1), 31-35.

Wittig, R. (1994). *Invisible rendezvous: Connection and collaboration in the new landscape of electronic writing*. Middletown, CN: Wesleyan University Press.

Witte, S. (2007). That's online writing, not boring school writing: Writing with blogs and the talkback project. *Journal of Adolescent & Adult Literacy*, *51*(2), 92-96.

Windisman, A. (2011, January 3). Why Bob Young declared Lulu's business model 'obsolete'. *One of a Kind Publishing*. Retrieved from http://archive.li/NYT1P

Wodak, R. (2003), Discourses of silence, anti-semitic discourse in post-war Austria. In Thiesmeyer, L. (Ed.), *Discourse and silencing* (pp. 179-209). Amsterdam, NL: John Benjamins.

Wolcott, H. F. (1973). *The man in the principal's office: An ethnography*. New York, NY: Holt Publishing.

Wolf, M., & Barzillai, M. (2009). The importance of deep reading. *Educational Leadership 66*(6), 32-37.

Woll, T. (2010). *Publishing for profit: Successful bottom-line management for book publishers*. Chicago, IL: Chicago Review Press.

Woodmansee, M. (1994). *The author, art, and the market: Rereading the history of aesthetics*. New York, NY: Columbia University Press.

Woods, C. B. (1999). Commercial law: Determining repugnancy in an electronic age: Excluded transactions under electronic writing and signature legislation. *Oklahoma University Law Review*, *52*, 411.

Wordsworth, W. (1984). *William Wordsworth (the Oxford authors)*. Oxford, UK: Oxford University Press.

Wysocki, A. F. (2001). Impossibly distinct: On form/content and word/ image in two pieces of computer-based interactive multimedia. *Computers and Composition 18*(3), 209-234.

Yamada, H., & Hirose, M. (2010). Tiny dreamy stories change the world in the book: A proposal of augmented reality picture book system characterized by page-shuffling and text-changing mechanism. In *Proceedings of Virtual Reality International Conference (VRIC 2010)*. Retrieved from http://www.lavalvirtual. org/2010/papers2010//23.pdf

Yankelovich, N., Meyrowitz, N., & van Dam, A. (1985). Reading and writing the electronic book. *IEEE Computer 18*(10). Retrieved from http://dl.acm.org/citation.cfm?id=4407

Yang, X. (2006). Cyber writing as urban fashion: The case of Anni Baobei. *Southeast Review of Asian Studies*, *28*. Retrieved from http://www.asia-studies.com/2seras06.html

Yap, B. (2009, June 5). Time running out for newspapers. *The Malaysian Insider*. Retrieved from www.themalaysianinsider.com

Yin, R. K. (2003). *Case study research design and methods*. Thousand Oaks, CA: Sage Publications Ltd.

Zhang, G., Shi, G., Luo, Y., Wong, M. Y., Li, W. J., Leong, P. H., & Wong, M. Y. (2005). Towards an ubiquitous wireless digital writing instrument using MEMS motion sensing technology. In *Advanced Intelligent Mechatronics. Proceedings, 2005 IEEE/ASME International Conference* (pp. 795-800). Los Alamitos, CA: IEEE Press.

Appendices

Appendix A: Ethics approval

Western Research

Research Ethics

Western University Health Science Research Ethics Board
NMREB Delegated Initial Approval Notice

Principal Investigator: Dr. Lynne McKechnie
Department & Institution: Information and Media Studies\Faculty of Information & Media Studies,Western University

NMREB File Number: 105854
Study Title: Defining E-writing: Exploring the E-writing Experiences of Literary Authors
Sponsor:

NMREB Initial Approval Date: November 24, 2014
NMREB Expiry Date: September 30, 2016

Documents Approved and/or Received for Information:

Document Name	Comments	Version Date
Other	References	2014/09/04
Recruitment Items	Recruitment email	2012/03/14
Western University Protocol	Clean copy of revised protocol (PDF)	2014/11/05
Letter of Information & Consent		2014/11/05
Instruments	Draft interview schedule	2014/09/25

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the above named study, as of the NMREB Initial Approval Date noted above.

NMREB approval for this study remains valid until the NMREB Expiry Date noted above, conditional to timely submission and acceptance of NMREB Continuing Ethics Review.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario.

Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB.

The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

Ethics Officer, on behalf of Riley Hinson, NMREB Chair

Ethics Officer to Contact for Further Information

This is an official document. Please retain the original in your files.

Western University, Research,

Western Research

Western University Non-Medical Research Ethics Board
NMREB Annual Continuing Ethics Approval Notice

Date: September 30, 2015
Principal Investigator: Dr. Lynne McKechnie
Department & Institution: Information and Media Studies\Faculty of Information & Media Studies, Western University

NMREB File Number: 105854
Study Title: Defining E-writing: Exploring the E-writing Experiences of Literary Authors
Sponsor:

NMREB Renewal Due Date & NMREB Expiry Date:
Renewal Due -2016/10/31
Expiry Date -2016/11/24

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed the Continuing Ethics Review (CER) form and is re-issuing approval for the above noted study.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), Part 4 of the Natural Health Product Regulations, the Ontario Freedom of Information and Protection of Privacy Act (FIPPA, 1990), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario.

Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB.

The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

Ethics Officer, on behalf of Prof. Riley Hinson, NMREB Chair

Ethics Officer to Contact for Further Information

This is an official document. Please retain the original in your files.

Appendix B: Recruitment email script

Subject Line: Invitation to participate in research

You are being invited to participate in a study that I, Kathleen Schreurs (supervised by Dr. Lynne McKechnie), am conducting on author's experiences of e-writing.

If you agree to participate, you will be asked to participate in a one to two hour in person interview. The interview will be completed at a location of your choice and convenience. Within one month of the interview you will be given a copy of the interview transcript, if you wish to send comments, revised statements, suggestions, or questions regarding the transcript or the study you may do you. It is anticipated that the entire task will take less than one hour.

If you would like more information on this study or would like to receive a letter of information about this study please contact the researcher at the contact information given below.

Thank you,

Kathleen Schreurs

Faculty of Information and Media Studies, Western University

██████████████

████████

Appendix C: Letter of information and consent

Project Title: Defining E-writing: Exploring the E-writing Experiences of Literary Authors

Principal Investigator:

Dr. Lynne McKechnie,

Faculty of Information and Media Studies

Western University

<div align="center">Letter of Information</div>

1. **Invitation to Participate**

You are being invited to participate in this research study about the experience of authors with e-writing. You are being asked to participate because of your literary accomplishments and experience with e-writing.

2. **Purpose of the Letter**

The purpose of this letter is to provide you with information required for you to make an informed decision regarding participation in this research.

3. **Purpose of this Study**

This study focuses on contributing to the definition of e-writing by documenting the experiences of authors through qualitative case study research that will include semi-structured interviews and analysis of the authors' works and online presence. It will answer questions such as how authors define e-writing, if and how the digital revolution has changed their writing practices and how they conceive of themselves as authors in the e-paradigm established by the proliferation of e-reading and e-writing. This study will fill the gaps in the existing literature by focusing specifically on defining e-writing from the experiential viewpoint of literary authors. This includes how they understand the changes taking place in their profession and how it affects their works and practice, as well as how e-writing has shifted their self-conceptualization as authors. This will contribute to building a definition of e-writing that can be used in future scholarship on the topic. To accomplish this I will answer the following research questions: 1. How do authors of literature understand e-writing? 2. How does their understanding of e-writing contribute to their experience of what it means to be an author? 3. If and how does e-writing alter the practices of authors? 4. What are the unique challenges and possibilities of the e-writing experience?

4. **Inclusion Criteria**

Individuals must meet the following criteria in order to be eligible to participate in this study:

1) Willingness to Participate: The participant must be willing to participate and give at least 1-2 hours of their time for the interview as well as time to read and vet the interview transcripts at a later date. Perspective participants who express a keen interest in discussing the subject matter of the study and who meet the other criteria may be given priority during selection.

2) Feasibility: The participant must be located within southwestern Ontario and available for an in person interview during the time of data collection (September 2014- August 2015).

3) Exposure to Electronic Writing: The participant must have exposure to electronic writing in order to speak to their experiences of the media. This means that they must have experienced writing in electronic forms, for example, hypertext fiction (can be unpublished).

4) Literary Genre: The participant must be an author of literature as defined in the operational definitions of this study. In order to obtain a range of opinions and experiences authors may be chosen who represent a broad range of literary forms. While literature can be defined as "written works" (OxfordDictionary, 2013, par. 1), it is often associated with works of "superior or lasting artistic merit" (OxfordDictionary, 2013, Para. 2). For this project the adjective 'literary' is used to denote authors, works, or forms of writing that are artistic in nature.

5) Published Works: The participant must have at least one published work. This work does not need to be electronically published, although it could be. Self-publication is also acceptable.

6) Age: The participant must be 18 years or older.

5. Exclusion Criteria

Authors without e-writing experience, no knowledge about e-writing, or outside the geographical area will not be selected. Those younger than 18 will not be selected.

6. Study Procedures

Participation in this study is voluntary. If you agree to participate, you will be asked to participate in a one to two hour in person interview at a location convenient to you and agreed upon with the researcher. The interview will be audio recorded. If you do not wish to be audio recorded during all or part of the interview hand written notes will be taken by the researcher. Within one month of the interview you will be given a copy of the interview transcript; if you wish to send comments, revised statements, suggestions, or questions regarding the transcript or the study you may do so. It is anticipated that the review will take about one hour. There will be a total number of 8 - 13 participants in this study. In addition to interviews with participants the researchers will also examine the published works and online presence (including public social media, websites, blogs, etc.)

7. Possible Risks and Harms

There are no known or anticipated risks or discomforts associated with participating in this study.

8. Possible Benefits

You may not directly benefit from participating in this study but information gathered may provide benefits to society as a whole which include a contribution to academic discussions and discourse surrounding e-writing and potential aid in the development of e-writing tools as well as library programs for authors.

9. Compensation

You will not be compensated for your participation in this research.

10. Voluntary Participation

Participation in this study is voluntary. You may refuse to participate, refuse to answer any questions or withdraw from the study at any time with no effect on your future.

11. Confidentiality

All data collected will remain confidential and accessible only to the investigators of this study. If the results are published, your name will not be used. If you choose to withdraw from this study, your data will be removed and destroyed from our database. Data will be kept in accordance with Western University policy. Data will be stored for a period of five years and then destroyed. Anonymized interview transcripts will be held for 50 years for teaching and research purposes. The data will be archived on a password protected external hard drive device such as a memory stick. Only the researchers named in this application will have access to the data. Representatives of The University of Western Ontario Non-Medical Research Ethics Board may contact you or require access to your study-related records to monitor the conduct of the research.

12. Contacts for Further Information

If you require any further information regarding this research project or your participation in the study you may contact Kathleen Schreurs,   or Lynne Mckechnie,

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Research Ethics

13. Publication

If you would like to receive a copy of any potential study results, please provide your name and contact information (mailing address, email address and/or phone number) on a piece of paper separate from the Consent For

This letter is yours to keep for future reference.

Consent Form

Project Title: Defining E-writing: Exploring the E-writing Experiences of Literary Authors

Study Primary Investigator's Name: Dr. Lynne McKechnie

Study Investigator's Name: Kathleen Schreurs

☐   I confirm that I have read and understand the information sheet for the above study. I have had the time and opportunity to consider the information, ask questions and have had these answered satisfactorily.

☐   I understand that my participation is voluntary and that I am free to withdraw at any time.

☐   I understand that interviews will be audio recorded, that I have the right to ask that the audio recorder be turned off at any time during the interview (in which case the researcher will make notes) and that I will have the opportunity to see a written transcript of the interview and make amendments to my statements if necessary.

☐   I understand that anonymized verbatim quotes from the transcripts may be used in publications related to this study.

☐   I understand that screenshot of anonymized social media may be included in publications.

Participant's Name (please print): _____

Participant's Signature: _____

Date: _____

Person Obtaining Informed Consent (please print):   _____

Signature: _____

Date: _____

Appendix D: Interview schedule

Introduction:

Thank you for being willing to take part in an interview in this project. Can I first remind you that given the nature of this research your name will be disclosed in the interview transcripts and final written project. Also I would like to ask you for permission to audio record this interview. The main reason behind this recording is to have the set of accurate data – your responses and opinions. Also it will facilitate the analysis of the data I have to conduct during the course of the project. You have read the information and consent form so you know a little about the project. Do you have any questions about the project or interview procedure before we begin?

Topic	Questions
About the Author	- What is your name? - Is that the name you publish under? If not, what is it? - Do you identify yourself as an author? - How long have you identified yourself as an author? - Is literary authorship your primary occupation?
About their Work/Writing	- What type of literature do you write? - What format(s) do you publish in? - What piece of work are you most proud of? Why? - Do you use any specific software or tools to write? For example, word, notepad, storyspace. - When was your first publication? - Do you have any experience with electronic or online publishing?

E-writing	- What do you understand the term "e-writing" to mean? - Had you heard the term e-writing prior to this interview? - How do your experiences with writing contribute to that definition? - Do you feel that the term e-writing is appropriate to describe electronic trends in writing today? - Do you feel the role of the author has been altered due to electronic media? - Does e-writing alter the way you think yourself as an author or think of your work? - Do you have any predictions for the future of authorship?

Experiences of e-writing	- Do you have a specific process or practice for writing? - Has the emergence of electronic writing affected your writing process?
	    How? - In your experience what elements of writing have been altered the most by electronic media? - In your experience are there challenges associated with e-writing?
	    Can you expand on how those challenges have affected your work? - Conversely, do you feel like e-writing had granted you opportunities in your work? - Are there aspects of e-writing that you choose not to participate in?
	    Why?
	    Was it difficult to make that choice?

Online and social networking	- Do you participate in social networking sites in a personal or professional capacity? For example, Facebook, Twitter, or instgram.
	    What sites?
	    How do those sites contribute to your identity as an author? - Do you have any other online activity related to your work? - Do you feel it is important for your work that you maintain an online presence? - Do you feel that managing an online presence is part of

	the work of an author?
	• How does your participation in social media affect your sense of community?
	• Does having an online presence make you feel more or less connected to other authors? Or to reader?

Closure:

We have covered a great deal of ground and you have been very patient. But do you think these' anything we've missed out?

Do you have any other comments about what we have discussed, or about the research as a whole?

I would like to send you a copy of the interview transcript to read over. This will give you the opportunity to verify that the content is recorded correctly and you are being represented accurately. It will also allow you to add anything you feel we missed or that you forgot to mention during the interview. If you would like to get together and have additional discussion regarding the transcripts or study content I would be happy to do so.

For pilot study:

Do you mind taking a few extra minutes to discuss the effectiveness of this interview?

Were the questions clear? Were there any words that require clarification or that you would change?

Was there any questions you feel were inappropriate or made you uncomfortable that should be removed?

Are there any questions you feel should have been asked but were not? Is there any aspect of this topic that is missing from the interview?

Curriculum Vitae

Name: Kathleen Schreurs

Post-secondary York University
Education and   Toronto, Ontario, Canada
Degrees: 2002-2007 Honours B.A.

University of Toronto
Toronto, Ontario, Canada
2007-2009 MISt

The University of Western Ontario
London, Ontario, Canada
2012-2017 Ph.D.

Honours and   Province of Ontario Graduate Scholarship
Awards: 2014-2015

Social Science and Humanities Research Council (SSHRC)
Doctoral Fellowship
2015-2017

Related Work   Teaching Assistant
Experience: The University of Western Ontario
2012-2016

Publications:
Schreurs, K., Quan-Haase, A., Martin, K. (2017). Problematizing the digital literary paradox for older adult's ICT use: Aging, media discourse, and self-determination. *Canadian Journal of Communications, 42*(2).

Schreurs, K., McKechnie, L (E.F.). (2015). The tech savvy child e- reading: Children's experiences and perceptions of e-book reading. *Open Shelf*, 1-5.

Quan-Haase, A., Martin, K., Schreurs, K. (2014). Not all on the same page: e-book adoption and technology exploration by seniors. *Information Research. 19*(2): 622.

Schreurs, K. (2013). Children's e-books are born: How e-books for children are leading e-book development and redefining the reading experience. *Partnership: the Canadian Journal of Library and Information Practice and Research. 8*(2): 1-14.