Spontaneous Wanderers in the Digital Metropolis: A Case Study of the New Literacy Practices of

Youth Artists Learning on a Social Media Platform.

by

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ABSTRACT

This qualitative case study of 12, eighteen to twenty-four-year-olds from seven countries provided insight into the learning practices on an art-centered, social media platform. The study addressed two guiding questions; (a) what art related skills, knowledge, and dispositions do community members acquire using a social media platform? (b), What *new literacy* practices, e.g., the use of new technologies and an ethos of participation, collective intelligence, collaboration, dispersion of abundant resources, and sharing (Knobel & Lankshear, 2007), do members use in acquiring of art-related skills, concepts, knowledge, and dispositions? Data included interviews, online documents, artwork, screen capture of online content, threaded online discussions, and a questionnaire. Drawing on theory and research from both new literacies and art education, the study identified five practices related to learning in the visual arts: (a) practicing as professional artists; (b) engaging in discovery based search strategies for viewing and collecting member produced content; (c) learning by observational strategies; (d) giving constructive criticism and feedback; (e) making learning resources. The study presents suggestions for teachers interested in empowering instruction with new social media technologies.

DEDICATION

To Pop.

& Toffee

I ache into the absence

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ACKNOWLEDGMENTS

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GLOSSARY

AESTHETIC THEORY – Related to the philosophy of art, aesthetic theories establish the boundaries of what constitutes a work of art and how artworks ought to be valued.

ARTWORLD – A loose institutions of people who make, display, discuss, and appreciate art; the notion of artworlds derives from the institutional theory of art (Becker, 2008; Danto, 1977; Hetland et. al, 1995).

BRICOLEUR – provides a person who participatits in the act of bricolage, assembling something or some idea out of the immediately available materials.

CLUSTER THEORY OF ART – Cluster theory "provides a list of properties, no one of which is a necessary condition for being a work of art, but which are jointly sufficient for being a work of art, and which is such that at least one proper subset thereof is sufficient for being a work of art" (Adajian, section 3.1 para 3., 2008).

COSPLAY – Derived from the combination of "costume" and "play," indicates the practice of making costumes representing a character from popular culture; typically, but not exclusively, a character from a cartoon or anime.

CREATIVE COMMONS LICENSING – A Creative Commons copyright license allows those who post their own personal cultural products, such as music, photos, or art, to make that content available for other usurers to use in their own art without violating copyright. The artist sets the conditions and limits of use. Creative Commons licensing intends to facilitate greater creativity between producers of content while setting the legal limits of use.

DA MEME - A user made document divided into sections, each section either asks a question or requests an action. When a user completes a meme, they distribute it to other users. These users are encouraged to also complete the meme and pass it on to more members.

dA or DEVIANTART – "deviantART is an online art community for artists and art lovers to interact in a variety of ways, ranging from the submission of art to conversations on a number of topics. In its purest form, deviantART is a means for expressing yourself in a variety of ways.

deviantART was started by Scott Jarkoff *(Jark)*, Angelo Sotira *(Spyed)* and Matt Stephens

(Matteo), who launched the site on August 7, 2000" (FAQ #116, n.d., para 1 & 2).

DEVIATION – "A deviation is synonymous with submission. It is merely a nickname used to

describe a particular piece of art that has been submitted to deviantART" (FAQ #15, n.d., para 1)

DEVIANT WATCH LIST – "The deviantWATCH is a system that allows you to keep track of

multiple deviants. The deviantWATCH can notify you via your message centre of new deviations,

scraps, journals [*sic*] and polls created by the deviants on your watch list (FAQ #26, n.d. para 1)

DISSECTION – an analytic observational strategy based on attempting to discern the steps and

processes an artist used in making a work of art by carefully looking at the artwork (see

emulation).

DISPOSITION – As elated to learning, constitutes the habits of mind; an individuals intellectual

attitude toward solving problems in a knowledge domain (Costa & Kallick, 2008).

DURABLE RESOURCES - dA resources are user made documents posted by deviantART

members. Typically, durable resources serve an educational need among devaintART members.

ENTREPRENEURIAL CULTURE – one of Castells' (2003) four kinds Internet cultures

relating to the development and structure of the Internet. Entrepreneurial culture

constitutes the values, ideas as capital, making, rather than predicting the future, escape

from corporate culture, lifestyle of immediate gratification, and a workaholic lifestyle.

Google and Facebook are examples of companies arising out of entrepreneurial culture.

EXPOSURE – Learning through observation of a divers range of styles, media, and subject

matter in dA

EMULATION – An analytic observational strategy based on appropriating, or imitating, another

artit'st process, technique or subject matter as onew own (see dissection) .

FAN ART – "Original fan art are those works in which the submitting artist has done 100% of the

work but the work itself depicts characters, scenes or other themes which were properly created by

another creative person…it may be considered unacceptable to precisely duplicate your inspiration

by directly tracing or copying every single detail so that it is difficult to tell your work from the original" (FAQ #527, n.d., para 1 & 2)

FAV – Short for 'favourite (standard spelling in dA). A fav constitutes a deviation psted by another users that a member collects. Favs appear in the deviant's 'favourites gallery.' Adding a fave invovles clicking on the "add as favourite" button next to a deviation. Members may add and delete favs. Users may also categorized favs into folders.

FELDMAN METHOD –Edmund Feldmen's (1973) organizational approach to art criticism using four categories for looking at an artwork; description, analysis, interpretation, and judgment.

FORMALISM – Aesthetic theory that art is the arrangement of elements and principles of design

GRIL POWER - (some feminist prefer "grrl power") is a postfeminist conception of the lived reality of girls as a nuanced and complex relationship between girls negotiation consumption with media representation of women's roles and the struggle for agency of girls within an against the culturally prescribed feminine roles from that media (Bae, 2011, Ivashkevich, 2011). This contrasts with an earlier view that envisioned girls as disenfranchised victims of paternalistic prescriptions of womanhood and femininity.

ICONOGRAPHY –A traditional or conventional images, symbols associated with a subject. (iconography, 2012).

IDEATION – The process of generating ideas. In this study, generating ideas for one's own art making

IMPROVEMENT MEME – A dA improvement meme is a document in which users display personal growth as an artist over the years. Typically, the user sends the Improvement meme to other users upon completion. Improvement memes come in various formats but all juxtapose past work with current work.

INTEGRATED PROFESSIONALS - People who possess the "technical abilities, social skills, and conceptual apparatus " (Becker, 2008, p. 229) that make art production a straightforward activity.

INTERLOCUTOR –Someone who participates in a conversation or dialogue (interlocutor, 2012); in this study interlocutor indicates the researchers position as interpreter between dA members and non-members unfamiliar with dA.

INTERMEDIACY – Hayles' (2008) understanding of a recursive dynamic of human/computer interaction. Intermediacy envisions the machine and the mind as part of a cognitive system.

INTERNALIZED DIALOGUE - Becker's (2008) conception of how artists anticipate reactions from an artworld in order to produce works consistent with that artworld's expectations.

LEARNING ECOLOGY - Learning ecology indicates the arrangement of self-sustained learning contexts including work, home, school, community, peers, and various distributed technologies (Barron, 2006).

MATERIAL CULTURE – Objects deliberately made by people as part of the cultural life of its members (Blandy, & Bolin, 2012).

MEME – An idea, behavior, style, or usage that spreads from person to person within a culture (meme, 2012). See Improvement meme.

METACOGNITION - the analysis of one own learning; thinking about thinking (metacognition, 2012).

MIMESIS – An aesthetic theory that values the representational and realistic qualities in an artwork.

MULTIMODAL –The assemblage of various modes of communication, e.g., images, words, speech, actions, gestures, and the like, into a single communication product. In new literacies, mutimodal constitutes the combining of various electronic manifestations of modes including video, music, voice, text, and animation.

NEW LITERACIES – A broad framework focuses on the impact of new technologies, especially social connective technologies, on conceptualizing literacy inside and outside the classroom.

PARTICIPATORY CULTURE – the shifting relationship between producers and consumers of electronic media. Generally, participatory culture argues that new social media empowers consumers. In education participatory culture is thought to increase "opportunities for peer-to-peer learning, a changed attitude toward intellectual property, the diversification of cultural expression, the development of skills valued in the modern workplace, and a more empowered conception of citizenship. (Jenkins, Purushotoma, Weigle, Clinton, Robinson 2009, p. xii)

POPULAR CULTURE – A category of objects, images, texts, and ideas, popular within Western culture. This includes the values, norms, and behaviors involved in people's interaction with popular narratives and images from mass media, e.g., what people do with images and narratives from popular mass media.

REMIX – A cultural product made from combining parts of existent works into a new artifact.

POSTMODERNISM - postmodernism in art marks a historic shift in art, literature, architecture, and politics, attentive to alternatives and strong skepticism toward modernism (Efland, Freedman, & Stuhr, 1996; Harrison, & Wood, 2003). Harrison and Wood (2003) argue postmodernism is a historic condition rising from the limits of modernism in sorting out the diversity of geo-political and socio/political realities that arose in the late 20th-century.

REMEDIATION – "the representation of one media in another" (Bolter and Grusin, 2000). An example from the artworld is Google Art Project (http://www.googleartproject.com/) presenting the actual world museums online. Viewers move through museums virtually. Selecting a work presents texts much like a exhibition placard placed on a wall by a painting.. A zoom features lets the viewer zoom into the work as if moving in to take a closer look at an artwork. Google Art Project remediates the museum and makes viewing art online a familiar experience.

SOCIAL RECONSTRUCTION – (in education) pedagogy aimed "to reform society towards a more equitable distribution of power and resources in the United States and improve academic achievement for all students" (Stuhr, 1995, p. 194).

VIRTUAL COMMUNITARIAN CULTURE - One of Castells' (2003) four kinds Internet cultures relating to the development and structure of the Internet. Virtual Communitarian culture values free and open global speech and communication, self-directed networking, access to locate and post information and knowledge, self-publishing, self-organizing and self-networking, self-directed networking as a tool "organization," collective action, and construction of meaning.

WORK-IN-PROGRESS - known inside deviantART as WIPs, works-in-progress constitute user-made online resources that display an artwork at various stages of production.

WATCHER – A dA member who adds another dA member to her or his deviantART watchist (see deviantART watchlist)

VISUAL CULTURE – member "all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives" (Freedman 2003). Visual culture includes images from popular media as well as fine art.

Chapter 1

Introduction

This chapter presents deviantART as an exhibition space in the digital metropolis. I explain my role as an interpreter, make a case for the importance of this inquiry and explain the problem and purpose of this study. I outline research assumptions, limitations, and delimitations. I present the research questions and summarize chapter one.

This inquiry is a qualitative case study (Stake, 1995) centered on the new literacy and learning practices of 18- to 24-year-old artists on deviantART.com. The study aggregated textual data thematically using content analysis. Data included interviews with deviants and textual content on dA pages (e.g. comment threads, journal entrees, and artwork descriptions), as well as screenshots of deviant's personal dA pages and uploaded artwork. The inquiry assembled thematic data in to a case record, from which the findings emerged. In this chapter, I describe my personal interest in the unit of study, establish a metaphor to assist those unfamiliar with dA, and introduce one of the participants in this study. I describe my position as neither insider nor outsider but rather as an interlocutor. I provide a call to inquiry, including a deficit of available research and the need for a conceptual basis to better understand the convergence of new social media and the field of art education. I offer formal statements of the research problem, purpose, assumptions, delimitations, limitations, and guiding research questions.

Context

DeviantART (dA) is a global social networking collective of over 14.4 million members (Montalvo, 2010) with more than 100 million artifacts uploaded by dA members (dA, 2009). Despite the title, most of dA artifacts, known to insiders as "deviations," do not contain perverse, aberrant, or deviant content. Instead, dA offers a

deviation from traditional power structures and provides artists of all ages and

achievement a meritocratic collective outside the influence of "official" art brokers, e.g.,

dealers, museums, the gallery system, as well as art educators. Indeed, the title

"deviantART" owes its inspiration to Frank Zappa: "without deviation from the norm,

progress is not possible" (Yokom, 2005). dA member Jujika, posted a glimpse into the

dA members imagined workspace shown in Figure 1, *The Workstation 2*. Her ideal

conception shares striking similarities to Kamaniki's photograph (see Figure 2) of her

actual workspace.
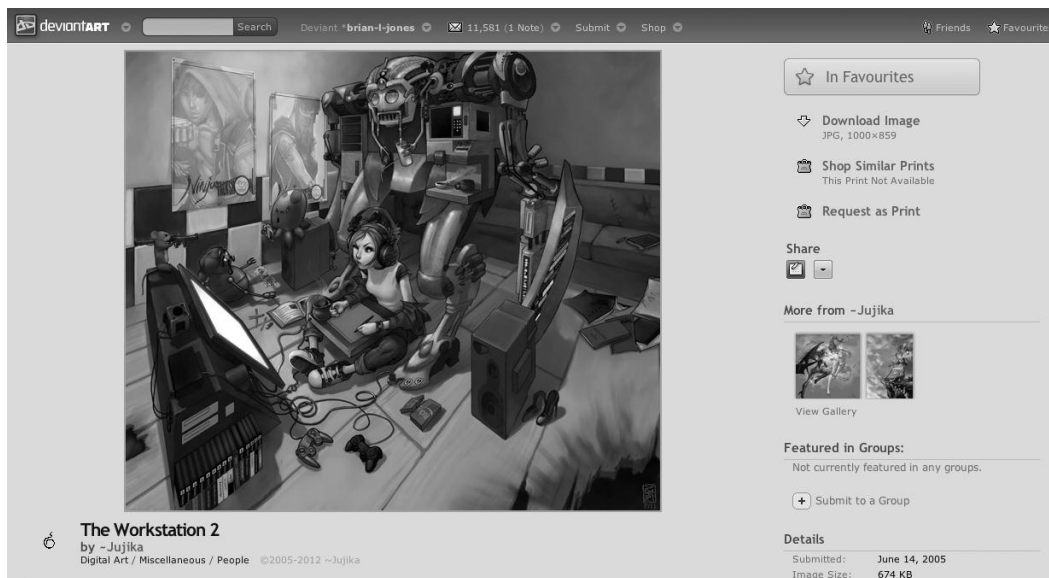
Figure 1 The Workstation 2 by Jujika. A digital self-portrait of the artist in an imaginative rendition of her work space. Retrieved from http://jujika.deviantart.com/art/The-Workstation-2-19440784 on July 12, 2012.

Perkel and Herr-Stephenson (2008) describe dA as "a self-described online art

community where participants share and discuss original work spanning a wide variety of

media forms and genres" (p. 2). Deviations include digital and non-digital art, such as

drawings, paintings, photographs, sculptures, photo-manipulations, video game designs,

role-playing activities, poetry, fiction, animation, comics, as well as other user-generated content.

As of July 8th, 2012, the Internet web trafficking site Alexa (http://www.alexa.com/) ranked dA among the top web sites in the U.S. (based on traffic and pageviews over the last three months.). dA ranked 2nd in the category of arts>visual arts. Facebook ranked 1st and CGSociety ranked 3rd. dA users visited an average of 9.51 pageviews per day and a daily average of 7.32 minutes on site. On dA, 18-24-year-olds were overrepresented when compared to the general Internet population. Males were overrepresented when compared to the general Internet population

Twelve dA members participated, and completed interviews for this study. Gender marked the only strong difference between the overall population of dA reported by Alexa and the participants; 11 female, 1 male Participant pages indicated seven nationalities; Canada, Germany, Mexico, Norway, Romania, Sweden, and the United States. Six participants were Caucasian, three were Hispanic, three did not indicate an ethic background. Two participants indicated no formal art education and five indicated five or more years of formal art education. All but one participant was between the ages of 18 –20, and one was between 21–24 (see Appendix B)..

Digital Metropolis

I envision dA as part of a larger new media metropolis. As with all metropolises in the actual world, youth gather at locations around shared intersections, participate inside and mill around, and patronize youth-friendly establishments like shopping malls, skate parks, and video game stores. The dA neighborhood provides opportunities attuned to the needs of young artists where dA artists gather, share their work and expertise, and keep up on the latest dA news.
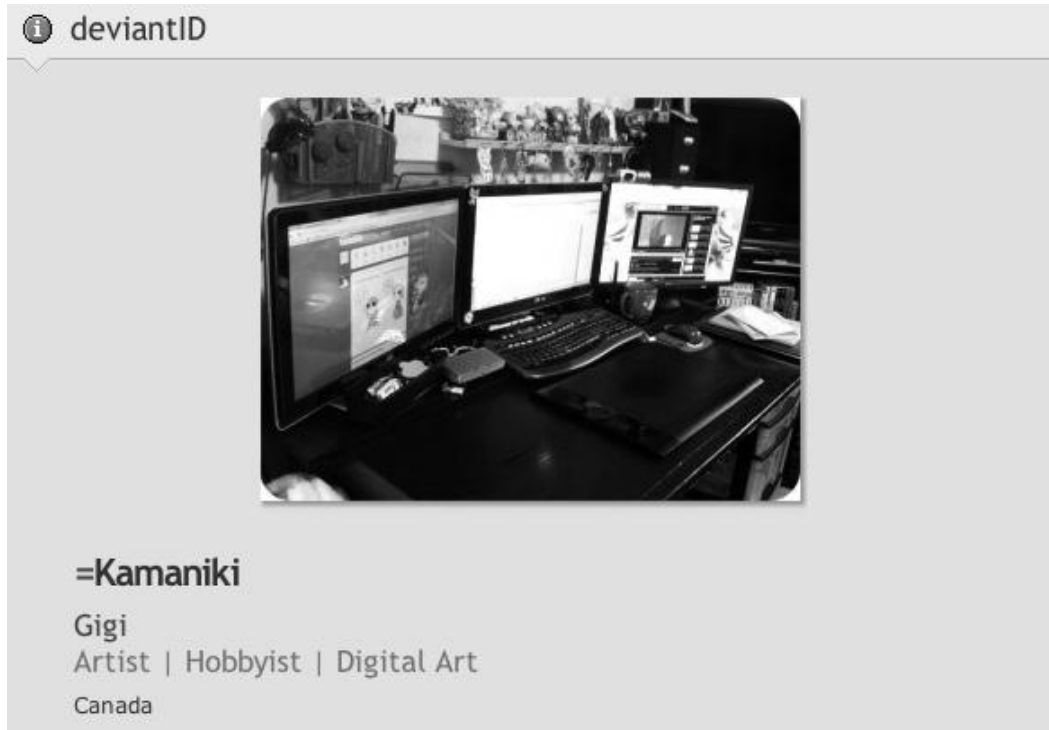
Figure 2 Kamaniki's deviant ID and physical workspace; the image offers a glimpse into the working habits of dA artists and is an interesting comparison to fig.1. Retrieved from http://kamaniki.deviantart.com/ on July 12, 2012.

Interlocutors

When she was 17, Christia (pseudonym) was one of five contributors to the dA Vocaloid-fanclub[1]. In 2011 the fan club claimed over 12,739 members, 285,080 pageviews, and 12,525 watchers worldwide. One Vocaloid character, Hatsune Miku, is one of 60 characters, many of which are her original creations, which Christia draws and uploads to her dA homepage regularly.

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[1] Vocaloid is a voice synthesizer created by Crypton. Vocaloid uses typed phonemes to sound out words, often as singing. Voices are recorded from actors and singers and a character is designed specifically for each voice. Professional and amateurs use the program to create songs and music videos, usually centered on the associated character. The dA vocaloid fan club features artwork centered on vocaloid characters

Christia is not alone in her dedication and expertise in a niche fan group (Gee & Hayes, 2011: Jenkins, 2006: Jenkins, Purushotma, Weigle, Clinton, & Robinson, 2009). Empowered by social media and new technologies, youth like Christia exemplify what Gee and Hayes (2011) label a *passionate affinity space* where amateurs earn status as experts "based on what they do and how they interact, not based on credentials…These amateurs can, and sometimes do, challenge institutions, credentialing systems, and professionals" (p. 102).

Eight years ago, such a challenge entered the high school at which I taught. Young deviants sought out my expertise as an art teacher. Though these artists valued traditional visual art (Christia's favorite artists are Van Gogh and Lichtenstein), they resisted a conventional conception of studio practices and techniques (Hetland, Winner, Veenema, & Sheridan, 2007). These students' figure drawing echoed anime/manga (Japanese graphic novel) style with V-shaped chins mouths and noses; the ubiquitous giant eyes; frequently oversized cartoon breasts, short skirts. I noticed skills these artists struggled with, including an inability to render hands (indicated by placing hands in pockets, behind backs, or beneath fabric) and poor understanding of gesture and believable weight distribution. Telltale eraser marks evidenced a struggle and desire to render figures in dynamic action poses and yet, few mastered this skill, resorting instead to frontal poses with hands conspicuously hidden. Further, and more discouraging, like Manifold (2009a), In my early research as a graduate student, I found that some anime and fanartist avoided formal art class as prior teachers discouraged that style of drawing.

My experiences with students like Christia revealed a conflict over the ownership of student learning. I found myself in a pedagogical dispute between the conventional studio practices associated with formal instruction in visual art (e.g., elements and principles of design) and the interests and values many students desired from art

instruction. In conversations with students, I sensed social media in general, and dA specifically, at the fulcrum in this pedagogical tension.

To learn more, I searched for and found ally deviants like Christia who graciously endured my ignorance and patiently answered my naive questions. Ally deviants, informants, and *interlocutors* as it were, inspired this study. An interlocutor listens and speaks, inquires and expounds, and constructs meaning with others in a dynamic dialogue.

Outside of the classroom, and despite a fledgling understanding of dA, I described my research to art teachers and educational professionals. The typical response was dismay. Art teachers minimally acquainted with dA ordinarily dismissed the site as a childish diversion and pronounced deviants as forgers, copy-cats, and doltish victims of popular culture. Other educators and non-educators unaware of dA halted at the mention of anything "deviant."

I also found myself acquainting non-deivants to the dA phenomenon, all the while uncertain as to my own position on the issue. I often found my sympathies as a teacher drifting between deviant students' interest in popular media and the traditional studio orientation I deeply valued. As a reflective researcher and educator, I observed my shifting sympathies carefully during this inquiry. I set up my own dA account and posted my own drawings. Students commented on my work and I returned the favor. I was distressed by the nudity and hyper-sexualized images of women and men, troubled by the many displays of youth as tortured and bloodied victims. I also worried that my art educator peers were correct to regard dA as a childish nuisance to studio instruction. At the same time, through my interactions and correspondence, I found deviants self-aware,

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intelligent, articulate, and even eloquent. Before this study, I largely abandoned my personal dA page.

I too am an interlocutor in the dA discussion: one who questions, interprets, and represents dA to those unfamiliar with dA. I understand my formal position as a researcher/interlocutor, representing the phenomenon of dA to outsiders. As a dA member before beginning this study and yet curious to delve deeper into the dA phenomenon, I could neither claim an emic or etic perspective (Pike 1954). I choose the title interlocutor to represent my ambiguity as neither an insider nor outsider, but somewhere between.

Exhibition on the Global Commons.

At the close of my research, I came to regard dA as an exhibition space at an art convention, a global commons where artists set up a personal display space. Visitors and deviants alike wander the commons looking for items of interest. Drifters might pass by an individual artist's display or engage with the artist. Some who stop might offer quick compliments and move on. Others may take a closer look. Some may initiate conversations with artists and perhaps exchange personal information. A small few are opportunists and thieves. Figure 4 shows Sophia's exhibition space.

As I began writing the case record for this study, I sent a note to three key informants. This is one such exchange with Kat (pseudonym) from October 3, 2011:

Brian: Hey [Kat],

Good to hear from you 😊

I am coming to think of dA as an exhibition hall, like you find at conventions
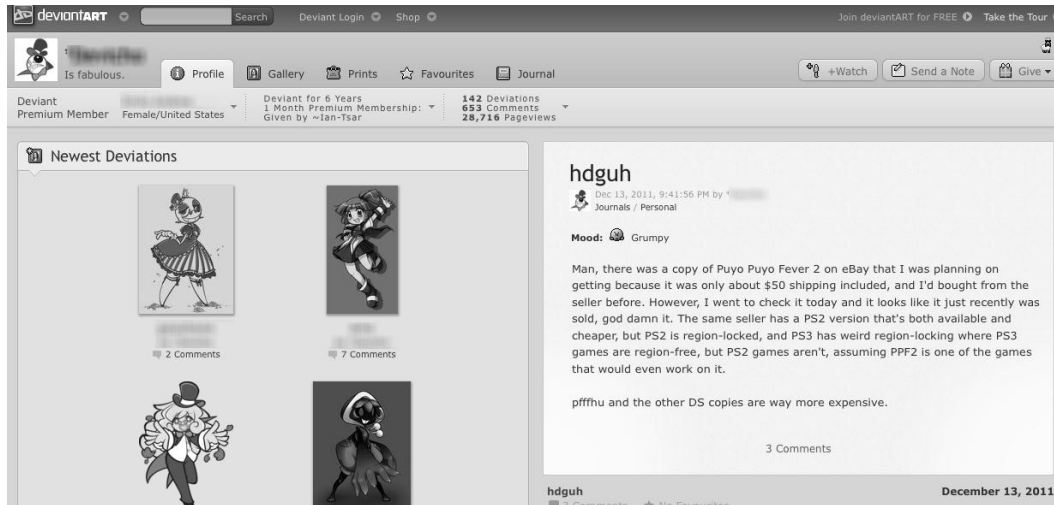
Figure 3 Screen capture of Sophia's dA home page (participant identification information obscured).

I am coming to think of dA as an exhibition hall, like you find at conventions. Everyone has a booth, some visitors pass by, others stop with a positive comment, others [*sic*] start conversations or ask for specific information. Friends drop in from time to time to see what is up.

Is this a good analogy?

Kat: It's been a while! How are you?

Hehehe, seeing as I just came back from a con [short for convention], that's exactly what I think DA is. I really like this analogy. (Interview through dA Notes, October 3, 2011)

A day earlier, October 2, 2011, Sophia (pseudonym) replied to the same note and suggested one weakness of the analogy:

I would say so, absolutely. It even has the added bonus of being able to sell one's art or spark up commissions, as could happen at a booth as well. Hence one of the reasons I think that only work made by the individual user should be displayed in their [*sic*] galleries. If exhibiting the work of another person without their

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permission would be frowned upon in real life, I don't see why it should be

different on DeviantArt. (Interview through dA Notes, Oct. 2, 2011)

Call to Inquiry

In recent years, membership of young artists in dA expanded concurrently with

interest in the educational implications and potential of social media (Alvermann, 2008;

Bull, et al., 2008; Greenhow, Robelia, & Hughes, 2009; Jenkins, Purushotma, Weigle,

Clinton, & Robinson,, 2009; Kellner, 2001; Leander, 2007; Rheingold, 2008). Jenkins, et

al. (2009) conveyed this interest, writing:

A growing body of scholarship suggests potential benefits of these forms of

participatory culture, [social media like dA] including opportunities for peer-to-

peer learning, a changed attitude toward intellectual property, the diversification

of cultural expression, the development of skills valued in the modern workplace,

and a more empowered conception of citizenship. (Jenkins, et al. 2009, p. xii)

However, in art education scholarship, studies focused exclusively on deviants and dA

are non-existent. Manifold's (2009a, 2009b) qualitative research studies, described in

Chapter 2, are one exception. Outside art education, Perkel and Herr-Stephenson's 2008

study explored the role and qualities of dA tutorials. Additionally, some research by

graduate students exists. Freitas' (2009) paper titled "DeviantArt: Where art meets

application," completed for a Social Web Course at the University of Madeira, employed

mixed methods and includes responses to a questionnaire and statistical analysis. While

supportive of this study, Freitas' paper did not examine dA as a learning site. In contrast,

Mccreight's (*sic*) (2010) dissertation compared dA to another "peer evaluation" program

for ease of use as an educational technology. Though informative, the study isolated the

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educational application of dA as a "peer evaluation" application without context

sensitivity to the site as a whole.

In the field of art education, calls-to-inquiry do exist, as well as an expanding

body of research regarding art education's interaction with social media (Sweeny,

2010a). Sweeny (2010b) also noted a need for research on the visual aspects of social

media. Mayo (2007) argued art education must tap the power of new technology toward

the realization of student participation in creating digital art. Delacruz (2009) argued art

educators lack a *conceptual basis* for understanding and using social media. Roland

(2010) identified a profound divide between how teens use social media inside and

outside of art classrooms.

New literacies, or multiliteracies, studies are a broad framework to explicate the

pedagogical implications resulting from new communication and information

technologies (Cazden, Cope, Fairclough, Gee, Kalantzis, Kress, et al., 1996; Coiro,

Knobel, Lankshear, & Leu, 2009; Knobel, & Lankshear, 2003, 2007; Leu, O'Bryne,

Zawilinski, McVerry & Everett-Capopardo, 2009; Guzzetti & Stokrocki, in press 2013).

As a broad and divergent field of study, a new literacy orientation focuses on the impact

of new technologies, especially social connective technologies, on conceptualizing

literacy inside and outside the classroom. Stokrocki (2011) identified and called for the

need for research on the presentation of miltiliteracies and online art production and

display.

<h3 align="center">Statement of Problem</h3>

Both within and outside art education scholarship, there is a deficit of studies

pertaining to dA. Currently, no studies of deviants from a new literacies framework exist

in art education scholarship. A conceptual basis for understanding new social spaces as

sites of learning in art education remains a pressing concern (Delacruz, 2009). Further, a

need for art education to understand the social media uses of youth outside the purview of formal educational institutions exists (Roland, 2010).

Statement of Purpose

This qualitative case study of dA provides a description of the new literacy practices of deviants focused on the acquisition of art making skills, knowledge, concepts, and dispositions. By explicating a dA user's perspective on dA learning, the findings in this study will assist art education scholars and practitioners interested in integrating social media into classroom practice. Layering the informal art learning practices of youth empowered by social media with a new literacy orientation creates the opportunity for new conceptualizations of both art and literacy pedagogy in a rapidly evolving and globally expanding technological world. Both scholars and practitioners will find this study of interest.

Assumptions

Three assumptions guided this study. First, dA provides an example and hub of the larger social media phenomenon and new literacy practices related to the acquisition of art making skills, knowledge, concepts, and dispositions occurring outside the overt influence and direction of formal schooling. Second, the emergent and evolving field of new literacies (Knobel & Lanshear 2007) conceptualizes new social media in general, and dA specifically, as a site of learning. Third, individual features of new technologies, e.g, journaling, producing and distributing user-made content, threaded discussions, and the like, exist in a socially mediated context, and that context as a whole is critical to the sustainability and vitality of any one individual feature. Isolating peer evaluation uses of dA from the context of the site as a whole, as Mccreight (2010) does, is like removing the heart from the patient; both rapidly lose vitality.

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Delimitations

The interviews in this study represent deviants who successfully completed the interview process. All participants who completed the interview process indicated they logged in daily to dA, with several checking the site more than once a day. Less active deviants were not represented in the interview data. All participants who completed the interview process were female. It is worth noting that Manifold (2009b) reported similar gender bias in her sample of deviants with nearly 90% female response to a questionnaire.

Limitations

Three of the participants were my former high school art students and one is a current student. My position of authority in prior experiences with these informants might have influenced responses from these participants. It is worth noting that these familiar students provided lengthier responses as compared with other participants.

Nearly all of the interviews took place through dA Notes (dA email). Electronic interviews provided both potential benefits and limitations. With Internet interviews, researchers lose access to social cues and contextual evidence, but gain the potential for increased candor and reflectivity over in-person interviews (Hine, 2005). To balance the limitations of Internet interviews, during early stages of content analysis key participants met in an informal meeting to discuss emerging themes.

It is possible that a researcher's presence alters the behavior and the field site (Patton, 2002, p. 306). In at least one instance, a topic from an interview may have influenced one participant's journal entry. The data remained valuable however. In response to a follow-up question in a private correspondence, a participant disparaged features of dA that resembled other social networking sites such as Facebook. Later that

week, the same participant took up a similar complaint publicly on her journal entry which, in turn, stimulated a lively threaded discussion among the participant's watchers. Such unforeseen consequences, possibly influenced by the presence of the researcher, typically indicate a research limitation. The threaded discussion enriched and deepened the available data on the topic and brought into focus an important struggle within the dA site (presented in Chapter 4). Generalizing findings to a larger population was not the intention of this study. Rather, this study focused on the insider practices of deviants in dA.

Research Questions

In a qualitative study, questions evolve and emerge organically during the course of the study. Research question(s) must be flexible to allow for the emergent nature of qualitative research and align with the inquiry strategy (Creswell, 2009). As a case study, this inquiry must be holistic and context-sensitive (Patton, 2002). Here, the guiding questions narrowed the focus to the art related learning (e.g., acquisition of skills, knowledge, concepts and dispositions) to the new literacy practices of deviants. The study forwarded two broad guiding questions. (Creswell, p. 129-130).

1. What art related skills, concepts, and dispositions do members acquire on dA? Skills indicates the procedural knowledge or the *how-to* knowledge and abilities), Concepts indicate the propositional knowledge or the *know-what* knowledge. Dispositions indicate the habits-of-mind, and overall organization of skills, concepts, and knowledge brought to bear on artistic practices, problem solving, and community interaction (Costa & Kallick, 2008). This study also considers learning from and artworld perspective. An artworld is a loose organization of people who make, display, discuss, and appreciate art; the notion of artworlds derives from the Institutional theory of art (Becker, 1982; Hetland, Winner, & Henry, 1995). A sociological perspective on learning

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takes into account the acquisition of the practices by which an individual gains integration into an artworld.

2 Which new literacy practices do deviants use in the acquisition of art related skills, concepts, knowledge, and dispositions? New literacies constitute the use of new technologies and an ethos of participation, collective intelligence, collaboration, dispersion of abundant resources, and sharing (Knobel & Lankshear, 2007).

Summary

This study is a qualitative case study of the new literacies and learning practices of 18- to 24-year-old artists on deviantART.com. The study builds a case record through thematic categorization of textual data. In this chapter, I described my personal interest in the unit of study and forwarded the metaphor of dA as an art exhibition on the global commons of a larger digital metropolis. I provided a call-to-inquiry for this study, including a deficit of available research, and the need for a conceptual basis to understanding new social media in the field of art education. I offered formal statements of the research problem, purpose, assumptions, delimitations, limitations, and guiding research questions. In the next chapter, I present relevant background literature.

Chapter 2

Background Literature

Introduction

It is important for this study to justify the converging of New Literacy Studies (Cario, Knobel, Lankshear, Leu, 2009) and art education. In this chapter I present background literature in form major topics; aesthetic theories, art education and new technologies, existing studies of dA, and New Literacy Studies (NLS). I deliberately arranged this section to situate this study in the turn toward socio-cultural concerns in both literacy and art education. I follow a historical organization of aesthetic theories and art education. I include a section on postmodern concerns in art education to provide a late 20th–century perspective on aesthetic issues. I transitioned my discussion from art education to social media concerns; presenting some historical context on the integration of technology in art education. I centered this chapter on a review of primary studies of, or related to, dA. I present Castell's (2003) Internet Galaxy, New Literacies, (Cario, et. al 2009), and multimodality (Jewitt 2008). This chapter serves to add historical context and situate theoretical frames for the study.

Youth and Art Making

A child's artistic imagination, no matter the age of the child, is a profound part of the self. Lowenfeld (Brittain, & Lowenfeld, 1982).

> The process of drawing, painting, or constructions is a complex one in which children bring together diverse elements of their experience to make a new and meaningful whole. In the process of selecting, interpreting, and reforming these elements, children have given us more than a picture or a sculpture; they have given us a part of themselves: how they think, feel, and see. (p. 2)

Art making emerges at the confluence of aesthetic attachments, visual intention, imagination, and fashioning in "special ways" (Dissanayake, 1995, p. 59-60). Imagination fashions thinking as it "engenders images of the possible" (Eisner, 2004). Creating art grants opportunity "to slow down perception, to look hard, to savor the qualities that we try" (p. 5). With imagination, we "search for openings without which our lives narrow and our pathways become cul-de-sacs" (Greene, 2000, p.17).

Perhaps no one senses pathways narrowing into cul-de-sacs more than youth (see Erikson 1993). Art education fashions its own limits and cul-de-sacs; its own "school art style" (Efland, 1976). Spaces outside art education exist where teens produce artistic products outside the purview and direct influence of formal education and its bounded curriculum; a space Wilson (2005) named the *first site* of teen art making; an art making outside the traditions and conventions of the established artworld. Art making for one's own pleasure marks, as Congdon and Freedman (2004) described, "transcending our circumstances, making dreams a reality, and creating worlds that meet our deepest and most pressing needs" (p. 144). Increasingly, new technology platforms like dA, provide youth opportunities for display of such deeply personal visual images and cultural expressions (Albers & Harste, 2007; Delacruz 2009b).

Aesthetic Theory

Aesthetics constitutes the perceptiveness to sensations, feelings and intuitions, and the "analysis of the values, tastes, attitudes, and standards involved in our experience of and judgments about things made by humans or found in nature that we consider beautiful" (Angeles, 1992, p.4). As a philosophical concept, aesthetics arose from the desire in Western philosophy in the 18th –century to offer a rational explanation for sensory experience (Shelley, 2012). For art theorists, critics, historians, philosophers, and artist, a central aesthetic difficulty remains the deceptively simple need to distinguish

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attributes, conditions, and context by which objects gain status as *art.* For art to exist, some articulate and well-reasoned theory is required (Danto, 1977).

Efland (1995) aligned four traditional aesthetic models in Western art with art pedagogy; Mimesis (representational qualities) Pragmatic (viewer experience), Expressive (communicative of ideas and feelings), and Formalist (arrangement and composition of forms). Efland argues each theory harmonized with a pedagogical method and social/political orientation. In what follows, I use Efland's framework and offer a transition to postmodern and social reconstructionist concerns in art education. I also present Cluster (Dutton, 2006; Dissanayake, 1990; Gaut, 2000) and Institutional (Becker, 2008; Danto 1964, 1977; Dickie, Sclafani, & Roblin, 1997) theories of art, which Efland does not address directly.

Traditional Aesthetic Theories

Mimesis

Mimesis, or imitational, theory values works that mirror the empirical world, Imitational art dominated Western conceptions of art since Plato (Blocker, 1979; Dickie, et. al, 1977). For Socrates mirroring reality offered nothing more than a copy of reality (Danto, 1977). Efland (1995) found mimesis pedagogically compatible with behaviorist learning theory and a sociopolitical ideology of control. He did so following the history of art education in the 19th and 20th century in the pedagogy of Walter Smith's and slavish copying. Previous studies found a preference for slavish copying among some dA members (Manifold 2009a, 2009b).

Deviants forward mimesis and representational concerns, such as proportion. "I love the art. well done. Shoulders are a bit too small for the girl though. At least, that's my point of view. But great art as always" (TheBlueHound, 2011). In a formal dA critique, VagueIndustries wrote about representation concerns. "The eyes do seem to be

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staring in slightly different directions as well. I'm torn over whether that adds or detracts from the image. It does give it a more mysterious look" (vaugeindustries, 2010).

Emotional/Expressive

Tolstoy (1896/1996) held that art ought to attend to the sharing of feelings and emotions, rather than beauty and imitation (Dickie, Scalfani, & Roblin, 1977; Efland 1995; Hetland et al., 1995). Emotional/expressive art communicates emotion and ideas. The artist engages in exploration of emotion beyond any technical means and through which the felt unconscious is released (Collingwood, 1938).

Pedagogically, Efland (1995) argued the expressive aesthetic understands art as a manifestation of the artist's inner imagination. An emotional/expressive orientation to pedagogy understands learning as emotional growth. Historically, Efland identified self-expression in the 1928 progressivism of Rugg and Shumaker, whom favored a child-centered school. Prominent art educators Lowenfeld (1982), Read (1945), and Richardson (1948), advocated for a self-expression model (Efland, 1995). In contrast with mimesis's social control, Efland argued the social goal of the expressionist model is personal liberation.

ChewedKandi (2011) writes "Spirit Detective by *Aseo is a fabulous devID in vector! What I love about this piece is the way the blurs have been used to emphasis light to enhance the mood in the piece" (Daily Deviation retrieved from http://aseo.deviantart.com/art/Spirit-Detective-201516970 on July 12, 2012).

Formalism

Formalism centers the value of a work of art on the arrangement of lines and color as a universal property of all art (Bell, 1913). Such properties constitute the compositional elements and the arrangements toward the whole work, e.g., color, line, shape, space, form, and balance (Feldman, 1992; Nochlin, 1974). Championed by art

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critics Bell, (1913), Fry (1920), Barnes, (1928), and Greenberg (1966), formalism remains a central theoretical force in art pedagogy today (Feldman, 1992; Hetland, Winner, Veenema, & Sheridan, 2007). The theory is so culturally assimilated in art education at all levels that many art educators take the *elements and principle*s as the sum total of all art education (Feldman, 1992). Though formalists do not deny the importance of emotion or expression, formalist hold the true distinctive qualities that create value in a work of art depend on the work's compositional structures (Fried, 1977; Greenberg 1977). A dA user gave a good example of a formalist judgment: ":::: Cyclone Chamber :::: by ~nexion is a triumph of symmetry, lighting and rich textures" (Retrieved from http://nexion.deviantart.com/art/Cyclone-Chamber-193324221 on July 12, 2012).

Efland (1995) indicated the compatible relationship between a formalist orientation, Arnheim's Gestalt psychology and the writings of Jerome Bruner. From art education history, Efland argued Aurther Dow's art curriculum represented a formalist approach.

Pragmatic and Instrumentalist Theories

Instrumentalism (also known as functionalism) holds that a work of art's value exists in the works function and use in a cultural context (Diffey, 1982). Efland (1995) aligns Instrumentalism with pragmatism in education. According to Efland (1995) pragmatism envisioned art as improving the life of the common-man. Efland argued the pragmatic aesthetics aligns with the intention of social change, and that like Dewey (2005), experiences with compelling imagery led an individual to reconstruct or revise his or her understandings of reality. A pragmatic art education would included activities related to art occupations such as gardening, interior design, posters, advertising, and merchandise display.

It is worth noting that Formalist also claim Dewey as their own (Berube 1998; Buettner 1975). Additionally, proponents of self-expression likely also found an ally in Dewey.

Cluster Theory

Cluster and institutional theory, as with functional theories focus attention on conceptual qualities in determining what objects constitute works of art. Cluster theory argues an object gains status as a work of art based on its resemblance to other works so identified (Dutton, 2006; Dissanayake, 1990; Gaut, 2000). Cluster theorist established a set of attributes, which taken together, established the status of an object as a work of art. These include aesthetic properties, expressing emotion, intellectually stimulating, complex and coherent, conveying complex meaning(s), an individual point of view, originality, produced with a high level of skill, resemblance to an established art form, and the artists intention (Gaut, 2000).

In her dA journal, participant Alana (pseudonym) titled *is it me?* complained: "Is deviantART's front page beginning to resemble facebook?…What happened to the creation of original art?" (Alana's dA journal from July 21, 2011). In an online interview, study participant Sophia (pseudonym) indicated both the importance of originality and artist intention writing:

> Anything that was created entirely by the submitter, as in nothing that uses things such as pre-existing art or screenshots. Ideally there should be a purpose behind its creation, as well rather than something like a quick snapshot that was uploaded for kicks (Interview in dA Notes on October 2, 2011).

Institutional Theory

Institutionalists argued for the existence of an *artworld*; loose associations of people who make, display, value, criticism, write about, discuss, and appreciate art

(Becker, 1982; Danto, 1977; Hetland et al., 1995). An artworld is a social system, an *institution* in which an art object is recognizable as a work of art. As an institution, the artworld encompasses all the guiding rules of conduct and possible roles of its members. As such, an artwork status as art depends on the artworlds positioning of the object. This grants the *enfranchisement* of everyday objects as legitimate art objects under institutional conditions (Danto, 1964, 1977).

Institutional theory arose in response to a need for a robust conception of art capable of encompassing 20th-century artists the artist interest in conceptual qualities and the use of materials and objects that challenged the boundaries between everyday objects and objects recognized as art, e.g., Warhol's display of Brillo boxes and both John's and Rauchenberg's display of a sleeping bags as works of art (Danto, 1977). Artists produce art for presentation to an artworld (Dickie, 1997). There exist innumerable artworlds and artworlds nested in other artworlds (Erickson, 2002). Becker (1982) believed multiple artworlds constituted a whole artworld system. Hetland et al. (1995) claimed individuals who defer to the authority of a museum for what constitutes art, e.g., 'It must be art because it's in a museum,' appeal to an institutional perspective. Further, an understanding of the differences between copies and originals, or appealing to the label next to a displayed work indicates an institutional perspective.

Understanding dA as an artworld forwarded questions as to what and how objects gain status as art on dA. As embodied in Alana's journal (mentioned above) it does not follow that anything posted on dA constitutes actual works of art in the minds of deviants.

Postmodern Issues in Art Theory and Education

The *Stanford Encyclopedia of Philosophy* (Aylesworth, 2010) identifies postmodernism as:

> a set of critical, strategic and rhetorical practices employing concepts such as difference, repetition, the trace, the simulacrum, and hyperreality to destabilize other concepts such as presence, identity, historical progress, epistemic certainty, and the univocity of meaning. (retrieved from http://plato.stanford.edu/archives/win2010/entries/postmodernism on January 1 2011)

In the broadest sense, postmodernism in art marks a historic shift in art, literature, architecture, and politics, attentive to alternatives and strong skepticism toward modernism (Efland, Freedman, & Stuhr, 1996; Harrison, & Wood, 2003). Harrison and Wood (2003) argue postmodernism is a historic condition rising from the limits of modernism in sorting out the diversity of geo-political and socio/political realities that arose in the late 20th-century.

Efland (1995) identified four attributes of postmodern art. First, temporal and spatial flux whereby notions of linear progress are challenged and more nuanced understandings valued. Second, a democratization and a concern for otherness; placing value on local, multicultural, gender issues and the like direct attention to power relationships in society and the artworld. Third, acceptance of conflict and a preference for fragmentation and "dissonant beauty" (p. 39). Fourth, openness to and heightened value for multiple readings of a works meaning.

Clark (1996) described postmodern artists as *bricoleurs* who rely on allegories, metaphors, and narrative elements. Further, he conceptualized the postmodernist paradigm as "a labyrinth of looking glasses" (p.28) that overturned modernism on three

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major points. First, postmodernism overturned modernist claims of originality in art making. As such, postmodern art privileged reproduction and mass production imagery over a singular work of original art.

Second, postmodernism overturned the modernist notion of the artist as "heroic" genius. "Rather than considered the result of a solitary man making brilliant leaps into previously unknown territory, the creation of art is now seen as a collective enterprise" (p. 29).

Third, the postmodern artworld expands the light of appreciation onto the aesthetic objects of non-Western as well as the disenfranchised within Western cultures. As such, no single artworld remains, but rather a "labyrinth" of artworlds including items traditionally excluded from status as works of art. dA, with its multiple, conflicting, and often overlapping networks of groups centered on various visual interests and abilities embodies the labyrinth of looking glasses analogy.

A poignant residue of postmodern characteristics in dA resides in a critique posted on July 6, 2011. Photographer, techgnotic, posted a color photograph of a wall of gum, a local landmark in Seattle, where visitors attached chewing gum to a brick wall. In the artist's comment posted with the photograph techgnotic (2011) posts, "This is what a wall of gum looks like. Is it art?" (dA description posted with photograph, retrieved on July 12, 2012). The ensuing and sometimes spirited debate in comment threads revealed the presence of differing aesthetic theories, postmodern quality through different readings, and questions about reproductions and originals, e.g., is the wall art, the photograph art, or the conceptual ambiguity stimulated by the photographers question art?

Social Reconstructionism Art Education

Social reconstructionist pedagogy aimed "to reform society toward a more equitable distribution of power and resources in the United States and improve academic achievement for all students" (Stuhr, 1995, p. 194). As such, it contrasted with the pessimism of postmodern deconstruction (Neperud, 1995). Social reconstrutionism favored an art pedagogy forged on the need for social change and social justice. Some advocated for the complete displacement of Western art with the palpable visual and material culture of the everyday lives of students (Neprude & Krug, 1995). Rather than introduce students to the established works already granted status as art by museums, critics, and galleries, a strong reconstructionist approach privileged critical investigations of the power relationships in the visual and material culture and the lived realities of students (Duncum, 2002; Freedman, 2004; Stokrocki, 2002: Stuhr, 1995). Efland (2004) however, forwarded a softer "balanced" approach envisioning traditional fine art as class of objects within a larger visual culture.

Advocates of a social reconstructionist art pedagogy find social media platforms and digital technologies of particular interest (Delacruz, 2009; Duncum, 2004; Snyder & Buflin, 2007; Stokrocki, 2007, Sweeny, 2004, 2010). Recently Sweeny (2010a) identifies *intersections* where new digital technologies offer both "utopian possibility" and "dystopian potential" (p. xiii) and *interactions* of "constant sectioning and resectioning of information and matter, the perpetual action that brings together dissimilar material only to redistribute it, in a recursive manner" (p. xii). Reconstructionists understands the social aspects of new media platforms as a locus of struggle (Delacruz, 2009a).

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Popular Culture and Fan Art

Much of youth art appropriates images popular in youth culture. Art on dA often reflects this. Some art educators began to challenge the exclusion of popular culture from art education in the 1960s' and 1970s' (Lanier, 1968; McFee; 1970; Wilson 1974; Wilson & Wilson, 1977). Later, Duncum, (2001, 2002) and Freedman, (2000, 2003) argued for a strong visual culture approach attuned specifically to artifacts from popular culture in art education, while others opposed visual culture approaches (Smith, 2003; Kamhi, 2003; Dorn, 2005). In 2004, Arthur Efland (2004) offered a balanced positioned toward the controversy between the aesthetics of fine art and objects of visual culture. Efland surmises: "Our educational purpose should be to expand opportunities to enhance the *freedom of cultural life,* [*sic*] that is, the freedom to explore multiple forms of visual culture to enable students to understand social and cultural influences affecting their lives" (p. 250).

Fan art constitutes work that mimics or appropriates, mass media characters and stories (Jenkins, 1992; Manifold, 2009a, 2009b). Thus, devaluation of popular culture in teen art making also devalues the knowledge teens esteem (Tavin, 2005). Jenkins (2006) examined youth engagement with popular culture as active empowerment, rather than exploitation. Jenkins forwarded the concept of participatory culture whereby new media platforms like dA empowered fan communities to manipulate and alter popular culture for their own purposes, thus fans destabilized the producer consumer relationship. Schott and Burn (2007) argued fan art is a form of agency. Lessig (2008) and Knobel and Lanksher (2008) argued when individuals engage in remixing popular culture, they demonstrate creativity and innovative forms of representation. Remix constitutes a cultural product made from combining parts of existent works into a new artifact. Art education studies pertinent to fan art include Toku's (2001) study the

influence of manga and anime on adolescent art making, Chen's (2007) study of cosplay in Taiwan, and Manifold's (2009a, 2000b) study of youth fan artists and cosplayers in online communities.

Art Education and Technology

In December of 1965 the National Art Education Association conducted The Uses of Newer Media Project; a 5-day symposium on the role of new technology and art education. (Lanier, 1966). Lanier imagined the future role of "newer media" in art education. Hope (2004) outlined a need for art education policy regarding technology. Sweeny (2010a) considers social media and art education. Mayo (2007) discussed art technology integration in the "third millennium." Snyder and Bulfin (2007) center a broad question for art education research; "What is the relation between arts education and literacy practices as they are increasingly influenced by new media?" (p.16). Rourke and Coleman (2009) discussed the use of blogs to gain community awareness through online art exhibits. Lu (2007) examined cooperative learning and peer assessment in use of blogging and E-portfolios. Wallace (2007) found podcasting beneficial for art teaching practices. Krug (1999) explored use of E-porfolios for critical inquiry. Lai (2002) described her "virtualizing" of undergraduate art education. Milekic (2000) considered collaborative potential in new media and art education. Duncum (2004) identified both multimodality and multiliteracy as topics of concern to art education. Keifer-Boyd (2005) researched the ways children teach other children computer game making. Overby (2009) explored using weblogs in a studio art classroom. Manifold (2009a, 2009b) studied fan artists on dA and other similar sites.

New Models for Art Classrooms

Roland (2010) introduced seven guidelines for implementing new Web technologies by way of examples of current classroom practice. His examples forward programs that employ the web's multi-faceted possibilities despite the evidence that current art classrooms still use the Web primarily as a warehouse of knowledge. Roland's guidelines include:

1) Focus on outcomes not tools.

2) Expand upon customary ways thinking about the Web and establish new metaphors toward a vision of a multi-faceted web.

3) Infuse technology in the curriculum rather than as an add-on.

4) Combine new with old, local with global, including the use of free open-source software while not abandoning traditional resources.

5) Introduce Creative Commons licensing and intellectual property issues.

6) Encourage flexibility with technology tools and software.

7) Encourage safe and responsible use of technology.

His article points indirectly to the lack of studies of social media in art education. Though aware of dA, lack of space prevented Roland from including dA in the article (Personal communication through email on April 13, 2010).

Melanie Buffington (2008) discusses various Web 2.0 technologies applicable for art education. She examined four technologies specifically; social bookmarks, blogs, MySpace, and podcasts. Through social bookmarks, individuals 'tag' links of interest and share these links with others. She suggests teachers create a class Delicious bookmark account where the teacher and students can add tags and bookmarks throughout the school year. In this way the teacher and the class build a shared knowledge database. Blogs offer visual art and photography teachers a space for creating and sharing

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electronic portfolios. Such blog-porfolios would afford recording both progress of the student's work over the year and works in progress. Students could document different phases of a specific work and add commentary on their process. One example, a blog as a research diary which Buffington worked on with two graduate students. She also suggests an educational use for MySpace. Students could make a MySpace page for a recognized artist and then consider which other artist that artist would likely 'friend.'

Primary Studies of deviantART

Manifold

Manifold (2009a, 2009b) spent four years questioning, emailing, and meeting with fanartists . The majority of participants were 14 to 24 year-olds. Using various social networking sites including dA, Manifold located "dozens" of youth artists and conducted content analysis of "thousands" of artworks and photos of cosplayers. Cosplay indicates the combining of costume with role-play, thus "cosplay." One hundred youth artists responded to manifold's questionnaire.

Manifold found that fanartists respond to characters in popular culture in creative forms of expression. By personally manipulating the character, youth explored issues of identity. Despite intending to represent a character with accuracy to the original character, youth artist valued the development of a unique and individual artistic style. By submitting artwork to other fans for constructive critique youth artist learn from each other's constructive criticism. Over a third of the respondents mentioned resistance and occasionally distain towards fanart from art teachers. Further, Manifold contents that fanart and cosplay grant an opportunity to sustain adolescent interest in art making at an age when interest in art wanes.

Manifold's work suggests that youth fanartists select learning resources pragmatically using both the fan community and other resources The fan community

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arbitrates what represents quality work in the community. Manifold (2009a) identified similarities with past and present guild communities and dA members.

Manifold's finding that some art instructors seem to express a need to police manifestations of popular culture in youth art seems salient. For Manifold, educational resistance to fanart negatively affects a population of students who are clearly motivated to learn.

Perkel and Herr-Stephenson

In 2008 Perkel & Herr-Stephenson presented ongoing research on tutorials made and posted by deviants on dA. The research focused on the everyday practices of individuals who posted online tutorials, personal motivations of tutorial makers, and how tutorial making related to the personal art making. The authors identified conflicting pedagogical orientation in dA tutorials.

Using insider language, Perkel and Herr-Stephenson (2008) identified three types of tutorials on dA: guides, walk-thoughts, and tutorials. Guides cover whole topics. Walk-throughs are demonstrations of how the artist achieved or completed a task. Tutorials offered step-by-step detailed instruction on a narrow topic. The authors focused on the practice of *geeking out*, (Mizuko, et al. 2010) or engaging with media and technology intensely among online interest-drivien communities. Posting tutorials marked both an individuals belief about their level of competence that involved risk-taking. The impetus to make a tutorial often began as a response to watcher's requests. Making a tutorial marked the individual's status as and expert in the community. Comments posted in response to the tutorial evidenced both credibility as an expert and a sense of satisfaction at helping others. Credibility depended on both the tutorial and the feedback, which appears with the tutorial for all to see. Tutorials offer an alternative path to building status and credibility for those who make them. Perkel and Herr-Stephenson

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note that the number of page-views and the accumulation of Daily Deviation awards, function as currency in dA community. Following the ideas of Becker (1982) the authors describe making a tutorial constitutes as an act of transforming a human resource – a teacher, into a material resource – a tutorial. In dA the relationship between human and material resource blurs however.

Two Graduate Papers

Mccreight's [capitalization *sic*] (2010) dissertation examined dA's potential as a "peer evaluation" program as compared to a "Rich Internet Application" called Evaluation App. Mccreight argued social media sites like dA are overladen with superfluous distractions and features when used as a peer evaluation technology. My study contrasts with Mccreight's dissertation in that this study guards against a narrow vision of learning and one specific learning feature, peer evaluation. Rather than understanding dA as a tool for formal learning settings, this study seeks to understand what formal educational settings and institutions may learn *from* dA as a social media platform through insider practices.

Freitas (2008) paper titled "DeviantArt: where art meets application," completed for a Social Web Course at the University of Maderia, employed mixed methods and includes responses to a questionnaire and statistical analysis. Freitas found that deviants tend to activity among members tends to plateau, or decline after, on the fifth year of membership. The longer one is a deviant, the more likely she or he are to participate in community forums and groups. From three categories she examined, photography, artisan crafts, and traditional art, photography gained more pageviews and traditional art gathered the fewest. Freitas suggest one explanation might be the time it takes to produce traditional paintings is greater than photography, which in turn explains why photographers tend to post more work than traditional artists. Freitas found a relationship

with the number of posts and the length of time one is a member of dA. At the fifth year, the average deviant will post more deviations than before or after. A correlation was found between the number of deviations posted and the number of pageviews. When taken individualy, traditional artist tend to post about the same amount of work across years of membership, while photographers and artisan craftsmen and women's deviations increase until the fifth year.

Visual Dimensions of Social Media

Sweeny (2004), recently identified a need for work on the visual forms of social media. Sweeny identified three forms of social media: Hyperlinked image, (sites like dA and Flickr), Moving image, (YouTube) and Immersive image (Second Life). Each site bespeaks differing manifestations of user identity. Following on the work of Castells, Sweeny directs attention to the relationship of networked identity, art production, and social networks outside technology. Further, he argues that identity resides in group associations, friends, family, interest groups, and even strangers, rather than in the individual's home page (Castells, 2003). Any divide between individual and group identity softens under the influence of social media. From the perspective of Sweeny social-media practices and the Internet intertwine with activities outside the Internet.

New Literacies

The New Literacy Studies (NLS) marked a shift in attention within the field of literacy education toward the cultural, political, economic, social, and historical context in which reading and writing occur (Cazden, Cope, Fairclough, Gee, Kalantzis, Kress, et al.,1996; Coiro, Knobel, Lankshear, & Leu, 2009; Knobel & Lankshear, 2007; Street 2003). With the emergence of globalization and new communication technologies, a "digital turn" (Mills, 2010) emerged in literacy studies within larger "social turn" (Gee,

2000) in the same field. As new social-media platforms overwhelmed previous models of literacy.

Leu, Kinzer, Coiro, and Cammack. (2004) identified ten central principles for NLS:

1. The Internet and other ICTs [Information and Communication Technologies] are central technologies for literacy within a global community in an information age.

2. The Internet and other ICTs require new literacies to fully access their potential.

3. New literacies are deictic [context situated].

4. The relationship between literacy and technology is transactional.

5. New literacies are multiple in nature.

6. Critical literacies are central to the new literacies.

7. New forms of strategic knowledge are central to the new literacies.

8. Speed counts in important ways within the new literacies.

9. Learning often is socially constructed within new literacies.

10. Teachers become more important, though their role changes, within new literacy classrooms. ("Identifying Central Principles of," para. 1)

Knobel and Lankshear (2007) what constitutes *new* in new literacy is involves two dimensions, new technologies and an ethos of participation, collaboration, and distribution of content. The later ethos marks what Knobel and Lankshear characterize as a *cyberspacial-postindustrial mindset.* This mindset contrasts with what they term a *materialist-industrial mindset*.

[Cyberspacial-postindustrial mindset] privileges participation over publishing, distributed expertise over centralized expertise, collective intelligence of individual possessive intelligence, collaboration over individualized authorship, dispersion over scarcity, sharing over ownership, experimentation over 'normalization,'

innovation and evolution over stability and fixity, creative-innovative rule breaking

over generic purity and policing, relationship over information broadcast, and so

on, (p. 21)

Snyder and Bulfin (2007) argue for a reframing rather than reinventing of

education in the face of digital literacy. They contrast two approaches to literacy as

regarding new technologies; one narrowly considers literacy as encoding and decoding of

text with technology as a new tool toward that end. The second understood literacy as

embedded in complex social practices, and formed in the context of use, with technology

regarded with social and cultural dynamics rather than just a tool. Both perspectives

outline theoretical frames for research into digital literacy.

Network Society

Manuel Castells (2003) envisions the Internet in four layers, Techno-

Meritocratic, Hacker, Virtual Communitarian, and Entrepreneurial. Techno-Meritocratic

constitutes the hardware and software creators of the Internet where an individuals

authority is based on valuable contribution and participation in the community. Hacker

culture values a deep creative drive, self-defined projects, creativity and respect for peers,

open source code as a fundamental right, prestige and reputation based on a gift economy

and the value of giving or producing valuable products in the community, the priority to

creativity and freedom, social connectedness based on active participation.

By Hacker, Castells does not envision the popular culture conception of

lawbreakers. The highest value in Hacker culture is freedom. Virtual Communitarian

culture values free and open global speech and communication, self-directed networking,

access to locate and post information and knowledge, self-publishing, self-organizing and

self-networking, self-directed networking as a tool "organization, collective action, and

construction of meaning. Entrepreneurial culture values, ideas as capital, making, rather

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than predicting the future, escape from corporate culture, lifestyle of immediate

gratification, and a workaholic lifestyle. Goggle is an example of Entrepreneurial culture.

For Castells, Internet culture is a collective construction that transcends

individual preferences. Casttells draws on empirical research to argue that the Internet

does not lead to isolation, but rather closer and broader relationship ties between

individuals. Cases of antisocial effects of the Internet on users are minimal and

exaggerated in popular media. Rather than a site of escapism from reality, the vast uses of

the Intent enhance tasks and activities based in reality. dA is a good example of this, as

Sweeny (2010a) it is near impossible to separate digital from analog (actual) realities. A

traditional drawing, scanned and posted on dA is a good example of this difficulty. Is it a

drawing or digital artwork? What are we viewing online, an analog or digital work? Do

we discuss it as a drawing or digital artwork?

Participatory Culture

Henry Jenkins (2004) argued for a nuanced understanding of consumers/producer

relationships and moving beyond a politics of users engaging in "culture-jamming" that

constitutes increased power of consumers to disrupt the media flow from outside. Rather

than an us/them conflict, Jenkins proposes a theory that attends to the interaction between

media producers and consumers that is both top-down and bottom-up. Participatory

culture makes a contrast to consumer culture. Jenkins (2009) holds, that rather than

simply consuming mass media products, individuals now use social media platforms and

new technologies to participate with mass media products. Jenkins points to fan

communities that re-write or write new scripts and stories based on Harry Potter novels.

Producers of mass-media products now engage fan communities, which increasingly

demand a measure of control of the cultural products they consume. Jenkins identifies

five attributes found in participatory cultures applicable to education:

1. Relatively low barriers to artistic expression and civic engagement.

2. Strong support for creating and sharing one's creations.

3. Some type of informal mentorship whereby what is known by the most

experienced is passed along to novices.

4. Members believe their contributions matter.

5. Members feel some degree of social connection with one another.

Similar to Castell's notion of virtual communitarians, participation manifests

in open publishing, collaborative media production, and open-source decision-making.

Deuze draws on Jenkins (2006) outline of a convergent culture that represents shifting

power relationships between producers, such as corporate mass media, and consumers,

such as fan communities. For Jenkins, this constitutes a shifting relationship as users

move in some measure from passive to active citizenry. Rather than an us/them conflict,

Jenkins proposed a theory that attends to the interaction between media producers and

consumers that is both top-down and bottom-up. This approach to a culture studies

regarding social media practices differed from the binary logic used by Agar, et al.,

where institutions and individuals are oppositional. Jenkins proposed researchers move

beyond envisioning users as only resisters of media power and instead envision

consumers as expressing expanding power relationships wit producers.

Remediation

Deuze draws on Bolter and Grusin's (2000) concept of "remediation." Bolter and

Grusin define remediation as "the representation of one medium in another" (p.45). For

Deuze, remediation constitutes the expression of individualization through the reuse of

critical facets of the original media while, at the same time altering it. What critical facet

remediation preserves depends on the aims of the intention of the new re-producer. This is more complex than it seems at first as remediation entails layers of remediation. Consider a museum making their artwork collection accessible to the public online. The museum remediates both the conception of the museum and the artwork displayed.. Usually, remediation aims at advancing the old media into new media for various purposes. Remediation may involve as little as representing content online or as radical as refashioning a new version of the older media entire. Bolter and Gursin suggest three broad purposes for remediating.

First, remediation may serve to gain access to other media objects. An image of a painting in an online exhibit is such a form of access remediation. The reproduction of a painting is accessible to online users who might not see the work in the actual museum building. A text version of a book made available for downloading is a good example. Second, Remediation may serve to improve on the original, altering the user interaction or reading of the image. For example, a painting that is accessible to online users may have on-screen links to contextual information about the artist or the artwork that would not be available in the museum display itself. Third, remediation may intend to absorb the original completely, even though it cannot fully do so as the remediation depends to some measure on the cultural memory of the original. For example, a digital art museum may exist entirely online or in a virtual world and exhibit only virtual art. However, the online museum depends on the user possessing an understanding what a real world museum is, and its overall cultural purpose. The online museum remediates in that the general practices related to the purpose of a museum remain, while the experience for the patron shifts from a specific time and location to acomputer screen. The defining cultural attributes of what constitutes a museum, lends legitimacy to remediation.

Henry Jenkins (2009) commented on one current example of remediation and legitimacy in a television advertisement titled Symphonia. In Symphonia, a wall of cell phones performs the 1812 Overture under the direction of a single 'conductor.' Jenkins argues that such creative practices graft the legitimacy of older traditional art objects. In this instance, classical music lends its high art status to the electronic performance and thereby lends legitimacy. At the same time, the producer of the remediation displays his/her mastery of technical skills while sublimating the original music's authority. The viewer hardly notices the classical music as an important part of the experience.

Bolter and Gursin noted in 2000, traditional producers remediate as well. Not only must producers welcome to some extent the remediation created by consumers to hold their attention, but producers, too alter what they produce including consumer made products. For example, major news producers, such as CNN now included entries from the CNN blog in real time in their broadcasts. In another example, newspapers often use graphics that mimic the hyperlink graphics common on nearly all web sites. This constitutes an oscillating remediation between producers and consumers which each adjusting and reacting to each other. It seams reasonable to identify adolescent fanart as remediation. As such, fanart likely served one or more of Bolter and Gursin's aims of remediation. It seems likely that participation plays a critical role in sustaining acts and presentation of remediation fanart. Fanartsti seem to need to show there expertise and skill to others (Manifold, 2009a, 2009b). If fanartist can learn the skills and techniques for making art, what should art education focus on? How do art education sites remediate art objects? How effective are online art sites for teachers, for students? What can art education learn from fanart communities? What skills do students need to be literate about online art content?

A further thought regarding fanartist is how remediating popular culture imagery centers the community. As fans of anime, fantasy, and science fiction, are devoted to a visual experience, artist would naturally have increased importance in the community. They may serve as guardians and historical archivists of the cultural iconography. They literally reproduce the images as if printing the cultural currency. Fannartsits connect the devotees with the producers and serve as cultural conduits and regulators as well as guides for the new converts. Thus, within digital convergence various social roles arise.

Multimodality

Drawing the work of Kress and van Leeuwen (2001), Jewitt (2008) argued, "that multimodal literacy assumes that meanings are made, distributed, interpreted and remade through an assemblage of non-linguistic as well as linguistic resources"(p.246). Modes of communication include images, words, speech, actions, gestures, and the like. Each mode is a part of the communicative act and entrains its own possibilities. A still image, for example, provides different communication potential than written words and when taken together, deepen and expand the possibilities for meaning making beyond the potential of words alone. Jewitt (2008) holds any research methodology in literacy today requires examining the multimodal facets of communication acts. New digital communication platforms privilege not only making multimodal content, but the global distribution, and potential for remaking or remixing these communications. Remix, combining existent modes, published in some official form such as an audio recording or advertisement, into new arrangements, blurs the user/producer relationship and permits the near endless innovative iterations in meaning (Lessig, 2008; Knobel and Lankshear 2008).

For Kress and Leeuwen (2006) multimodality destinquised old and new literacy as distinct forms of communication. The old literacy constituted visual communication as

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subservient to language in which images replicate reality. New literacy constitutes image as side by side to language independent of forms of visual representation with open structure and not seen as more or less faithful renderings of reality. Old literacy, suppressing image as subservient, provides no method of analysis or theory to adequately discuss visual images. Today however, the image centers the meaning and appears is equal with the text.

dA offerd deviants a flexible ensemble of multimodal features by which deviants display, practice, and indeed created, new literacies related to personal art production and each deviant's personal affective and aesthetic attachments. By themselves, each of the new literacy freature on dA are not unique to the site. Flikr posts images and comments in a gallery format. Blogs and social networking sites like Facebook offer pubic journaling. What distinguishes dA is the ensemble of features centered on the display of user images and liturature. A deivant's profile, favorites, journal, gallery, comments, watchers, statistics, featured art, emoticons, personal icon, as well as the potential for Daily Deviations, a searchable data base of all dA artists, and various numerous other digital provisions for various modes offer nearly innumerable possibilities for new literacy practices and multimodal content. Additionally, many deviants link to her or his other personal online media, e.g., YouTube vidoes, Facebook, Tumbler, Twitter, sites. As noted before, Castells and Sweeny (2010a)digital and analog (actual) life intertwine in the larger network society.

Gunther Kress (2000) argues that readers and writers today, equipped with digital technology, face different demands than those before digital technology. Whereas the book centered literacy in the twentieth century, the screen centers literacy today. Writing becomes a matter of multimodal display. Multimodal literacy understands language to bear only a portion of possible meanings. To make sense of multimodal literacy, Kress

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envisions the text-maker today as part designer considering representation and composition in creating a compound message reinforcing text with images and image with text. One example of the difference between book and screen is the point of entry into the text. Where as the book offers one culturally seated approach to entering the text, (upper left in Western cultures) the screen offers many points of entry with hyperlinks, rollover effects, and programmed interaction. In addition, the page of a book intends a linear reading-path through the page, the screen affords many different reading pathways. On the screen content is "chunked" into information packets.

Regarding analyzing new media literacy, Kress (2006) abandoned linguistics withits emphasis on language. Instead, he favored fashioning a modified semiotic approach that can analyze multimodal expressions including, speech, text, sound, image, music, and video as a bundle of meanings. Of these modes, Kress believes the logic of images dominates literacy today. Kress contrasts the logic of images with the logic of language and argues the demands of new media change the relationship between image and text. In the past, the image served the text's authority. Images completed or amplified the meaning conveyed in the text. Today however, the image stands on its own, side by side with the text.

Bricolage

Deuze (2006) identifies bricolage as a Principle Component of digital culture. Deuze defines bricolage as the remixing of artifacts using selected 'bits and pieces' to create new understandings and insights. Unlike remediation, bricolage borrows not from cultural systems directly, but from cultural artifacts, such as music, audio, imagery, and video. Bricolage borrows from the surface of culture, e.g., images, text, music, and the like. As such, it seems reasonable to understand bricolage and remediation as complex and layered understandings. The first forwards cultural artifacts, the second forwards the

cultural frames by which artifacts retain meaning. In terms of creative products recognizable to art education, Lessig lends some insight. Lessig (2009) stresses that "remix" (and we could add bricoloage in a larger sense) is not a new practice historically, artist have always borrowed from each other, but rather remix is a creative act now widely diffused via new technologies and media. The ability to record music quickly led to artist intending to alter recordings for their own purposes. The practice became popular in the U.S. with D.J.s in discos. It came to the attention of the public and record companies in the 1980s' with early hip-hop artists in the Bronx. Record companies quickly moved to identify remix a piracy of intellectual property rights. Lessig (2008) asserted borrowing pieces of another's work is not new but rather a continuation of a native form of human creative expression that has always existed. For Lessig, this is an important argument as the legal realm has the power to inhibit remix creativity, which in turn has cultural and economic consequences. Lessign and Deuze argue that such acts of bricolage, remix, and DIY, challenges modernistic notions of originality. In the light of bricolage and remix practices, a need for a refashioned definition of originality and creativity exists today. Deuze identifies a second meaning for bricolage. Bricolage indicates the mixed ways in which individuals construct meaning in the digital culture as they control their path through new media. Users select the images and hyperlinks they wish to follow. In doing, so they construct a personal bricolage experience. In a broad sense, users of new media are bricoleurs as they navigate hypermedia, supposedly, following their own interests. A good example of bricolage experience is electronic literature.

Electronic literature is "a first-generation digital object created on a computer and (usually) [sic] meant to be read on a computer" (Hayles, 2008). Generally, electronic literature exploits the features of networked-electronic media. For Hayles, electronic

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literature can position the reader as a collector of associations rather than following a linear logic found in most print based texts. The author may replace the reader's desire for a climatic end with the play of endless associations. Hayles draws on a conception "intermediacy." She conceives of intermediacy as a metaphor for understanding the recursive dynamics of human/computer interaction. Intermediacy envisions the machine and the mind as part of a cognitive system. Human meaning construction is a cycling between the binary of human/machine with is a spectrum of possibilities depending on the cognitive disposition of the user. The patterns generated in this cycling leading to, what Hales called emergent realizations. The recursive dynamics of digital text permit a layered and cascading text integrated with other modalities of communication, including sound, image, video, and music.

Summary

In Chapter 2, I stretched a discussion of relevant background literature from aesthetic theories to new literacies and multimodalities. In doing so I presented a structure that guides this study, the relationship between art education and social media platforms. The chapter arrangement sought to draw attention to the socio-cultural turn in both art and literacy scholarship. I outlined major aesthetic theories from an art education perspective; I presented postmodern issues related to art education including social reconstructionist positions. I presented research regarding art education and technology as well as proposed models for integrating technology in art education. I transitioned the discussion toward social media concerns by presenting primary studies involving dA. I grounded discussions of new literacies in Castell's Network Society and Jenkin's Participatory Culture. I included a discussion of the visual aspects of social media, new literacies, and multimodality

Chapter 3

Methodology

In chapter 3, I present the research methodology. I situate case study research in the tradition of naturalistic qualitative research. I present data collection and the importance of triangulating data. I present various data types including interviews, member checks, documents, and descriptive quantitative data including the research questionnaire. I discuss recruitment, reciprocity and the role of the research home page.

Naturalistic Qualitative Research

This research resides in a social constructivist constructivist tradition (Guba & Lincoln, 1989, 1990; Crotty, 1998; Neimeyer, 1993). Informed by Goodman and Stake, Thurber (2004) claims a constructivist analysis "seeks to unearth undiscovered realities in a dynamic relationship" (p. 497). Eisner (1991) marked out qualities of qualitative naturalistic studies including: focus on naturalistic settings, researcher as instrument, interpretive, representation through expressive language, and attention to details in context (Thurber, 2004). Such research seeks to answer open-ended questions of experiential phenomenon (Patton, 2002, p. 243). In art education research, answering such questions invites a "metaphoric response" and "vivid portrayal" of the phenomenon under study (Stokrocki, 1997, p. 344).

According to Patton (2002), "Qualitative designs are naturalistic to the extent that the research takes place in real-world settings and the researcher does not attempt to manipulate the phenomenon of interest" (p. 39). In spirit, a naturalistic inquiry is obverse to experimental designs that manipulate variables in a controlled environment with a limited set of pre-determined outcomes. In reality, an array of possible research designs exist between naturalistic and experimental polarities, with innumerable mixed and

blended designs. Patton (2002) outlined qualities of naturalistic inquiry relevant to this inquiry:

1.   The research design is emergent, affording the researcher flexibility to respond to and follow accidental and serendipitous discovery as the study proceeds.

2.   Collection of detailed and saturated, or thick, data that explicate personal perspectives, experiences, and document review.

3.   Direct contact and closeness to the situation and phenomenon under investigation.

4.   A spirit of empathetic neutrality, seeking understanding while remaining non-judgmental, sensitive, and respectful view of the topic and people under study.

5.   Mindfulness, or being fully present and responsive to the phenomenon and individuals under study.

6.   Analysis is inductive and leads toward creative synthesis.

7.   A holistic perspective involving attention to the complex interdependencies at work in the phenomenon.

8.   Research emphasizes contextualizing findings, rather than generalizing across settings.

9.   Voice and reflexivity forge the researcher's credibility, authenticity, and trustworthiness. (p. 40-41)

Case Study

A case study is a holistic and case sensitive research strategy (Patton, 2002, p. 447). A case is a "specific, unique, bounded system," (Stake quoted in Patton, p.447; see also Creswell, p.13). Methods may vary, but the focus of the study is the case as the unit

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of inquiry that centers the process and product (Stake, 2000). A case study investigates a "idiosyncratic manifestation" (Patton, p. 451) of a phenomenon in its real-life context (Merriam, 1998).

The selection of the case influences the approach to that case (Stake, 1995). Stake identified two kinds of cases. Intrinsic case studies seek to understand a specific case as the goal of the study. Gaining insight into the case is the justification for the study. On the other hand, instrumental case studies seek to understand a problem to which the selected case is only one of the possible cases available. This is an intrinsic case study.

This bound the case by dA, the cohort age, and a focus on art learning, e.g., the acquiring of knowledge, concepts, and dispositions related to all facets of making and displaying art.

Triangulation, Interpretation, and Member Checks

This study gathered multiple sources of data including interviews, artwork, comment threads, participant journals, screen shots, galleries, user made resources, a questionnaire, quantitative data from member home pages, and participant videos.

Triangulation

Yin (2009) argues a case study ought to triangulate multiple sources of evidence. Triangulation constitutes crosschecking the consistency of information from different kinds of sources (Patton, 2002). Triangulation guards against potential bias and distortions in a single source of data and establishes credibility for the researcher. As such triangulation strengthens the credibility of the research (Wolcott, 1988).

Interpretation

Interpretation in qualitative research involves gaining insight from mutual questioning and open-ended dialogue between insider and outsider. This involves

comparison of ideas, conceptions, and revelations toward the hidden or the previously unnoticed qualities of a phenomenon (Geertz, 1973, Stokrocki 1997). Unlike the scientific method of identifying a testable singular-truth, qualitative interpretation represents the multiple perspectives and truths found in participant realities. As such it seeks probable, approximate, and credible interpretation(s) of a phenomenon. Rather than offering one valid objective conclusion, qualitative research seeks the multiple "validities" (Denzin 2010). To build credibility and provide readers the opportunity to draw their own conclusions, I actively sought differing perspectives and presented these contrasts in my findings.

Interviews and Member Checks

I conducted most interviews using dA Notes (an email feature in the dA platform). (On one occasion, I meet with three participants face-to-face and took notes). I used a combined approach to interviews including a set of six standard open-ended questions (Appendix C), and one to five informal follow up questions (Patton, 2002). Typically, I sent one question at a time. Based on participant needs I occasionally sent two questions at a time however. I constructed follow up questions by including a phrase from a participant's initial response. The following exchange with Sophia is an example:

> Sophia: … It's very easy to get your own gallery going, with different outlets for "advertising" your work such as forums and chat rooms, so lots of different artists can mingle with each other….
>
> BLJ: You mentioned the different outlets for advertising your work. Tell me more about that..

Electronic interviews through dA Notes afforded both advantages and limitations. Hine, (2005) contended that with Internet interviews, researchers lose access to social cues and contextual evidence, but gain the potential for increased candor and

reflectivity over in-person interviews. Online informants may exhibit less of a need for 'face-saving,' and are permitted increased time to thoughtfully respond. Under ideal circumstances, a blending of electronic and face-to-face interviewing is preferred, but not always necessary or possible. I argue however, that not all electronic interviews face the same level of threats to validity. This study investigated an online phenomenon through the native forms of communication in that phenomenon. From an ethnographer's perspective, not interviewing in the native form of communication might present a concern.

Member checks served as one approach to addressing building credibility to the researcher and guarding against researcher bias. Member checks provide participants the opportunity to review and respond to the researcher's representation of data tied to a participant; thus minimizing the possibility of misinterpretations and conceptions of participant interviews on the part of the researcher. In this paper, I noted any data from member checks in the related citation.

I conducted member checks in two ways. First, I contacted the participant(s) to clarify specific topics from interviews. Second, I posted the first draft of each of my five findings in my dA gallery and asked participants to read the passages and reply. I used pseudonyms and alerted participants as to her or his respective pseudonym to protect anonymity. Nearly all participants replied to my request and indicated reading the relevant sections. One indicated she read the each finding section out of curiosity. I also provided participants the opportunity to suggest an alternative pseudonym should they object to the one I selected. One participant asked for clarification on why I did not use her actual identity, but no participant took advantage of this opportunity. This also lead to several exchanges with one participant as her rights as a participant and why I found her perspective of value.

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Natural Documents

Each dA page constituted a natural document (Pout, 2004). Natural documents constituted artifacts produced as part of community practices. Documents are objects of "congealed" (Becker, 1998) social arrangements and practices. Such dA documents included an array of member generated content including galleries, journals, collections and displays of favorite deviations from other members, journals about their own deviations or topics of interest, collaborations with other members, commissioned work from other members, communications with friends as well as various other artifacts, and artworks. Figure 4 shows a natural dA document e.g., comment thread in response a journal post by Alana.
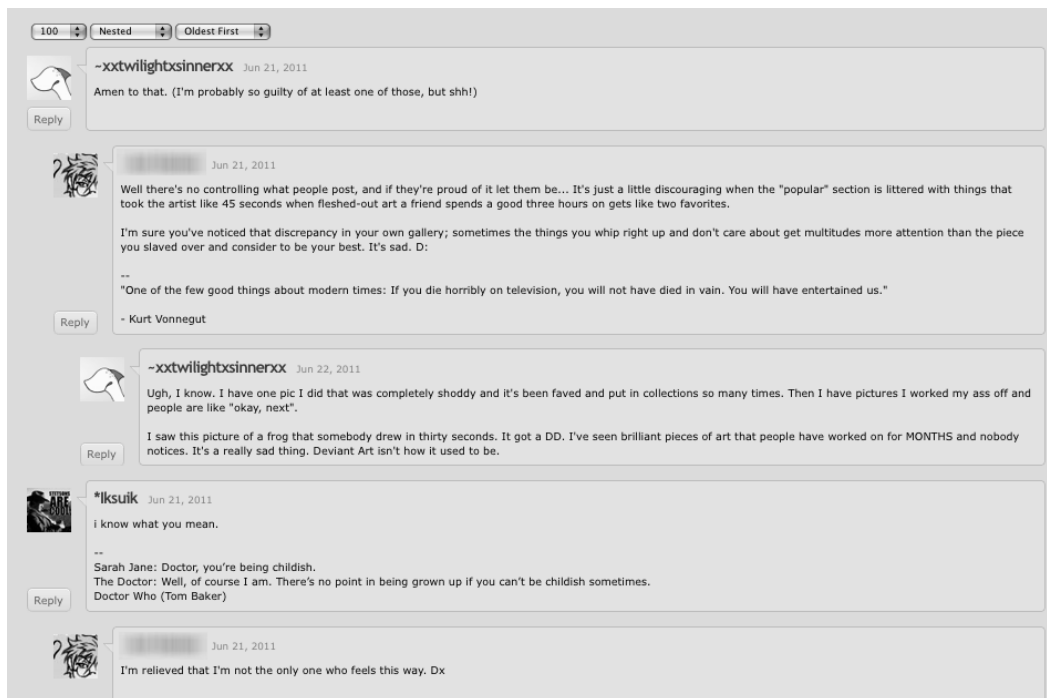

Figure 4 Screen capture of comment threads from Alana's journal titled *Is it me or?* Retrieved on July 20, 2012

I used screen capture to document participant dA pages and content. Some participant documents existed outside the dA platform, but linked to the member home page. For example, one participant included on her home page eight additional Internet sites she

also posted work on including Tubler, SheezyArt, Youtube, Livestream, Ustream,

Formspring, Twitter, and Facebook (see Figure 5).
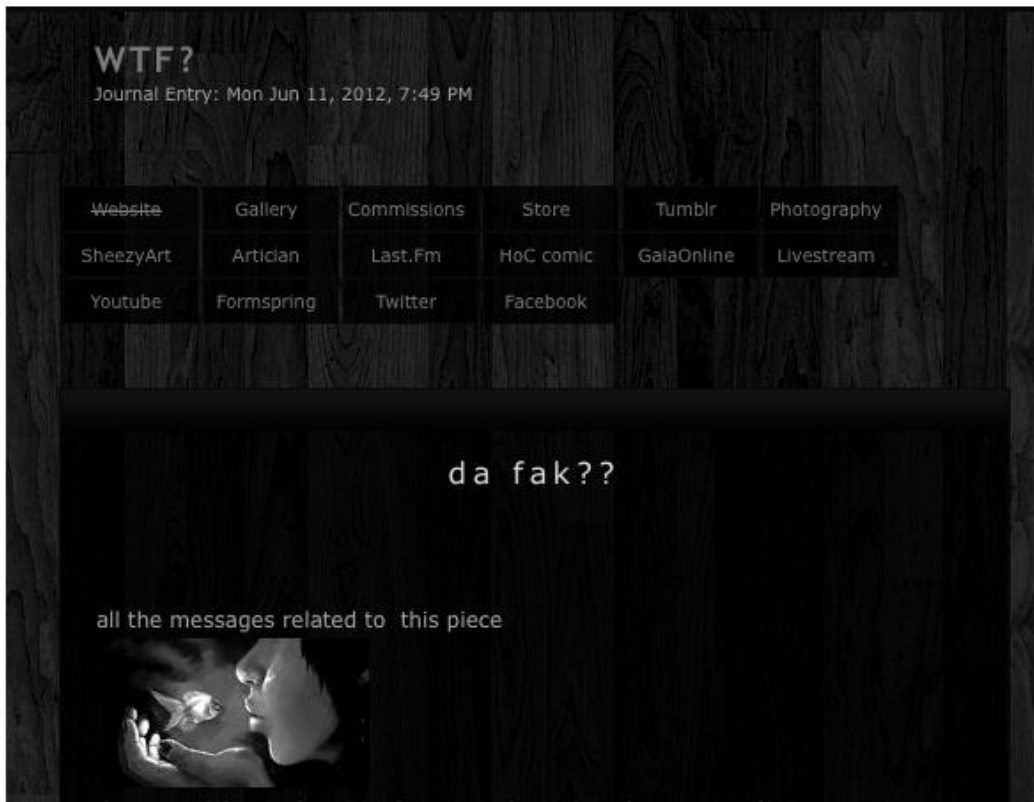
Figure 5 Screen capture of Selena's journal showing links to her other art sites outside dA,
retrieved from her dA home page on July 20, 2012.

Native documents on dA often record the date and time related to the document

posting. In this way analysis of asynchronous (not in real-time) and synchronous (in real-

time) behavior made observation and documentation of the phenomenon over time

possible.

Descriptive Quantitative Data

DA pages also constituted a wealth of aggregated quantities data. Though some

deviants keep this data hidden from public view, most do not. Available quantitative data

on dA included the total number of deviations, comments, pageviews, scraps (similar to

thumbnail sketches, experimental works in process, or

unfinished work), watchers, form critiques, form posts, and favourites. as well as a bar graph of recent daily pageviews.

For example, here is a summary of one Selena's statistics data.

Selena has 17,433 pageviews total and their 126 deviations were viewed 48,689 times. Selena watches 455 people, while 218 people watch Selena.

Overall, their deviations received 1,468 comments and were added to deviants' favourites 2,042 times, while Selena commented 5,506 times, making about 4.33 comments per day since joining deviantART. This means that Selena gave 38 comments for every 10 received.

The deviation with the most comments is [title withheld], with 88 comments, while the most favourited one is [title withheld], with 163 favourites. The most viewed deviation is [title withheld] with 2,847 views.

14 favourites were given for every 10 comments.

Every 10 days Selena uploads a new deviation, and it's usually on a Saturday, when 24 (19%) of deviations were submitted.

The busiest month was August 2009 when 20 (16%) deviations were submitted.

The majority of deviations are submitted to the manga gallery (70), while the favourite category was traditional > drawings with 28 deviations.

Comments per deviation: 11

Favourites per deviation: 16

Views per deviation: 386

Comments per day: 1.15

Favourites per day: 1.6

Deviation views per day: 38

Pageviews per day: 13 (Retrieved from Selena's Stats page on Feb 2, 2012)

Other quantitative data organized by topic include, timeline, favs, comments, gallery, time, and a breakdown of each category. Every posted artifact in a member's gallery includes the number of views, favs, and watches related to that artifact.

A web traffic analysis site Aexa.com provided quantitative data on dA including demographics by age, ethnicity, gender, education, and income of dA users relative to the overall population of Internet users. Alexa also provided the overall ranking of dA based on the three-month average of daily number of visitors to the site and the daily number of pageviews by users.

A questionnaire (Appendix D) initiated a participant's interview. The questionnaire gathered demographic data aided in confirming participant age, and served as evidence of consent to participate in the study.

Recruitment

The researcher's home page (see Fgure 6) on dA presented research information, the questionnaire, explanation of the research, consent and disclosure (shown in appendix E), and updates to dA members. The dA home page established both credibility and familiarity for participants.. I included a portrait photo and links to both my ASU page and the Arizona State University Herberger Institute for Design and the Arts/ School of Art.

The Initial chain-referral method, sometimes known as a snowball method, failed. In a chain-referral method, the researcher asks current participants to suggest possible recruits (Coleman, 1958). I began research with four former students. These constituted seed informants. Recruits from the seed participants proved unreliable in that they did not respond consistently. Some completed the questionnaire but never responded to emails despite several prompts. Others began the interview but stopped responding soon after. One possible explanation is that the unreliable recruits were not active on the

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site daily. Of those successfully completing interviews, all but one indicated logging in to

dA more than once a day. During interviews participants responded to questions within

24 hours. This suggested a possible relationship between daily participating in the

community and the success of my questioning method, e.g., sending questions one at a

time and responding with follow up questions. Another possibility is that unreliable

recruits did not understand the interview process required daily exchanges at the outset

and dropped out once I continued to send questions. No matter the reason, the study

needed more participants. I began searching for new participants in dA using an

opportunistic approach (Patton, 2002, Yin, 2006). An opportunist approach involves "on-

the-spot decisions…to take advantages of new opportunities during actual data

collection" (Patton, 2002, p. 240) I developed two approaches for locating recruits in dA.

First, I used dA improvement memes.
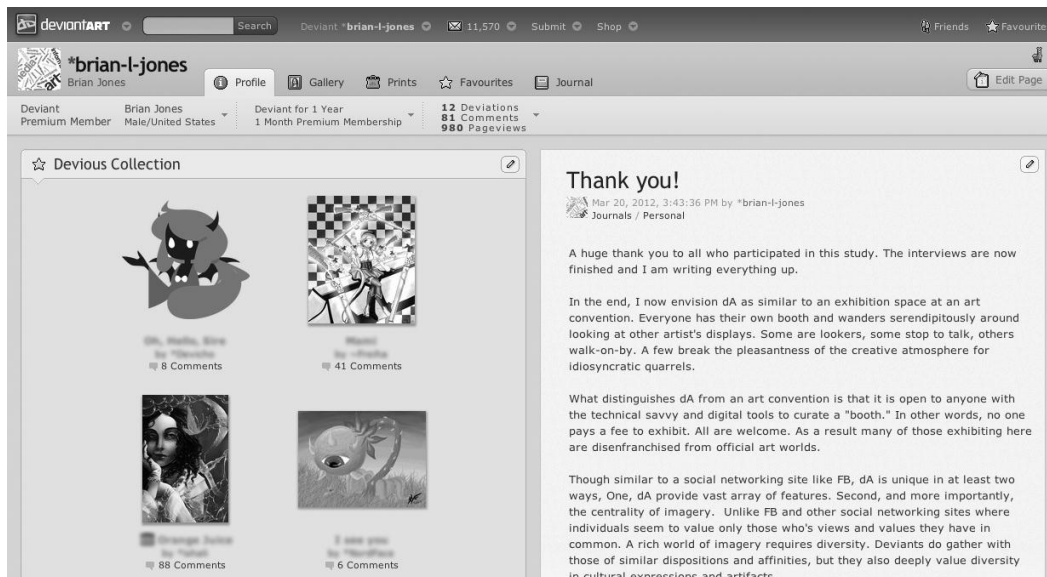
Figure 6 Research Home Page from July 10, 2012. Showing featured participant artwork, names, and titles redacted for anonymity.

Improvement memes in dA are online documents in which users display personal growth

as an artist over past years. Typically, the user sends the Improvement meme to other

users. Improvement memes displayed a users age with each year of growth. Comparing

the age indicated as the last year of growth and the date the user posted the document

confirmed whether that user represented the cohort age. I also   Second, I developed a

subtle method for approaching recruits following dA etiquette. It is considered good form

in dA for a deviant to send a short "thank you" reply to any other deviant who faved or

watched her or his posts or upoads. I faved artwork from any deviant that might fit the

cohort. If the deviant sent a "thank you" message in response, I would sent a private

introductory note through dA Notes asking if the recruit was open to being interviewed.

Upon receiving a positive response to that note, I directed the recruit to the disclosure

form on my dA home

page and the initial questionnaire. This method gathered eight more participants to the

study.

Reciprocity

It is common for qualitative research to compensate informants for the value of

his or her participation (Patton, 2002). Reciprocity grants both incentives to the

participant and demonstrates appreciation for the value of her or his time and knowledge.

Reciprocity can also sustain an informant's participation to the end of the study.

Sustaining interest is a concern when working with youth who often manifest quickly

shifting interests. As reciprocity, I offered to feature a participant's artwork on my page.

In the dA community, it is considered an honor to be featured on another member's dA

page.

Field Site Home Page

The research home page on dA presented research information, the questionnaire,

explanation of the research, and consent, and disclosure. The research home page

established both credibility and familiarity to the project. It also served to as a site to post

early drafts for member checks. I conducted interviews using dA Notes, a feature of the

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site. dA Notes permitted organizational folders for archiving interview data. The site also provided opportunity for participants to see each other's work. Because of the study, I introduced two participants who both received admission to the same art college.

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Ethics

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Public and Private Data

While many web pages are public, individuals may understand some of her or his online acts as private (Eynon, Shroeder, & Fry, 2009). Leander (2009) brought up issues related to which forms of communication required consent, email verses public forms on chat rooms, and when pseudonyms where required. Eynon et al. holds researchers must not assume all online behavior is public and free of ethical protections. Bassett and O'Riordan (2002) held a human subjects model is not appropriate in all circumstances and that some web content should be handled as cultural production. They argued many websites deliberately attempt to create both a global and public space, and that individuals who contribute to threaded conversation in these sites do so as knowing public-actors. Seeking consent from every participant in a public website would make research impossible.

The researcher bares a burden to ensure that participants are made aware of consequences directly related to the research. Further, a disclosure statement constitutes a minimum standard. A researcher may need to take additional steps to guard participant privacy in alignment with the researcher's ethics, and the emergent nature of the research.

The metaphor of such Internet spaces as "sites" of research, speaks to the limits of Internet metaphors (Bassett & O'Riordan). Covert observation, "lurking" or "hanging out" in chat rooms, is often unavoidable in online research. If a researcher must gain consent from each participant in an online thread, research paralysis would ensue. I followed the an approach from SecondLife research, and identified myself in a profile

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with links to web pages that outline what the research is about, why it is important, and what institution(s) are involved, and the rights of human subjects (Eynon, et al.).

Confidentiality and Anonymity

Identifiable participant data is problematic with online research (Eynon, et al.). Use of pseudonyms does not guarantee participant anonymity or privacy in online research. As dA is searchable, the name of an artwork, the character represented in the work, or even the genre tags, may make it possible to locate a specific deviant. In fact, a publicized discussion of the subject matter in an artwork may contain enough information to identify a participant. Further, triangulating online data may have unforeseen consequences, such as the linking private data gathered through interviews to public data on the participants web page, which in turn, my link to the actual person. To counter this, I removed all identifications including links to a participants pages and artwork. I used pseudonyms for all participants and kept one master list linking dA identities to pseudonyms. I handled all non-participant data as public and not requiring pseudonyms.

Data Ownership

APA holds that the participant ultimately owns al data collected from that participant. This study preserved all data on a separate hard drive in my possession. All participant data will remain exclusively available to the participant and myself. I will archive the data for 5 years. At which point data will be erased electronically. Some researchers believe strong participant control over data, such as member checks and submitting all publishable data for participant review before publishing, is an "abdication of intellectual responsibility" (Wiles, Charles, Crow, & Heath, 2006, p. 287). The counterpoint argues that the more precise a participants response, the stronger the validity. This study used the later stance.

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During member checks, (I posted early drafts of the findings on dA for participants to read and comment on) participants whom wrote back indicated no concerns regarding the interpretation or presentation of interview data published in this paper. One participant asked for clarification on the study's purpose and why her participation was important to the study. Upon clarification, she confirmed her consent.

Data Analysis

Qualitative research often involves some method of coding data toward categorical analysis. A code is a phrase or word that symbolically captures the essence of a portion of data (Saldaña, 2009). The coding process often requires numerous readings to identify and refine categories (Patton, 2002; Saldaña, 2009; Stake, 1995, and Yin, 2009) Depending on the purpose of the study and the nature of the questions guiding the inquiry, codes may emerge from the data or represent themes identified before the research begins. What is coded, how it is coded, and how many codes to use depend greatly on the purpose of the study and the nature of the data (Saldaña, 2009). Researchers may nest codes inside other codes or develop rules for categories that create clear boundaries. With emergent coding, researchers tolerate the unruly nature of the categories during initial readings and test and refine codes through additional readings of the data.

Stake (1995) warns that with case studies, too much aggregating of categorical data runs the risk of distracting attention from the context and may lead the researcher away from the purpose of a case. Nonetheless, being new to conducting case studies, I choose to carefully develop categories with consistent boundaries and used different coding methods to gain a deep understanding of the data and numerous re-readings

I began the coding process using Analytic Memos (Appendix F) during the interview phase of the study. An analytic memo is a note-taking process, often written in

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the margins of the text as the researcher has momentary insights or ideas relating to the data (Saldaña, 2009). I also used memos to highlight text that seemed important and worthy of deeper analysis. One example of an Analytic Memo from Sophia's interview I wrote:

> Seems to indicate a sensed responsibility to the site, and a self-consciousness on her part - what do others think of her based on what she posts. It could be that she wants to be taken seriously as an artist and Oshare [a character Sophia draws often] contradicts this in her mind. (Personal Analytic Memo from Sophia's interview transcript)

I also began noting patterns in the text with codes. In initial coding, I choose to split text into small coding chunks. Saldaña identifies this approach to coding text as "splitter" coding. I coded every sentence or phrases in sentences of the interviews often nesting codes within codes. Multiple re-readings and refinements resulted in reducing the number of codes and clarifying the rules and boundaries for each category. From this I produced a two taxonomic set of final code lists (Appendix G and H). I dividing coding into two branches based on both the emerging themes and the direction of the research questions. The first set of codes, shown in table 1, addressed art making and related issues. The second set of codes, sown in table 2, categorized tasks and issues related to social networking platforms.

Though copying and pasting electronic text afforded a substantially reduced workload over traditional transcription, I found that manually typing out, and occasionally retyping, interview passages aided analysis and interpretation. I recommend this process for anyone conducting research with electronic text.

Although member checks served to confirm the interview data and my interpretation of that data, I also sought out other data sources to lend support to

developing themes. I looked to member dA pages for related evidence. One example involved the way participants searched and used various paths to dA content. Though discovery approaches to searching, dA participants indicated the value of looking at a diverse array of artifacts on dA. I reviewed participants' collections of other users' art to confirm or contradict these claims. Most participants did indeed collect a broad array of dA content. As noted in Chapter Four, many participants' collections included more than 1,000 artifacts. Amassing such large collections necessitated broad and frequent search strategies and provided support for interviewees' claim.

In another example, lack of confirming evidence led to a topic of interest. As discussed in Chapter 4, during interviews many participants described dA as a site where artists receive constructive criticism. Review of participant pages revealed no evidence to support this. Through follow-up questions, these participants admitted they personally received little or no constructive criticism on dA. Furthermore, follow-up questions revealed an ambiguity in what participants identified as feedback, constructive criticism, and critique.

After multiple cycles of coding, I returned to writing Analytic Memos on in the transcripts. Table 3 shows both coding and Analytic Memos. Memos shifted attention from aggregated categorical analysis to interpretation. I returned to reading theoretical texts related to artworlds and NLS. With theory in mind, I looked for answers to developing question: What is the literacy event? What are the related literacy practices? What is the relationship between social media practices and artworld roles and practices?

These questions seemed a natural narrowing of focus that aligned to my initial 'grand tour' questions. Memos easily transitioned into writing findings. As findings emerged, I challenged each with the following questions regarding validity: What

evidence would contradict this claim? Is that evidence manifest? What evidence would support this claim? Is that evidence manifest?

Difficulties

During this study, minor issues arose regarding participant reliability, recruitment, and the native language of participants. The chain-referral method failed to locate reliable participants. Reliable indicates a participant that responded to initial questions and follow-up questions, or responded after follow up reminders. I prompted non-responders two to five additional times. I suspect this related to daily log-ins. All reliable participants except for one, indicated checking in to dA one or more times a day. To keep non-responders in the study, I occasionally sent the next questions all at once, rather than one by one. This method greatly reduced the length and depth of the responses. Four responders provided the majority of the interview data. Two of whom I knew before the study, two of whom I encountered through recruitment online. Other participant data remained valuable in identifying patterns in the data and early analysis.

Native language also offered some difficulties for participants. Three participants noted difficulty with English. However, I found most communication with participants useful despite any language difficulties. On one occasion, I asked a participant to translate portions of a comment discussion she wrote in Swedish. In that same comment thread, she participant noted that English is the default 'official' language in dA.

Summary

In this chapter, I presented my research methods. I placed this case study in the tradition of naturalistic qualitative research. I presented the sources for data including, interviews, questionnaire, and natural documents. I presented methods for gathering descriptive quantitative data. I described recruitment of participants, reciprocity, the role

of the research dA home page. I concluded with a discussion of the research process of data analysis and an overview of some difficulties that arose during the research.

In the next chapter, I present a principle finding and five supporting findings. I discuss participants' professional practices, participants' search paths to dA content, learning by observation, feedback and critique, and learning by making dA documents. I conclude this study with a discussion of the impactions of the findings including possible future research and educational uses.

Chapter 4

Findings and Interpretations

In this chapter I a) revisit the purpose and methods of this study, b) present a

principle and five subordinate findings, c) describe, and interpret each finding, d) present

some possible directions for education and educational research, and e) offer concluding

remarks.

Revisit Purpose and Methods

This study sought insight on how social media platforms operate as sites of

visual art learning and new literacies. I sought to contribute new insights for practitioners,

parents, administrators, policy makers, scholars and researchers, and theoreticians in all

branches of education. I built a review of theliterature as a theoretical field to interpret

themes and I conducted a case study following the tradition of naturalistic qualitative

research. The case constituted a cohort of 18 to 24-year-old members of dA from seven

countries. I collected data from multiple sources including interviews, screen captures of

art, online art 'galleries,' personal home pages, textual data from deviantART including

threaded comments between members, art critiques, dA journals and member's user-

made learning resources. I coded textual data. I identified and interpreted findings that

contributed additional insight into the phenomenon of social media platforms and art

learning. I used various theories from both new literacies and art education for identifying

and interpreting those findings. I concluded the study writing my interpretation of the

findings and educational implications.

Principle Finding

The principle finding of this study indicated that (regarding participants) artworld

conventions and social media practices coalesced and sometimes struggled to define dA

as a space of new literacy practices. Locating this finding required some searching

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through data for what Street (2003) named literacy events, sites where new arrangements of literacies struggle and form multiple-literacies, hybrid arrangements of various forms literacies, some more authoritative than others, some more imposing and others imposed upon. Such events constituted critical moments of interest to this study and the guiding purpose of locating the convergence of new social media practices and conventional art practices. The metaphor of a digial art fair served well to identify conventional art production, education, and distribution from social media practices. Paradoxically, identifying such critical events only frustrated the possibility of separating conventional artworld practices from new social media practices. Severing one from the other only endangered the hope of finding how these literacies work; if dA was a medical patient this study endangered the vitality of life under study through dissection of the synergetic relationship of both new literacies and 'old' media. Art conventions, peer-to-peer pedagogy, and new social media practices, understood as separate would only locate findings related to each separately and lead this study astray from the grand question on which it hoped to shed light on.

The claim of 'new' in new literacy forwards a binary relationships and biased privilege toward the modernist addiction for the new. This study found 'new' to represent only a historic moment, a 'shift', rather than something 'new.' In fact, what is striking is not what this study found that is 'new' but the resiliency of the conventional, the authoritative nature of art conventions in the face of newer technologies. As presented below in detail, from a programming standpoint, collecting dA art is essentially social bookmaking. Yet, it is also the practice of *collecting* art; a conventional artworld phenomenon. The same paradox marks dA galleries, curating those galleries, and producing and documenting work for presentation and distribution to the online community. In short, what I did not anticipate was not the 'new' but the abundance of the

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'old.' Any future investigation of dA on my part will consider this phenomenon from the start. In fact, the conception of 'new' requires careful defining, if not re-naming. What I hope will strike the reader is not how new these practices are, but how conventional practices are remediated on new social media platforms.

In selecting which findings deserved representation in this dissertation, testing emergent themes provided guidance. In selecting and refining findings, I insisted on finding evidence outside interviews that supported each finding. This often involved the reflexive practice of asking what evidence might challenge the finding as well as what additional evidence might, at minimum suggestively so, support the finding. This process led to the setting aside of some themes while requiring presenting conflicting evidence as a means of deepening the representation of other themes.

I required the findings presented here to; a) emerge from multiple participant interviews, b) arise from multiple data types, including public data from participants and/or non-participants, c) have minimal contradiction from evidence, and d) be interpretable using existent theory. Insisting on locating available theories from art, education, and new literacies With the exception of my section on grrl power, I turned away from attractive possible theoretical speculation and analysis that distanced or abstracted data. Though such research is valuable and justifiable, remaining grounded in data assured the success of this project.

In this spirit, this study identified five dA practices of interest to education.

1. the practices of professional artists

2. the search paths to information (primarily the artwork of others)

3. the observational strategies related to learning

4. the reception and giving of constructive criticism and feedback

5. the making and use of learning resources

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Practicing as Artworld Professionals

Some participants demonstrated the knowledge, skills, and professional disposition customary to freelance artists. These practices included the correct application of artworld diction, cultivating and marketing of works to an audience and/or patrons, creating marketable products, curating dA pages for an audience, managing patrons, and accepting payment. Alana described practicing for the 'real' world:

> I consider it [dA] good experience in marketing one's art. When you're one anonymous user in a huge online community like this one, it can be extremely difficult to gain any sort of recognition. If you want popularity, you have to learn how to achieve it, which may mean altering your art/subjects/means of getting ideas across depending on the sort of audience you want to attract. For amateurs looking to break into the professional art field (publishing comics, taking commissions, etc), this can be very useful. If anything, it's practice for marketing □to the "real world." (Interview through dA Notes on July 8, 2011).

Other participants indicated a casual inclination toward professional practices as Kelly described:

> I have had people see my gallery on deviantART and I have been commissioned to create tattoos, logos, paintings, designing things of various nature, as favours, [*sic*] gifts or merchandise. Perhaps deviantART will offer me more opportunities for work, perhaps not larger or more frequent opportunities than now, or perhaps an opportunity I didn't quite expect will find it's way to me through here. (Interview through dA Notes from February 18, 2012)

Participants like Kelly, revealed behaviors of *integrated professionals.* Integrated professionals possess the "technical abilities, social skills, and conceptual apparatus

(Becker, 2008, p. 229)" that make art production a straightforward activity in a particular artworld. One such practice involved taking commissions.

Commissions are request to produce an artwork by one member for another. Typically, some form of currency pays for the commission. Penelope, a second-year art student from Norway, accommodated her clients' needs by designing a sophisticated commissions page. The page presented a tiered pricing list with samples. She included methods for payment and instruction on submitting requests. Other dA members made setting up for commissions a straightforward process. Mayshing (2007) published detailed advice on setting up commissions in her post *How to set up DA commissions business-ed.* Among other recommendations, her advice included:

- Identifying the appropriate stage in a member's artistic progress to start taking commissions
- How to start
- How to price work
- Using free-trials to gain business
- How to use a journal to solicit business
- Setting deadlines
- Using professional standards as guidelines regarding when and what percent clients should pay up-front
- Methods of payment including credit cards or use of PayPal
- Selecting and turning down jobs including a establishing a policy regarding requests for 'hentia' (Japanese for erotic/pornographic content)
- Building a brand.

Whereas Penelope's commission page provided a sophisticated presentation of integrated professional behavior, other participants exhibited different professional

behaviors. Elena provided her watchers and potential customers with information regarding what future conventions she would attend. Another participant, 18 year-old high school graduate, Selena, openly identified herself as a professional artist on her dA home page.

Some professional practices involved curatorial tasks e.g, organizing artworks in galleries and favorites, updating and removing artwork with her or his audience in mind, maintaining contacts, quickly replying to inquiring watchers, and preparing work for digital display. Elena spent time cleaning up her page, Kat and Julianne discussed frustration with the need for a scanner to forward faithful reproductions of artwork they posted. Some participants discussed how posting artwork on dA required additional attention to making presentation quality work. Sophia revealed a concern for selection of presentation-quality images to post on dA noted she preferred to show scraps and doodles on sites outside. In journals, Kat and Christia noted the need to purge their galleries of old works. Participants noted being conscious of cultivating and expanding an audience through participation in groups. Sophia and Selena noted a felt need to post and comment in groups more diligently than they had in the past.

Professionally oriented participants indicated differing interest and involvement with professional practices. Mally indicated that gaining recognition from professionals was good enough for now:

> I used the deviantART portfolio and that's how I exposed my artworks that anyone could see them and get in touch with me for any demand. That is how I was asked by Daniel Brueckner, the Head of Marketing on artflakes.com, to join the artflakes community and I felt just happy to see such an offer, even if I do not intend to sell my work, just to show it. (Interview through dA Notes on February 16, 2012)

Not all participants revealed professional ambitions. Alana resisted the commercial uses of the site. She preferred keeping a small group of close friends rather than attracting a broad audience and seeking popularity. Alana noted an advantage of dA was the artistic freedom dA offered over the restraints imposed on professional artists. In her interview she wrote:

> deviantART is likely one of the broadest audiences an "unknown" artist can display his/her art to. The lack of guidelines (to a reasonable degree) allows for a certain creative freedom which a "professional" artist, who is subject to the demands of others, does not have. (Interview through dA notes, June 12, 2011)

Sophia indicated she did not let her audience influence the kind of work she produced.

Despite the evidence of professional practices among participants, in describing dA most did not identify the site as an art market specifically and tended to emphasize the educational qualities of the platform. In both interviews and discussions from journals, participants preferred to present the site as a place for artists to share and grow as artists. Theier professiona behaviors, e.g., curating their pages, marketing to an audience, managing patrons (watchers), were either outside the attention of the participants' vision of the site or included as part of what constitutes growth as an artist. It seems more likely that participant simply did not notice professional qualities of their dA practices. This discordance between acting as professionals and yet downplaying the professional practices of dA may indicate biased responses as participants anticipated the researcher's interest in education. It might also indicate a bias related an interview question that possibly biased the participants toward a focus on qualities relating to learning.

Non-interview evidence indicated however that participants and other members perceived the site as a learning space more than an art market. At a deeper reading, evidence suggested a struggle to define and defend various member understandings of the

site's identity. Alana noted the site's professional qualities while contesting them.

Alana's comment thread titled *Is it me or?*, revealed a contention in the community as to

what and who the site serves.

In her journal titled *Is it me or*, Alana wrote:

Is deviantART's front page beginning to resemble facebook? [*sic*]

I mean let's face it: stamps? Glorified tweets or statuses. From templates no less.

Motivational posters about mundane problems or overdone memes? Without

so much as a spell check? Also from templates; these things take about ten

seconds to whip up.

Aren't journals as a feature supposed to contain these tendencies? What

happened to the creation of original art? Why not make these gripes in comic

form, so you're at least expressing your artistic side?

If a shiny stamp about liking the cool side of the pillow or subscribing to a

kawaiidesu [literal Japanese "it's cute"] fandom is what it takes to get any

viewers, then I don't want any. I'll draw for myself. (Alana's journal entree from

June 21, 2011).

Alana's rhetorical question, quoted above, "What happened to the creation of original

art?" both unveiled the center of her concern and stimulated vigorous responses from her

watchers.

One commenter, a self-identified hoppyist photographer, responded:

POSSIBLY UNPOPULAR RANT BELOW: [all caps *sic*]

Not everyone is a beautiful and unique snowflake, and your art isn't better art

simply because you drew it, as much as everyone (including myself) would like

to believe that it is. Deviantart is a place for people who have already adjusted to

their media and are working to receive feedback so that they can get even better.

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(Comment in response to Alana's Journal from June 21, 2011 titled *Is it me?*)

This last sentence typified the character of my interviews with participants; dA is a place for artists working intentionally and those who desire to get better at what they do. For some, this seemed to include the acquisition of behaviors consistent with professional practices in the commercial artworld. Participants did so on their own terms and for their own passions and curiosities. Sophia and Penelope exemplified this. Sophia learned sophisticated art making practices focused on producing work of consistent professional quality for icon characters for video game design known as sprites. Sprites are "an icon in a computer game which can be maneuvered around the screen by means of a joystick, erc:" Penelope created a site to sell her work at prices well below professional standards.

Participants indicated levels of professional interest. Along these lines, Kelly wrote:

Perhaps dA will offer me more opportunities for work, perhaps not larger or more frequent opportunities than now, or perhaps an opportunity I didn't quite expect will find it's way to me through here.

If not, it's still a good place to evolve and hone your skill, and meet people who share your passion. (Interview through dA Notes on February 18, 2012)

Knobel and Lankshear (2003) outline fundamental challenges facing pedagogy in the 21st-century. The authors hold that new digital technologies shift epistemology from propositional knowledge (know what), toward performance knowledge, (know how to get things done). Knobel and Lankshear (2003) write:

Rethinking epistemology in a digital age might involve thinking of it as practices of knowing that reflect a range of strategies for assembling, editing, processing,

receiving, sending, and working on information and data to transform diverse

resources of 'digitalia' into 'things that work'. (p. 173)

From this epistemological perspective, participant manifestations of integrated

professionalism represents the impetus to "make things work" and demonstrated

performing as professionals Participants also evoked performance knowledge when

describing the motivation to finish artwork for presentation on dA that they might not

have finished otherwise.

Moreover, Castell's argued for the existence of an Entrepreneurial Culture

residing in the Internet's development. The Entrepreneurial Culture values ideas as

capital, escape from corporate culture, a lifestyle of immediate gratification, and a

workaholic lifestyle. Steve Jobs, cofounder of Apple computers, is an example of the

Entrepreneurial Culture. Penelope evidenced many of these Entrepreneurial

characteristics. She gathered 1.6 million pageviews and 30,000 watchers, actively

cultivated commissions, posted, on average, one artwork a day, responds to all her

messages and comments, attended art school, and started an 'indie' game design studio

with other art students.

Despite this dizzying lifestyle, on her dA ID she wrote:

Personality [*sic*]

I am extremely **childish**. [*sic*]

I am a positive person and I love to focus on being that way.

Im [*sic*] not very serious on the internet [*sic*] anymore, I just like to

have fun and share what I do with others. Im [*sic*] here to

Inspire and help those who need help.

She presented herself as both driven and playful. Remaining "extremely

childish," and insisting that she "have fun and share what I do," might indicate a

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foothold in remaining childish despite the transition to a professional career as an artist. In her workaholic life and insistence on remaining childish, she embodies Castells' (2003) Entrepreneurial culture.

Whether as entrepreneurs, or integrated professionals participants acted with professional knowledge and behaviors. Speculatively, this might indicate a internal struggle, as youth transition to adulthood and begin to explore the role that art making will hold in their adult life. In this light, Alana's 'real world' might indicate the responsibilities of adulthood as well as the freedom from the restrictions placed on professional artists. Some participants chose professional career paths while others rejected making a living from art making.

The overall evidence suggested a struggle or contention among participants related to issues of freedom verses professional practices; between amateurs making work of professional quality for personal pleasure, and with artists with a disposition toward an professional career in art. The direction of amateur artwork on dA tended toward standards and methods consistent with professional practices. Yet, the relationship between professionals and amateurs remained contested to some degree.

In this light the spirit that stimulated the name of the site, "deviating from the norm," remains contested between the import of authoritative-professional discourse of the artworld and the spirit and ethos of new literacies as described by Knobel and Lankshear (2007), e.g., collaboration, participation, and distribution of resources. While this study found evidence of this ethos predominating dA in the lives of the participants, the study also finds the import of discourse and practices from a larger professionalized artworld. In this way participants like Sophia, Selena, Penelope, and Christia 'practice' at the behaviors of integrated professionals. Others like Alana define a boundary between

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professional practices and position art making as a pleasurable part of their adult lives. In both dispositions, members import the authoritative force of a capitalistic artworld.

Spontaneous Wandering and Paths to Content

Kelly described visitors to her page as 'spontaneous wanderers.' *Spontaneous wandering* is a good description of member's discovery paths to images. For this paper 'wandering' both constitutes a member's path for locating new (new to the wanderer) dA content, and captures the casual spirit participants ascribed to this practice. Elena wrote:

> On Deviantart you cannot only post your work though, you can easily find and 'collect' art and artists you like and add it to your account. It has an easy to use interface that allows you to also post comments on art, an artist's page, and on blog updates. When you add an artist to a watch list you automatically receive updates that take you right to their blog section, piece of art, or comment someone has placed on your own art or page. It's all laid out very nicely, and easy to use with a preview of everything that comes in your inbox so that you can chose [*sic*] to take a closer look at it or not. (Interview through dA Notes on June 11, 2011).

Searching for content is one of the most common Internet practices. Searching effectively, quickly and evaluating the relevancy of content is a new literacy concern (Leu et al., 2004). Nearly all participants indicated looking at a diverse array of art on dA as a daily behavior. Navigating to dA resources and art involves searching/browsing/looking through multimodal content that privileged images over text (Kress, 2000, Kress & Van Leeuwen, 2001). Rather than images supporting text (old media), text on dA provided additional information regarding images. Text blends into a muted mint/gray monochromatic background. The muted background de-emphasizes textual content while visually privileging artwork that appears in vivid color. As such,

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searching dA demanded visual strategies for efficiently "browsing" through content. Viewing content required following various possible paths to information using dA features. Kat described it in her interview when she wrote:

To be honest□, I never really log off, the tab is always open and I use it all day. First thing I do is check my personal messages, notes, responses ect [*sic*]…If the piece comes from a group I usually visit the artists [*sic*] page and look around. Look at my friend's journals, take a quick look at the "front page" [see Figure 7]. Then I'm usually done with DA for a while. (Interview through dA Notes on June 10, 2011)

Alana described the wandering behavior as well:

I first skim the front page (most popular of the day or however it's ranked) for anything that looks interesting. Sometimes it takes me on tangents, but most of the time I usually go to check my messages soon after. I usually don't get too much feedback on my deviations, so I spend most of my time looking at the deviations of the people I watch and what they're saying in their journals. If I have something big to say I'll make a journal, but as of late I haven't been posting there much because I don't feel like I'm talking to anyone. Some days I'm on for longer than others, depending on what's up in the small community I watch and [*sic*] those who watch me. (Interview through dA Notes on June 13, 2011)

Admittedly, at a glance and by definition, wandering appears aimless, a distraction and/or entertainment. Some participant interviews suggested as much. Elena not that she wandered when bored. Alana described looking at the creativity of others as "entertaining," Kelly noted that she might "linger around" on dA depending on the "speed of the day," and see what she "stumbles upon." Despite seemingly accidental paths to information and the casual spirit of wandering, evidence suggested spontaneous

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wandering provided learning advantages. Kat and Alana's responses typified participant

paths to multimodal content on dA. Both indicated they check other members' recent

journals.

Images on dA always appear with associated text(s), including artist descriptions,

classification of the work using dA categories (by media, style, and genre), the artist's dA

identification, and title of the work. Though keyword searches are available, participants

indicated a discovery approach to finding previously unknown and/or sets of images

(McDonnell & Shiri, 2011).
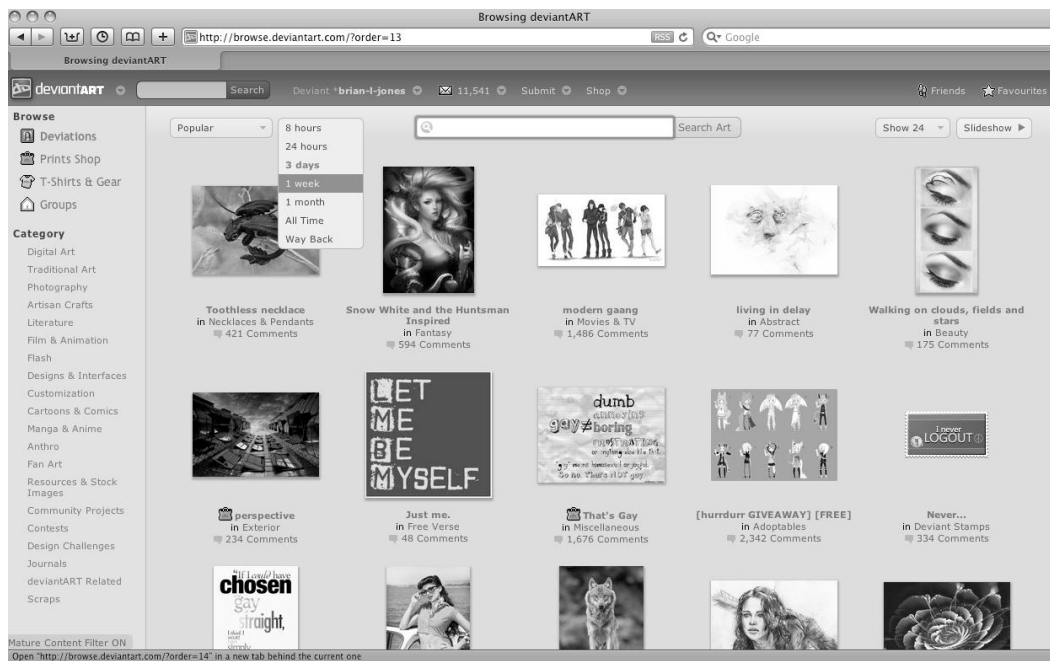
Figure 7 Screen capture of dA front page illustrating various paths to dA content, the image shows

the front page with drop-down open for filtering images by hours, days, or months.

While wandering participants collected dA content; a process of adding a direct

link from the artwork to one's favourite (conventional dA spelling) gallery. Collecting

constitutes *favs* or *faving* (short for favourite). Participants gathered favs in a gallery and

the latest finds appeared in a box on the collector's dA home page. Participants also

assembled a watch list of dA members of interest. Both collecting and watching are

customary practices in the dA community. The faved or watched artist receive

notification immediately upon the other member faving an image or artwork. According to Alana, some members consider it rude to not reciprocate by adding a new watcher to one's own watch list. She indicated that precise etiquette on dA remains undefined and varies from member to member however.

Typically, participants initiated wandering through one of four dA features.

- The dA front page (shown in Figure 7) presents a table of 24 artworks, and a filter feature allows the user to view images by popularity or by the recent uploads in real-time. Typically, new uploads appear every few seconds and appear in thumbnail form. Thumbnail images are a clickable link to a larger rendition of the image and the artist's home page.

- Daily Deviations appear in a scrollable bar on the bottom of the dA front page or on a separate page. DDs include a balance of traditional, digital, and photographic deviations. Occasionally text based deviations make the DDs. Staff and volunteers select 40 DDs a day for recognition.

- A member's inbox contains newly uploaded art from watched artists. These arrive in thumbnail form, known as stacks, and include the artist's name as a link to that artist's dA page.

- Member organized groups often center on special interests of dA members: Some participants indicated visiting the groups she or he belonged to as a starting point for wandering.

Each of these dA paths is "implicitly collaborative" (McDonnell & Shiri, 2011) as each limits and/or ranks images based on the collective influence or behavior of dA members.. Participants indicated using more than one path. This suggested participants understood the benefits and drawbacks of each path and selected a path accordingly.

Participants claimed that dA exposed them to a diverse array of art styles, genre,

and media. Review of participant collections confirmed eclectic interests. Participant

collections included hundreds if not thousands of collected deviations. As of June, 27,

2012, Eight participant collections included more than 1,000 deviations and four of the

eight included more than 4,000 deviations. Only two participants collected less than 50

deviations. Overall, participant collections lent support to participant claims regarding

exposure to a diverse array of dA content.

Motivation

Participants indicated that wandering stimulated inspiration and motivation.

Motivation constitutes mental stimulation toward a previously known course of action,

approach to solving a problem or general disposition toward a situation. Participants

claimed motivation encouraged them to complete work worthy of display. Alana writes

of motivation: "deviantART has always given me motivation to draw, mostly. It gives me

an audience to target and a purpose to actually finishing works in progress" (Interview

with Alana through dA Notes from June 19, 2011). Motivation marked a frequent

response to observing and comparing one's own work to that of other members.

Comparing her work to another dA member, mefurray (2011) wrote in a thread:

XD [laughing emoticon]..... *speechless*

your improvement is shocking o.o [wide eyed emoticon] So much in such a small

amount of time o.O

I should practice more too with digital art 3_3 [cute face] I just turned 17 and I

can't match your skills at all T_T [tears emoticon]

just started doing digital art about a month ago and it still looks flat and err 3_3

arrrgghh x3 *frustrated!!* *grabs tablet and starts drawing!!* (mcfurray, 2011)

Inspiration

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Inspiration constitutes mental stimulation toward a previously unknown course of action, an approach to solving a problem, or disposition toward action. When asked how dA affected, if at all, their growth as an artist many participants indicated that exposure to diverse images influenced how they solved and understood visual problems. Kat wrote: "I guess some people call it 'getting inspired'. One looks at it [artwork] and goes 'Oh, I never thought of doing that that way' Or 'Wow, I want to try and do something like that!' (Interview through dA Notes on June 10, 2011).

In general, participants looked at and collected art using various dA features. These features offered general paths to an array of visual content. Though dA offered keyword search features, participants discussed only non-keyword and discovery oriented paths to content. Discovery paths provided access to content that participants found both motivating and inspiring.

Collecting images and viewing art are familiar practices to most artists. Historically 'actual' world artists collect and store reproductions of art and images as a resource in their workspace and studio. It seems likely that many artists today use online visual resources in much the same way. In this way, participants' practice of collecting work for ideation and inspiration are not new. Ideation is a process of generating ideas. However, participants indicated faving other members often resulted in contact between the members. Each becomes aware of the other. Content is socially interactive in that any collecting activity alerts the artist of the collectors' actions and thus, stimulates interaction between both individuals. Further, user made groups emerged to address community needs and attract members with similar interests. User made groups, suchas Vocoloid People-Underwater, GoldenCritique-Club provided additional paths to content based on the social organization of userss Furthermore, user content posts both globally and in real time. Rather than accessing sanctioned 'official' artworld objects and people,

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dA search paths direct a member toward fellow dA artists and potential social interactions with other dA members.

Barron's (2006) conjectures that through learning ecologies people create learning opportunities when given the freedom and resources to do so. Furthermore, she holds that within any life-space a variety of ideational resources can spark and sustain interest in learning. Participants, as spontaneous wanderers collecting artifacts of interest, learning from each other opportunistically, and gaining inspiration and motivation from each other aligns with Barron's learning ecology model.

Learning by Observation

Participants described using two types of observational strategies for expanding personal art making abilities: *exposure* and *dissection/emulation*. Both served different self-directed learning outcomes and both characterized different forms of engagements with dA images. Participants' interviews provided descriptors for each strategy.

Exposure

Exposure indicated viewing a diverse range of dA images. Kelly described this form of exposure:

> I think I myself have learned the most from watching others, I wish I could point you to specific things, but it's almost as if being a part of DeviantART has caused me to learn almost without thinking much about it! (Interview through dA Notes on February 13, 2012).

Exposure seemed subtle at times and occurred over an extended period. Sophia described how exposure influenced her work over time:

> I just think that seeing other styles of art helps to let artists pick out what aspects they like or don't like, and they can use these preferences to help shape their own style. For example, looking at more cartoony works has led to me being a little

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"looser" with how I draw things, which I think has helped me make characters

look a bit more expressive, though of course I still try to have some sense of

anatomy in there! (Interview through dA Notes, June 8, 2012)

In member checks, Sophia described this transition as a gradual process in more

depth:

Overall, I've just been working more and more toward quicker strokes and

everything, because I find it helps me draw things in a less rigid manner, and in

some ways helps me avoid worrying about lineart quality. (Sometimes with more

"serious" work I get hung up on tiny flaws and take ages to make progress.)

[parenthesis *sic*] (Member checks through dA Notes, June 26, 2012)

Figure 8 shows an example of this 'looser style' and review of her posted artwork

indicated a similar gestural style emerging in her work over time.

Figure 8 Sophia's concept drawings showing her looser style (some identifying
data was removed from the images to ensure participant anonymity)

Figure 9 Statistics displayed alongside one
of Penelope's artworks indicate what
participants indentified as feedback.pu Here
Penelopes' stats reflect her popularity on dA.
 ("link" and "thumb"boxes have been erased for
participant anonymity).

Dissection and Emulation

I defined emulation as an analytic observational strategy based on modeling,

appropriating, or imitating, another artist's process, technique, or subject matter as one's

own. I defined dissection as a related analytic observation strategy based on discerning

the steps and process an artist used in the making of an artwork by visual analysis of the

work alone. Participants emphasized that emulating is not copying (a practice participants

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referred to as "art theft"). Alana and Sophia noted that no clear guidelines exist for defining boundaries on this matter however. Selena described analyzing other people's work:

> Sometimes I analyze the piece to figure out how the artist achieved an [*sic*] specific effect, atmosphere or degree of realism and then use the technique as a guideline when I need to achieve something similar. (Interview through dA Notes on July 31, 2011)

Exposure, dissection, and emulation appeared to work together; exposure opened participants up to a range of new images and dissection/emulation narrowed attention to a specific image or artist's work. Both Alana and Sophia indicated as much. Alana described acquiring techniques through dissection/emulating.

> Looking at the work of others helped me to pick up some techniques which I might not have developed independently…All in all I think my lineart is what has improved the most. (Interview through dA Notes on July 9, 2011)

Sophia described appropriating other artist's stye to her work.

> As for more recent things, I think I mentioned before that looking at other peoples work helps to give me new ideas. Sometimes I come across a piece of work that has a really neat style behind it, and if I like it enough I will sometimes try to play around with how I normally would draw to try to incorporate new features into my work without completely copying another person's art style. (Interview through dA Notes on June 13, 2011)

Fewer participants referenced learning by dissection and emulation than exposure. Tutorials (discussed below), also dissect an artist's methods and techniques into steps or modules. As such, they offered additional evidence of dissection and emulation as dA learning strategies on dA.

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Dissection and emulation are familiar practices to many artists. So too, collecting reproductions for reference or inspiration. As noted with other practices in this paper, such activities are not new conventions for artists. Neither is peer-to-peer learning among artists. However, as a site where artworld and social media conventions overlap new literacies emerge. Participants indicated looking at a broad range of media, styles, and genre of art as a daily routine and indicated this practice related to expanding their skills, ideas, and techniques. Furthermore, they collected and maintained a database of selected dA images and resources of interest on a social media platform, thus making these resources communal.

Feedback and Critique

Participants indicated that *feedback* and *constructive criticism* are common dA practices. Feedback constituted a near immediate, informal, and general response to an artwork; whereas constructive criticism constituted a specific and carefully considered analysis of an artwork. Participants described dA as a site where artists receive feedback and constructive criticism. However, evidence from participants' dA pages revealed a lack of constructive criticism. When pressed on the contradiction participants admitted to receiving little or no constructive criticism on dA. At times participants used both terms interchangeably.

Participants considered the accumulation of favs, short affirming comments, as feedback. Kat helped to clarify this feedback:

There are a couple different ways that DA has given us ways to give feedback (or that younger artists on DA perceive to be feedback)[parentheses *sic*]…The normal are comments in which many posters can give bad and good comments, usually people get less of these. The next type of feedback is favorites. People would rather favorite a piece than comment on it. The next is how the artist is

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overall doing. Pageviews and 'watches'. A lot of artists equate pageviews with popularity and some are obsessed with gaining more. Watchers (how many people are alerted of your newest deviations/journals) [parentheses *sic*] Many younger people…equate no feedback (watchers, pageviews, comments ect.) [parentheses *sic*] with negative feedback. (Interview through dA Notes on June 13, 2011)

Participants indicated checking in often after posting an image and looking for feedback constituted evidence that others viewed and valued their work. Statistics on the artwork, e.g., the number of favs, views, and downloads, constituted evidence of others collecting that work (see Figure 9).

Constructive criticism constituted thoughtful analysis of a specific artwork. Formal dA critique occurred when a paying member requested a formal critique, solicited a critique from another member, or posted the work in a dA critique group (see http://groups.deviantart.com/?qh=&section=groups&q=critique for a list of dA groups). Requests for formal critiques appeared below the artwork.

Whereas feedback occurred often, critiques occurred less frequently. One comment thread between two dA members presented this issue.

shanree May 1, 2011 Student [dA identity descriptor]

Haha …You've definitely got a nice grasp of understanding the human body, clothing, etc.; [*sic*] not to mention a really interesting style. I hope school doesn't hold you behind too terribly much. Or even if it's inevitable, hope that you get to take a break every now and then.

By the way, if you're ever interested in a critique, please let me know. I don't get to post much of my work anymore due to school as well, but I enjoy helping others improve.

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aozorize May 1, 2011   Digital Artist [dA identity descriptor]

Thank you! And yeah I can't wait until summer when I can just draw til [*sic*] my hand falls off. and yes I would really appreciate critiques! :) [emoticon] I never say "NO CRITIQUE" [*sic*] but for some reason the general idea on deviantART is if you don't ask for it you don't want it ([*sic*]which I guess kinda makes since [sic] a lot of critiques that go ahead without asking are met with "THIS IS MY STYLE SHUT UP YOU'RE A TROLL [*sic*]" :([emoticon]

shanree May 1, 2011 Student

I'm telling you, man. I feel the same way. :D [emoticon] Oh terrific! And yes, critics don't get much praise here on deviantART. That's one of the biggest complaints; the other focus more along us being cocky/arrogant, thinking we're self-proclaimed 'master artists' and tend to get comments relating to "what makes you so high and mighty for critiquing my work?!" (insert angry face here) [parentheses *sic*].

So as of now, am slowly working on developing a portfolio to show I can draw. But like everyone else - am not perfect. :) [emoticon] Once the summer starts, I'll also be creating a "critique group".

aozorize May 1, 2011   Digital Artist

Yeah, critics seem to get that accusation a ton. Though as some concept artist guy once said "it doesn't matter whether the critic draws or not. If the leg is backwards, he still is going to realize something is wrong" I like the idea of a critique group! deviantART certainly needs more of those.

When you start it, make sure to let me know so I can join [:)]

shanree May 1, 2011 Student

Absolutely! :D [emoticon] I added you to my watch, as well, so when you post your next picture I'll be sure to critique it. Good luck with school!! Am going through finals, myself, so best of luck to both of us.

So as of now, am slowly working on developing a portfolio to show I can draw. But like everyone else - am not perfect. [:)] Once the summer starts, I'll also be creating a "critique group". (aozorize, 2011)

In this exchange, shanree conveyed two unspoken requisites for dA critiques; he established trust with aozorize through compliments and he demonstrated credibility. aozories's comment "if you don't ask for it you don't want it " reflected a dA etiquette regarding critiques, as noted by participants as well.

Both Kelly and Sophia confirmed the importance of trust and credibility in those giving critiques. Trust required some measure of acquaintance through correspondence on dA or through other social media platforms. As with the threaded 'conversation' between shanree and aozorize, building trust might involve a simple set of exchanges on a comment thread, Both Keley and Sophia mentioned a preference for receiving critiques on platforms outside dA as outside platforms offered interaction with trusted artists. Whereas the dA community is open to a broad, and often anonymous, critiques might come from less than benevolent members. Kelly indicated synchronous interactions such as IM offered a closed and informal form of critique with a trusted peer. Sophia preferred The Spriters Resource - http://spriters-resource.com, (an online form outside dA for artist making sprites). Spriters Resource offered Sophia aide with the sophisticated technical nature of Sophia's artwork. When Sophia did request a formal dA critique, it came from a trusted acquaintance and fellow Spriter's member.

Sophia also indicated greater trust in the smaller community on Spriters Resource than on dA. She allowed a fellow spriter to alter her images to show her alternative coloring schemes for an artwork, a practice she indicated she would not welcome on dA. The critique of Sophia's work focused on anatomical concerns.

At first glance, the educational value of feedback through favs and watches seemed minimal. That might be the case. Nevertheless, taken in aggregate, feedback might serve to encourage the artist and confirm the current direction in her or his current work, technique, and progress. At the very least, it served to mark value in the newly uploaded work.

As with other dA practices, some aspects of feedback and critiques do not depend on the dA platform. What is unique about dA critiques is the global audience and sustained nature of the critiques. Critiques and feedback are public texts and remain available for other members to read and comment on. Further, as public, they serve as learning resources for any member encountering the critiques. Critiques are durable multimodal communications.

Learning by Making Durable Learning Resources

Perkel & Herr-Stephenson (2008) argued that tutorials on dA constitute a hybrid combination of Becker's (2008) conception of human and material resources, similar to the difference between teachers and textbooks. Given the ephemeral nature of Internet documents, including dA resources, describing these resources as 'material' seemed misleading. Instead, I named these *durable learning resources*. Durable dA resources are user made documents posted by dA members. Typically, durable learning resources serve an educational need among dA members.

Though different kinds of durable learning resources do exist on da, participants indicated using or making three kinds of durable learning resources: works-in-progress

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(WIPs), tutorials, and improvement memes (IMs). Through making these kinds of

resources, participants revealed gaining new insights into their personal work and overall

progress as an artist as a result of producing durable learning resources.
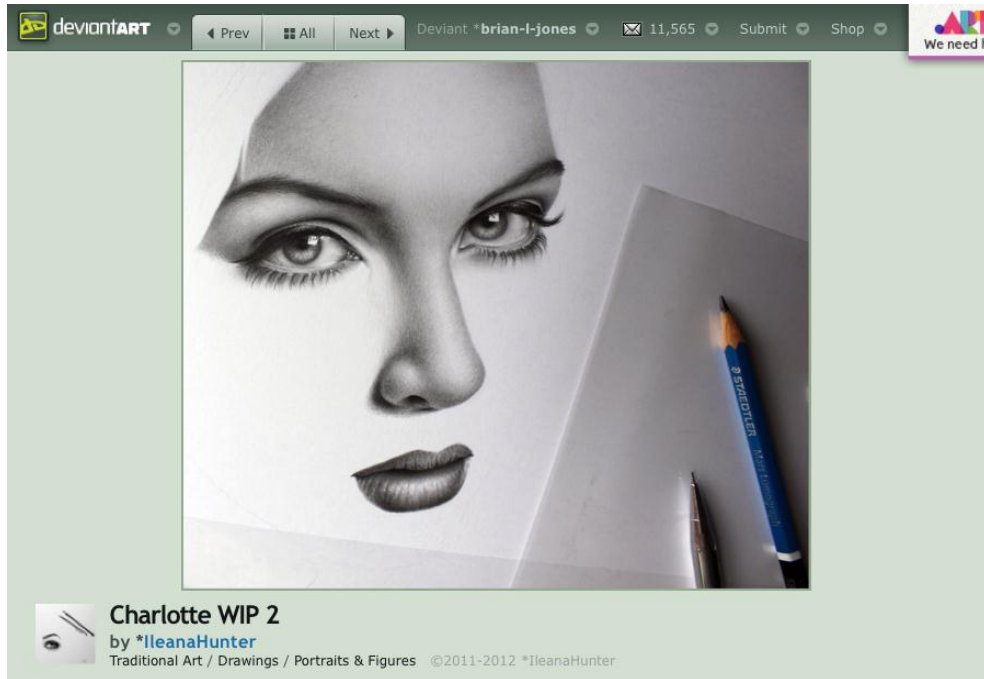
Figure 10 WIP showing one stage in the drawing's progress by ileanahunter, retrieved from
http://ileanahunter.deviantart.com/art/Charlotte-WIP-2-202660691 on July 26, 2012.

Works-in-progress.

Works-in-progress, known inside dA as WIPs, differed in format from maker to maker

and varied greatly in complexity and detail. Simple WIPs included a set of photographs

or screen captures of artwork at various stages of production (see Figure 10). Some of

these included written artist commentary while others did not. These systematic WIPs are

common in dA. Less common are complex WIPs that involved using video and or live

streaming demonstrations with viewer to artist chat. Artists post these WIPs on sites

outside dA. One participant, Selena, conducted Livestream sessions for dA artists

interested in her working process. The Livestream sessions involved demonstrating her

process of using screen capture in real-time. Viewers interjected comments and questions

through a chat feature.

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Selena also recorded her WIPs using screen capture video (Figure 11). She

increased the frames per second to compress the sessions into nine or ten minute videos.

She added music, a title with credits, and posted her videos on YouTube.

Figure 11 Screen capture still of Selena's WIP video of her working process. (Image taken from YouTube on July 1, 2012).

Regarding one of these WIP videos Selena wrote:

> When I made that video I was thinking of those who like watching me draw but
>
> rarely coincide with me on Livestream, not for myself but.... surprise, surprise!
>
> Thanks to a high season at my job and a algebra class that I was struggling with I
>
> rarely drew for about 3 or 4 months. When I started drawing again I found myself
>
> struggling to make something digitally. I could not remember if I usually make
>
> the lineart first or after or both, how many layers I use and what goes where... I
>
> was a mess. I went back and watched the video I had made some months ago and
>
> that helped tremendously. (Interview through dA Notes on August 2, 2011)

Selena's YouTube video conveyed a do-it-yourself attitude toward demonstrating her working methods and process (Guzzetti, Elliot, & Welsch, 2010). The video is nothing like a traditional artist demonstration however. She presented no commentary and the video reduces what is a 2-hour production into less than 10 minutes. The resulting video displayed her technical dexterity with digital technology, use of online reference material, and her artistic abilities.

Tutorials.

Tutorials are user made teaching resources. Tutorials often present a break down a technique, style, or use medium, in a multimodal form of text with illustrations. Nearly all participants mentioned the value of using user-made tutorials. Perkel & Herr-Stephenson (2008) examined tutorials in some detail.

Both Penelope and Selena made dA tutorials. When asked about the learning potential of making tutorials Penelope wrote:

> I would indeed say that making tutorials does help me a lot as well, because often when I make art I dont [*sic*] really think about what im [*sic*] doing, but when I have to explain what im [*sic*] doing it makes me rethink and find new ways to do things ^^. (Member check through dA Notes, June 21, 2012)

Making tutorials required analysis of one own process and constitutes a form of metacognition; the self-management of one's own learning (metacognition, 2012: Perkins, 1994). Making tutorials required highlighting the essential moments from the innumerable accessorial moments occurring during an artwork's production. Doing so, the tutorial attempts to give voice to the *internalized dialogue* related to the choices made during those moments (Becker, 2008). For Becker, an internalized dialogue is an artist's imagined reaction from an artworld audience. At these moments, the internal dialogue narrows the possible choices the artists can make during critical moments in an artwork's

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production. In this way an artist produces work consistent with an artworld's expectations[2]. Penelope noted that making a tutorial required slowing down her process and methods such that she could explain her internalized dialogue so others might comprehend it. She indicated that in so doing, she identified aspects of her process as well as alternative possibilities present at those critical moments that she did not notice at the time; the new internalized dialogues emerged during reflective analysis.

Improvement Memes.

Improvement memes (IMs) documented the artistic growth of a dA member (Figure 12). Traditionally a meme is "an idea, behavior, style, or usage that spreads from person to person within a culture" (meme, 2012). Kat defined dA memes,"in Da, [dA] a meme is a piece divided into sections…each section asks you a question and you complete it. Its passed around by 'tagging people'" (Interview through dA Notes on June 23, 2011). Tagging constitutes linking the IM to a member's watchers, thereby notifying the tagged member. With IMs, a dA member places digital reproductions of past artwork in a table format of columns and rows (see Figure 12). Each row represents one year of growth and included four artworks from that year. Left of each column the artist writes a brief one or two sentence summary of the years growth.

Comment posts from popular IMs suggest members gained motivation and inspiration by looking at other artist's IMs. One participant identified previously unnoticed growth in her overall body of work. Two participants identified areas of needed improvement in their overall body as a result of completing an IM

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[2] Becker also identifies *mavericks*, who deliberately make work that challenges an artworld's expectations. Mavericks do so fully aware that the intended artworld audience will, at least initially, reject the new work.

.	Through making her IM, Kelly noticed overlooked aspects of personal growth over the years. Kelly responded:

> Over the course of six years, I probably wouldn't have said that I had gotten that much better, or gotten that much more talented over the years since I started drawing, because I hadn't thought much about it. But putting the pictures next to eachother [*sic*] like this made me actually realize the difference there was, that six years in art is actually a pretty long time and a pretty long way to go."
> (Member check through dA Notes on July 1, 2012).

Kelly also recognized overlooked weaknesses she found in her overall body of work. She wrote later in same passage from above, "I could tell that I should probably draw more bodies, and get less stuck on portraits if I want to improve xD [winking laughing emoticon]" (Member check through dA Notes on July 1, 2012).

Selena offered a similar reflection (Figure 13) in her IM as she identified areas of weakness and work-habits that need improvement: "Lazy year...have to turn that around. Trying to work faster and do a fullbody [*sic*] successfully completely digital. I feel like i [*sic*] took a step backwards even if faces are more realistic...Sortof..."
(Artist's remark from Selena's 18 -19 year on her IM). In identifying a" *lazy year*" on her IM she revealed a sensed work-ethic by which she contrasts her own work-habits. This might indicate a comparison with professional practices or her desire to grow as an artist.

In a different threaded discussion of *meru-chan's IM, ~Harnikawa (2011) observed, "It's funny, you can see how in the earlier years the colours [*sic*] you used were a lot brighter, and now they're very grey-like xD" *meru-chan's IM re-contextualized her body of work such that overlooked aspects became apparent to ~Harnikawa.

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Figure 12 Screen capture of Kelly's improvement meme showing years by row and artist's commentary to the left of each row.

Kamaniki, the maker of the original blank IM template

(http://kamaniki.deviantart.com/gallery/#/d2gh9ev), designed the IM to help friends and

other dA members unsatisfied with their artistic progress. Kamaniki wrote about her

meme template:

> Everyone's art improves year by year, its called practicing, and I believe that
> like any other skill it just takes a lot of time and effort to improve when it comes
> to drawing.

> I just didn't like seeing people putting them self [*sic*] down when I found
> them very great artists who had potential, room for improvement in the near
> future. So after making the meme and posting it up, a lot of my friends actually
> stopped complaining after doing it. They're a lot happier too. :) [smiling
> emoticon] (Personal correspondence through dA Notes on July 6, 2012).

In making the meme, Kamaniki indicated she initially set out to gain an

understanding of her own personal growth over the years as a response to her friends

complaining about seeing little progress in their own artwork. Finding the format helpful

for herself, she published it as a meme on dA to help other artists re-frame their

conception of personal progress. In doing so, she encouraged artists of all skill levels;

including Kelly.

Organizational Strategies and Learning.

An a priori assumption of art education is that perception is more than sight.

Perceiving in depth when looking at an artwork or aesthetic object requires a strategic act

of the mind. The more strategically a person attends to the aesthetic qualities of an

Figure 13 Screen capture of the last two years on Selena's IM, showing year, age range and artist commentary by year on the left, and four artworks per year in the columns.

aesthetic object, the more deeply and meaningfully that person experiences the object. Participants in this study indicated using observational strategies in using and making dA durable learning resources.

IMs, tutorials, and WIPs re-framed an artist's reflection on her artwork strategically. All three methods set the artist's production in a new temporal context and as a result, opened the possibility of observing previously overlooked qualities. IMs re-framed a body of the artist's work for comparison over time. Tutorials and WIPs re-framed a single work or method across the duration of its production. By making WIPs, tutorials, and IMs, participants suspended the art-making process temporally, resulting in a re-contextualized analysis of the artwork(s).

Making durable learning resources out of one's work(s) necessitates an organizational structure for observation. Organizational structures, like Feldman's (1972) art criticism *text-based* organizational strategy, e.g. description, analysis, interpretation, and judgment, center on an initial text and language cues. In contrast, making WIPs, tutorials, and IMs depend on a *visual-based* cues (Barrett, 1994; Perkins, 1994). In this way dA, durable learning resources are multimodal resources and privileged images over text; resulting in the potential for wresting un-noticed insights and fresh meanings from new arrangements of visual products (Kress, 2000). Feldman clearly understood the power of visual strategies as he used juxtaposition of images in his text to expand his readers' perception of art.

Girl Power

Ivashkevich (2011) conceptualizes Girl power[3] "as an artifact of postmodernity whose meanings are revealed through both popular cultural representations and contemporary girls' practices of doing girlhood" (p. 14). Of heightened interest to postfeminists is the examination of girls' consumption and response to the media representation of femininity in popular images (Bae, 2011, Ivashkevich, 2011).

Oshare Bones is a flamboyant, fashion-conscious, and homosexual ghost from the puzzle game *Puyo Puyo! 15th Anniversary Edition* (Sega Team, 2006-2007). As a character, Oshares' personality and self prescribed role as "fashion police" arise in dialogue between characters before mini-matches. (http://www.youtube.com/watch?v=Pi1htw8tcag). Of heightened interest in this study was Sophia's many playful appropriation of Oshare Bones. As if he is a doll Sophia expands Oshares' official narrative. Doing so she contended with the historical and white male objectification of women and clothing.

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[3] Some contemporary scholars replace "girl power" with "grrl power" to contrast with popular media's co-opting of "girl power."
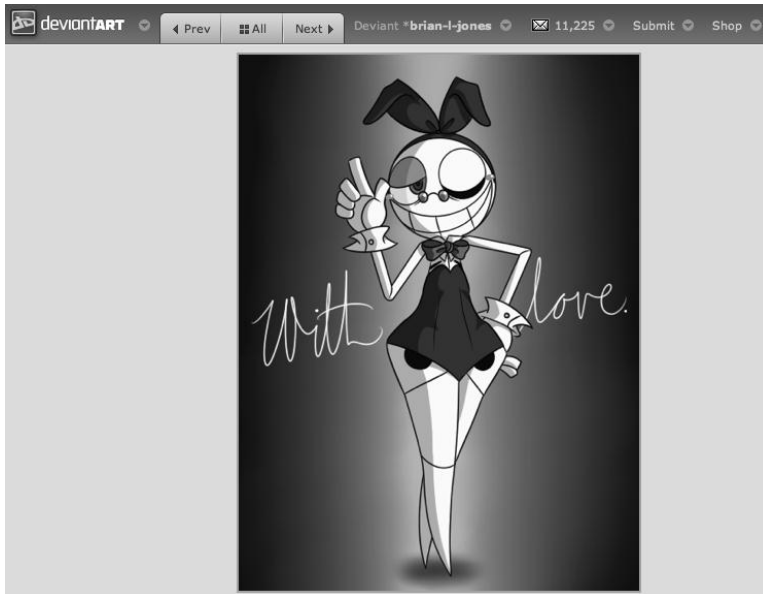
Figure 14. Screen capture of Sophia's dA gallery displaying Playbone; Oshare Bones costumed in a Playboy bunny outfit. Artist comment reads "We need more fetishistic feminine clothing in here - STAT-." Sophia's dA identity digitally removed from the screenshot.

Figure 15 Screenshot of Sophia's dA gallery displaying Greetings; Oshare Bones costumed as in a French maid outfit. The overall aesthetic evokes a child's Valentines Day card. Artist comment reads "Isn't this the most dead sexy thing you have ever seen."

In *Playbone* (see Figure 14) Sophia costumes Oshare as a Playboy bunny. In the

caption, she writes in Oshares' voice "We need more fetishistic feminine clothing in here

-STAT" (artist's comment posted with the artwork on dA). The image aesthetically reads as a greeting card; one of Sophia's favored visual tropes. In *Greetings,* (see Figure 15) she evokes a child's Valentine card. Pink saturates the image background. A large white border approximates the proportions common to the small size of a child's Valentine's card. She places two hearts in a handwritten gesture on the lower right corner. In the same dark pink as the hearts, a handwritten cursive reads "tres bein" behind Oshare. The handwritten text contrasts with the geometric pattern of alternating light and mid-tone pink diagonals. Posted with *Greetings* Oshare asks, "Isn't this just the most dead sexy thing you have ever seen." Wordplay relating to "dead" directly alludes to Oshares' ghostly condition as a member of the undead.

A True Lady is a direct challenge to what constitutes the costuming of a "proper" lady. Here Oshare blushes dressed in a full Victorian dress and regalia. Sophia uses the same dominant pink color palette found in *Greetings*. Here the title *A True Lady* is a direct challenge to what constitutes the costuming of a "proper" lady. Such dressing of the cultural dressing of a lady is a site feminist struggle (Smith-shank, 2011).

Sophia's accompaniment of Oshare voice revealed the care she takes with the accompanying truncated text; a new literacy skill similar to texting, tweeting, and participation in threaded online discussions. This abbreviated text recreates the conversational style found in the video game. Unlike the video game, this text becomes a stinging force to complete Oshares' costumes. Sophia riffs on Oshares' official narrative with her visual and textual aesthetics arrangements that seat her wit and challenge the cultural costuming of womanhood. Sophia's girl power resided, at

least partially, in her ability to push the Oshares' official fashion obsessions to absurd ends with over-the-top and stylized stereotypes.

A narrow interpretation of Oshare might accuse Sophia of exploiting and sustaining stereotypes of male homosexuality. A more generous interpretation, from a postfeminist perspective, frames Sophia's play with Oshare as girl power; a destabilizing of the dated and highly sexualized costuming of women for the pleasure of men. Oshares' homosexuality provided Sophia with a body for moving between boundaries and scratching through traditional gender roles. Such costumed embodiments become sites of masquerade (Sprinnggay, 2003) and the carnivalesques (Bakhtin 1984; Stokrocki, 2004) where girl power manifest the body as a site of 'insurgency" (Springgay 2003). Such sites, site/sight/cite, (2010, Jagodzinski) might appear childish, Such sights may reveal disenfranchised voices, be they cultural, racial, ethnic, gender, sexual orientation, economic, disability, age, or political, that manifest agency against/within dominant roles and narratives. In such spaces, youth may work out on their own identity outside the direct interaction from the adults that most confirm and discourage an array of developing identities. The potential dismissal of these spaces by adults might cloister such places for disenfranchised power. Indeed, Sophia seemed put-off by my questions about Oshare, preferring to redirect attention to her "serious" artworks as if Oshare constituted a sight protected from adult attention.

In Sophia's digital renderings, Oshare is terrified at the thought of being called fat, overjoyed as a bride seeking a lover, blushes as a Victorian débutant and "true lady" [emphasis added], and appeared giddy in sexualized costumes. Sophia rendered him as a comedic yet tragic-fool. Viewers may both pity Oshare and his immature conceptions of womanhood. In this way, Sophia might be making fun of, and abusing, stereotypes of male homosexuality, but having done so, she renders absurd Oshares' blindness to his

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own misplaced costuming of himself in blatant stereotypes. This ambiguity and

complexity of girls' manipulation of female stereotypes is at the heart of postfeminist

inquiry and girl power.

Figure 16 Screenshot of Alana's dA gallery displaying *Cat-blocked*; Artist's comment posted with the image reads: "....yeah. This is what it's like, being Joseph's partner. Intimacy? None. Cat hair? Plenty. Purrrrr."

Alana's image *Cat-blocked* (see Figure 16) represents a humorous comment on

The image displays the protagonist's unmet need for intimacy while her male partner

sleeps willfully unaware. The viewer looks directly down on the couple as they rest in

bed with several cats. The male partner extends physical affection for one cats with an

extended hand. She stares at us while he sleeps turned away from her. Numerous cats

physically separate the couple and form a physical barrier between the couple. Even the

cat's appear to share affection for each other while she remains isolated. Alana's image

forwards a female experience that directly challenges the have-it-all conception of

femininity (lvashkevich, 2011). The protagonist's gaze to us suggests her

desiring both the pleasures of independence and a meaningful and affectionate relationship.

Rather than the over-the-top costuming and stereotypes in Sophia's work, Alana's image seems more raw and earthbound. This earthbound quality paralleled her comments regarding "practice" for the "real-word" from her interviews.

Her character shares her feelings with us through her direct eye-contact with the viewer; a strong contrast with the closed and unconscious gaze of the male partner. Compared with Sophia's color choices that are bright and intense, Alana's selects a muted color scheme. Though earth-bound, *Cat-bocked* does offer a theatrical vision with the light softly focusing on the pair as if a spotlight. The protagonist looks to us as an actor unveiling her inner feelings to her audience.

In a *For Yuki,* a couple sits against the way at a dance. She is in a wheelchair while he, sits next to her twirling a glass of wine. The viewer looks between dimmy lite dancing couples. She turns her head toward him and he stares blankly into the crowd of dancers. Alana includes the accompanying dialogue:

You know, I won't be offended if you go ask someone to dance. You don't have to just sit here.

"I'm quite alright."

"You must be bored to tears."

"Can I let you in on a secret? I hate dancing. All men hate dancing. The only time a man dances willingly is when he's trying to impress a pretty girl. I merely consider myself lucky enough to be exempt from this frivolous mating ritual."

" ... So are we just going to sit here and drink?"

"My dear, the drunker we become, the less droll this party will seem." [italics sic] (Dialogue posted with *For Yuki* from the artist comments)

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Alana's text draws attention to the physical, emotional, and expectations, that separate the couple. Here again the viewer encounters the differing reactions to a situation that separates the couple.

How social media platforms, art making, and new literacies intersect with girl power remains an area of needed investigation. Of particular interest the multimodality; the presentation of image and text in online user made content on social media platforms as well as the use of humor. The manipulation of video game characters image and narrative also offer potential sites of interest for feminist scholarship.

Educational Implications

Helpers or Instruments

It is important to note the over representation of females among participants. The participant sample contrasts with the statistics from Alexa (http://www.alexa.com/siteinfo/deviantart.com#) that identified an over representation of males among the general population of dA users. Future researchers might take up the issue of gender differences directly as well as recruitment methods attuned to purpose of the study. This study did include data collected from non-participant male (self-identified as male) dA members. Such non-participant data grants some support for the overall value of the educational implications contained in this section. Further, the population of participants represented multiple nationalities (though mostly from Europe and North America).

Agar, Green, and Harvey (2002) cautioned against romanticized conceptions of new educational technologies as empowering and liberating without considering how schools actually use new technologies. Agar et. al argued that schools historically sought to curb, if not eliminate, the educational benefits of new technologies. While educators and educational scholarship often promote the educational freedom and creative potential

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in new electronic technology, in actual practice, schools often use technology for restrictive and controlling purposes such as surveillance and data collection. Certainly, the current emphasis on 'accountability,' meeting government mandates, and testing, likely entices schools toward the application of technology as an instrument to accomplish institutional ends.

Such tendencies place a moral dilemma on those of us who perceive the educational potential in new social technologies. If Agar's et al. analysis is accurate, a fundamental conflict exists between the institutional logic of schools, e.g. control and surveillance, with the ethos of new socially connected electronic technologies, e.g., participation, collaboration, and distribution of knowledge. dA seems particularly immune to such pressures. Membership on dA sites associated with formal art schools such as Rohde Island School of Design and Savannah College of Art and Design revealed few members and little to no current active participation. As such, dA seems particularly adverse to institutional intrusion.

To counter the institutional logic toward the use of digital technology in the classroom, I suggest an alternative conception of social technologies in education. I envisioned social media platforms like dA as *helper*s, rather than *instruments of* education. Rather than conceiving of such media as a location of direct instruction, these sites offer situated settings for students to apply skills. Social media platforms are 'social' and thus constructions of human interaction, associations, and passions rather than institutionally imposed objectives. This relieves teachers of the suffocating burden of time and energy necessary for planning and building technologically infused instruction. Rather than recreating micro social networks in the classroom, students might interact with worldwide audiences of peers and professionals (Jenkins 2009).

Morover, rather than teaching through new technologies, teachers may find the ethos of new social media more useful than the technologies themselves. For example, teachers can use the ethos of blogging without actually using blogs. The early form of blogging was the electronic bulletin board. Classrooms customarily contain actual bulletin boards. With sticky notes, students might read and respond in writing to other student's posted work. Students could extend threaded 'conversations' by attaching notes to other notes. Art critiques might develop in this way. School exhibitions of student work might extend the sticky note 'discussion' as well as parents, school staff, and other students comment on work.

Making and sharing IMs does not require using dA. Downloading the blank meme alone permits students a new visual strategy for analyzing their artwork. Further, IMs offers students opportunities for analysis and writing about an 'officially' and historically recognized artist's growth over time. Students might create an improvement meme for an established and historically recognized artist. Rather than a text based research report, an IM would create a multimodal product with expanded possibilities for students to strategically observe and analyze an artist's lifetime of work.

A Beautiful Sharing

Mally described dA as a *beautiful sharing*. Unlike stationary Internet resources, social media platforms evoke a culture of reciprocity; give as much as you take. Rather than conceiving of social media sites as spaces for teachers and students to deposit and/or withdraw (Freire 1970) content and information, social media platforms invite participation, sharing, and distribution of knowledge. Integrating social media in art classrooms requires an expanded stance, from one of taking to one of sharing. This involves aligning with rather than exploiting existing social media platforms.

It is important to note that the availability of nudity and erotic art (available to members identified as over 18) on dA presents most art teachers and schools with difficulties. Further, the title "deviantART" might draw immediate and negative attention from school administrators and parents. However, as the most successful social media platform for youth artists, dA offers insight into how teachers might include social media platforms into instruction. From this position I suggest the following five possibilities for art educators to consider.

First, social media platforms offer spaces for students to practice professional behaviors (portfolio development, attracting attention, and cultivating an audience, what to, and not to, share on social media, how to present art work in presentation quality images and text, and how to create compelling multimodal resources centered on art. Making content can attract visitors based on visual rather than textual content.

Second, Social media platforms offer opportunities for students to make, use, evaluate, and share, durable learning resources. Many tech savvy youth already use the Internet for locating content and how-to resources. Teachers can direct students to evaluate art learning-resources online. Students can make durable learning resources explaining a skill, technique, or knowledge. Students might create visual reference materials for other online users, such as scenic landscapes, architectural landmarks, or local social issues relevant to the community. These offer students opportunities to take photographs and post for other to use in their art making. Such practices offer opportunities to discuss copyright issues and present Creative Commons licensing. As student's face the possibility of having their own property rights as an artist violated by posting work online, teachers will likely find copyright of heightened interest among students. The opportunity to understand copyright from the perspective of the producer

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may discourage illegal use of copyrighted images and music from online sources (including dA).

Third, social media platforms offer teachers and students historically unprecedented access to living artists and artworld professionals in real time. Participants in this study discussed the power of seeking guidance from other members who possessed desired knowledge or skills. Many artists today use social media to cultivate an audience and communicate through social media directly with interested parties. In an era of Skype and Livestream, the possibility for students and classes to seek assistance to current visual problems with artists and art specialists across the globe seems endless. For example, students might invite artists or art specialists to critique or comment on an online art show of the student's artwork. Working online with a curator or museum education specialist offers what Alana called a "real-world" experience.

Fourth, producing multimodal and durable learning resources opens an opportunity for new insights into interpreting and analyzing one's own artwork. WIPs offer an approach for a student to document and reflect on the often unnoticed decision making behind her art production. Tutorials offer the same opportunities for students through reflection on their own personal art making process and allowing new insights to emerge. Improvement memes create opportunities for a student to observe the unnoticed growth over the years through visual comparison. Rermix, the use and bending of animation, video, animated text, virtual worlds, and music offer alternative paths to meaning in a work. Re-framing and re-contextualizing an artwork provides different organizational structures for teasing out meanings in a work. Publishing and announcing these resources through social media offers opportunities for student made products to enrich a public discussion as well as involve parents, other students, the community, and administrators.

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Fifth, teachers might embrace the spontaneous wanderer lifestyle. As spontaneous wanderers, teachers and students embrace the possibilities of existing in, rather than taking from, social media platforms. Wanderers follow paths of opportunity and curiosity initiated by purposeful but open-ended directions. As wanderers, teachers share social media experiences with students, model appropriate practices, and open new possibilities for dialogue with students. The role of teacher as spontaneous wanderer is one of facilitating and supporting student innovative engagement with technology on current visual and art problems in real-time. In this way teachers and students embrace the 'learning ecology' (Barron, 2006) model for classroom instruction.

If we intend to use social media in ways that actually engage students and expand educational experiences toward more nuanced knowledge and skills we must use the technology in ways that fit with those technologies. As a new literacy practice, art educators might have students create IM's of established and artworld recognized artists. Adding the guidance of a trained art educator to the process offers possibilities for opening insight into an artist work and life. For classroom practice, new literacy practices such as re-mixing, altering, re-purposing a work of art (or any object of material or visual culture), offer the potential to both motivate student engagement with images and open new readings of the image focused on visual, rather than language based organizational structures.

Future Research

This study provided insight on how new literacies on dA externalize the internal dialogue (Becker, 2008) of artists using new communication and relational technologies. Becker holds that an artist engages in an internalized dialogue with her intended artworld audience while making critical decisions in the production of her art. Tutorials and improvement memes require the artist to explicate and archive this internalized dialogue

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for other users. Often this is done through forms of multimodal communication. What Becker understood as *internalized* is *externalized* into the online collective. This externalizing of the internal occurs not just with durable resources, but also in threaded exchanges, journals, and other user produced content. Unlike the "think-aloud" (Van Someren, Barnard, & Sandberg, 1994) instructional process used by reading teachers, this externalizing dialogue on dA marks a native new literacy skill. This demands further research.

IMs recorded the moments in members' lives when she or he "went digital." This is of interest to both art educators and anyone interested in how and why youth turn to digital art making and the role dA played in going digital. Furthermore, this study initiated an exploration of the new literacies and learning potential social media platforms like dA might offer. Of high interest are durable learning resources and observational strategies related to these resources. This study shows that user-made durable learning resources stimulate metacognitive reasoning. Moreover, the acquisition of skills, knowledge, and dispositions required for using these resources need further research. Other kinds of durable resources exist on dA. Certainly, users will produce more in the future. This demands further research.

I collected over 30 Improvement Memes during this study and continue to do so. IMs constitute a new literacy and are rich with potential data. They also reveal the phenomenon of "going digital." Going digital constitutes the artist's transition from "traditional" art making technologies common to children, e.g., pencil, crayon, and paint, to digital art making technologies. This phenomenon demands research.

This study identified learning by strategic observation on electronic devices such as smart phones, tablets, and computers. More research is required to identify and understand additional observational learning strategies present on dA. The role of

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comparison of a member's art making to that of other member's art making seems a rich area for future research. Practitioner application in classroom settings stemming from this research is also required. Designing, implementing, and evaluating such applications is necessary to confirm the value of these findings.

Researching new literacies and online art-centered platforms like dA, beg for research methods designed within the ethos of new literacies. What might research design look like as new literacy research rather than just research into new literacies? What might research look like if we turn the cart aright and follow the logical evolution of this area of scholarship and orient new literacy research not just by the phenomena studied, but in the very texture of the methods? What would research into online phenomenon look like if it includes, as Knobel and Lankshear (2007) describe:

> privilege participation over publishing, distributed expertise over centralized
> expertise, collective intelligence over individual possessive intelligence,
> collaboration over individuated authorship, dispersion over scarcity, sharing over
> ownership, experimentation over "normalization," innovation and evolution over
> stability and fixity, creative-innovative rule breaking over generic purity and
> policing, relationship over information broadcast. (p. 21)

Certainly, such scholarship would quickly gather a measure of concern among some scholars. Nonetheless, the argument that the inmates should not run the asylum only makes sense *in* an asylum. A democratic and generous conception of participants and participation in researching new social technologies seems promising.

I am interested in imagining and pushing such research designs forward. Re-imagining research methods situated in the ethos of emergent literacies would likely sustain conventional research design while shifting the values and priorities in which those methods reside. I feel compelled to follow, expand, and apply this re-imagining in

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both my philosophy and research interests. The methods I discovered in this study, e.g., recruitment, interviews and member checks, data handling, interpreting natural documents, and alternatives to transcription, demand further exploration.

Indeed, if naturalistic qualitative research is, as I hold, a form of alchemy -- the transforming of something common into something precious -- then the search for methods that reflect the logic of the phenomenon under study seems a way forward. Certainly, new research imaginings will arise from my own spontaneous wandering in the dA collective. As my self defined roe as a researcher, an interlocutor traveling between the deviants and the uninitiated, I will continue presenting the insider world of dA to outsiders; folding research into art and "making special" (Dissanayake, 1995) what might go unnoticed.

Conclusion

At the introduction to this study, I presented the metaphor of dA as an art convention or art fair where dA users set up booths to display artwork, meet with peers, and observe others work. This metaphor aided in separating 'new' practices from 'old' imports from the "official" artworld. I presented dA as a neighborhood in the larger digital metropolis. dA prizes it's status as an alternative site, a space for those who deviate or depart from the norm. I found various practices that indicated the in port of conventional artworld practices into the neighborhood and the presence of members of the community transitioning to adulthood and using dA as a space for "practicing" the transition to the so called "real-world." Some educators may find this import worrisome.

I conclude with ideas for application in the classroom that sustain the ethos of new literacies. I found the ethos more important than the technologies. The ethos sustains use of new technologies, while the ephemeral nature of the actual technologies passes faster than education can appropriate them. It is my hope that all involved in art

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education, from policy to classroom, gain insight into the nature of social media as more than 'plop and drop' technologies in schools and classrooms. Moreover, I encourage these stakeholders to take a 'helper' stance instead. Abundant opportunities avail themselves to educators joining the spontaneous wanderer lifestyle.

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APPENDIX A

IRB APPROVAL

Office of Research Integrity and Assurance

To:	Mary Stokrocki
	ART
From:	Mark Roosa, Chair
	Soc Beh IRB
Date:	05/27/2011
Committee Action:	**Exemption Granted**
IRB Action Date:	05/27/2011
IRB Protocol #:	1105006489
Study Title:	DeviantART the Killer app for Youth Artist

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX B

QUESTIONNAIRE DATA

Questionnaire Data

Pseudonym	Age	Ethnicity	Gender	Years of Art Education	Years a Member	Log in Frequency
Sophia	18-20	Caucasian	Female	5+	5	More than once a day
Kat	18-20	Caucasian	Female	2.5	4	Usually once a day
Alana	18-20	Caucasian	Female	2.5	5	Usually once a day
Elena	18-20	Hispanic	Female	5+	4	More than once a day
Julianne	18-20	Hispanic	Female	0	3	More than once a day
Penelope	21-24	Norwegian*	Female	3	6	Usually once a day
Tania	18-20	Prefer not to say	Female	5+	2	Usually once a day
Elinor	18-20	Canadian*	Female	0	3	More than once a day
Matt	18-20	Caucasian*	Male	Not Indicated	3	Every two or three days
Selena	18-20	Hispanic	Female	5+	4	Usually once a day
Christia	18-20	Caucasian	Female	5+	4	Usually once a day
Mally	18-20	Caucasian	Female	0	2	Usually once a day
Kelly	18-20	Caucasian	Female	2	6+	More than once a day

Note.*participants were given the option of writing in an ethnicity, some chose to write in a country.

APPENDIX C

SEMI-STRUCTURED AND OPEN ENDED INTERVIEW QUESTIONS

The following interview questions constituted interview prompts and were sent using dA Notes Typically I sent two to six follow up questions for each semi-structured question.

1. Imagine someone unfamiliar with daviantART asked you about it. How might respond to them?

2. Describe what you typically do on any given day in dA, (from log-in to log-off)?

3. Think of a recent artwork you think is one of your best and tell me about it?

4. In what ways does dA helps you to grow as an artist? Give me some examples from your past

and/or current experiences on dA?

5. How do you see deviantART being a part of your life in the future?

6. What else should I know about dA that we did not discuss?

APPENDIX D

QUESTIONNAIRE

Thank you for participating in this study. By participating, you will help non-deviants

and art educators gain a greater understanding about dA.

All of your answers are confidential.

After you complete the questionnaire, I will contact you via dA notes. You can always

contact me through dA at: http://brian-l-jones.deviantart.com/. Please contact me if you

don't hear from me in 24 hours.

* Required

WHAT IS YOUR DA USER ID *

HOW OLD ARE YOU *

   14-17

   18-20

   21-24

   25-35

   Older than 35

HOW MANY YEARS HAVE YOU BEEN A DEVIANT MEMBER?

   Less than 1 year

   1 year

   2 years

   3 years

   4 years

   5 years

   6 years

   More than 6 years

   I would prefer not say

WHAT IS YOUR ETHNIC BACKGROUND?

This list has a U.S. slant, but please use the "other" box to indicate other ethnic groups or

backgrounds.

   African American

Asian

Caucasian

Hispanic

Native-American

I would prefer not to say

Other:

WHAT GENDER ARE YOU?

Female

Male

HOW MANY YEARS OF FORMAL ART EDUCATION HAVE YOU HAD?

This indicates art class as part of school or university classes taught by a qualified art

teacher.

No formal art education

1/2

1

1 and 1/2

2

2 and 1/2

3

3 and 1/2

4

4 and 1/2

5 or more

I would prefer not to say

TYPICALLY, HOW OFTEN DO YOU LOG IN TO DA CURRENTLY?

Once a month

Once a week

Once every two or three days or so

Usually once a day

More than once a day

I would prefer not to say or other

I HAVE READ THE DISCLOSURE STATEMENT AND WANT TO PARTICIPATE

IN THIS STUDY. *

You may have been emailed the statement or can view it on my journal at dA at

http://http://brian-l-jones.deviantart.com/

Yes

No

DO YOU POST YOUR WORK TO OTHER SITES?

Yes

No

IF YOU ANSWERED YES, WHAT SITES?

(DeviantART questionnaire retrieved from

https://docs.google.com/spreadsheet/viewform?formkey=dDBCZnE0SXBqTmZtWFpfM

TE0VW9aQnc6MQ#gid=0 on June 22, 2012)

APPENDIX E

CONSENT AND DISCLOSURE TEXT POSTED ON DA

Join In!

Journals / Personal

I want to hear stories from real deviants. I am looking to interview dA users 18 to 24-years-old.
You would join others in sharing their stories about dA and your work might be published! At the
end of all my interviews, I will organize a dA group show including work from all of the
interviewees.

I am Brian Jones, a Ph D. candidate under the direction of Professor Dr. Mary Stokrocki, in the
Herberger Institute for Design and the Arts/ School of Art Curriculum & Instruction at Arizona
State University.

Your participation will involve:

1) Filling out a questionnaire regarding basic demographic data, e.g., age, gender, country of
residence, ethnicity, years of art education.
2) Answering six to eight open ended questions through dA notes.
3) Responding 10 to 20 follow-up questions through dA notes.
4) Your participation will take approximately one to four weeks.

If you are interested read the description below and take the short Questionnaire

YOUR RIGHTS

Your participation in this study is voluntary. You can skip questions if you wish. If you choose not
to participate or to withdraw from the study at any time, there will be no penalty. You must be
between the ages of 18 and 20-years-old.

By participating you will help teachers to, 1) better understand and appreciate the different kinds
of art young people produce and share in dA, 2) better understand the the educational benefits of
dA, and 3) help adults to understand the importance of deviantART. As an art educator, I would
be more than happy to offer constructive criticism regarding your art making should you request
it.

There are no foreseeable risks or discomforts to your participation.

Your responses will be anonymous. The results of this study may be used in reports, presentations,
or publications, but your actual name and your user name will not be used.

I may request a phone or Skype interview. The interview will not be recorded without your
permission. Please let me know if you do not want the interview to be taped; you also can change
your mind after the interview starts, just let me know. All audiotapes will be stored until the study
is complete. At which time they will be erased electronically. You have the right not to answer any
question, and to stop the interview at any time.

If you have any questions about your rights as a subject/participant in this research, or if you feel
you have been placed at risk, you can contact the Chair of the Human Subjects Institutional
Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

Take the questionnaire at Questionnaire [Link to questionnaire]

Sincerely,

135

Brian L. Jones Ma.Ed. & Ph.D. candidate

Arizona State University
Herberger Institute for Design and the Arts/ School of Art
Curriculum & Instruction (art education)
Brian.L.Jones@asu.edu

If you have any questions concerning the primary researcher, please contact:

Mary Stokrocki at (480) 965-3163.
mary.stokrocki@asu.edu

Brian Jones at
Using dA notes, OR
(520) 405- 3173.
brian.l.jones@asu.edu

If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Completing the questionnaire and submitting will constitute your consent to participate in this study.

APPENDIX F

EXAMPLE OF CODING AND ANALYTIC MEMOS FROM INTERVIEW DATA

Example of Coding and Analytic Memo from Interview Data

#	Transcript	Analytic Memos
1	from Feb 13,2012~	
2	KELLY	
3	I would probably describe DeviantART as a site where you can upload your pictures [AKCU] and receive feedback [AKFD]. Not to mention look at the pictures of others and get some [SNBSLA] inspiration, o [AKM INSPIRATION] r just enjoy the talent and beauty some of them possess.[SNBSLA]	
4	And tutorials [AKMR] of course, some deviants are willing to share their secrets of the trade from a very basic level as to help someone who's entirely new to the medium and onto a rather advanced level in which you would already need some experience on the program/technique in question.	
5	It's a great community with a lot of people who's passionate about what they do! [SNAA]	
6		1. upload pictures, 2. receive feedback, 3. look at other pictures, 4 get inspiration, enjoy beauty and talent, 5. tutorials, 6 others who share "secrets," and help. People are passionate]
7		
8	Whether or not you decide to take direct contact with another artist to learn [AKHR] different techniques there's a few ways to get valuable feedback from one another. For one there's always reading and learning from tutorials [AKMR](and of course trying it out yourself [AKM RISK TAKING] to perhaps mold the technique into what you're currently doing), or live streaming, in which the [AKM APPROPRIATION] artist who wishes to teach	
9	And many deviants will also go into detail about their technique with a specific work of art if you just ask them, or [AKMHR] forward you to where he or she originally learned [AKHR / AKMR].	
10		[learn technique by 1. direct contact with an artist, 2. tutorials, (reading and learning) [this is an NLS SKILL reading tutorials?] NOTICE the recurring theme of adapting other's style into your own "molding" or "emulating" 3 Learning by molding (adapting? other style, 4. practicing, 5 live streaming, (looking at working in process) 6. ask questions,]

Note brackets indicated coding for the text in front of the brackets. For example, [AKCU] is placeholder code for Art Knowledge Curating and [AKFD] indicates Art Knowledge Feedback. Other codes may be found in Appendix G and H.

APPENDIX G

CODING KEY FOR Q1 WITH RULES AND EXAMPLES

Coding Key for Q1 with Rules and Examples

Code	Thematic Categories	Rule	Example
AK	Art Knowledge and Related Practices	*Any art related task traditionally associated with the art making, storing, or exhibiting.*	[AK is a prefix]
AKCR	Constructive Criticism	*Specific analysis of faults and merits of a specific work of art including official dA critiques*	SOPHIA: "a few of them gave me comments that adding a little flair wouldn't hurt, such as giving her a ribbon or some sort of charm around her neck"
AKCU	Curating dA page	*Posting and arranging dA gallery or home page*	
AKFD	Feedback (art)	*General information on the overall quality of a work of art, artist gallery, dA page; most often in the form of short accolade or emoticon*	KELLY: "a site where you can upload your pictures and receive feedback."
AKM	Making	*Envisioning and composing a work of art and the tacit learning related to making a work of art*	[AKM is a prefix]
	Inspiration	*Mental stimulation towards new course of action*	MATT: "from the moment you log on to the moment you get off your surrounded with inspiration.."
	Ideation	*Generating ideas for ones own work(s) of art*	SOPHIA: "I've also tried to look into all sorts of things that I can base a design off of."
	Practice	*Repeated application of a technique, material, or styled for improvement*	JULIANNE: "practice makes the master ☺."
	Risk Taking	*Abandoning known solution(s) for the possibility of discovering a novel solution*	KELLY: Something I learned quite recently which I think has helped me a lot, is not to be afraid of ruining things when you're working with digital art,"
	Observation	*Perception by looking*	ALANA: "looking at the work of others helped me to pick up some techniques which I might not have developed independently".
	Media and Materials	*Items used to make art (traditional and digital, used for the making of art*	ALANA: "The program I used was Paint Tool SAI, which is probably one of the more popular programs used by deviants."
	Appropriation	*Adapting another artists style or techniques as one's own*	SOPHIA: "If I like it enough I will sometimes try to play around with how I normally would draw to try to incorporate new features into my work without completely copying another person's art style."

Code	Thematic Categories	Rule	Example
	Reverse Engineering	*Using a technique, material, tool, or process, discovered through deliberate analysis another artist's artwork(s).*	SELENA: "Sometimes I analyze the piece to figure out how the artist achieved an specific effect, atmosphere or degree of realism and then use the technique as a guideline when I need to achieve something similar."
	Subject Matter	*The main component or idea represented in a work of art*	KELLY: "I think the wish to give some of those characters faces of their own…was one of the reasons I got so into portraits.".
	Tools	*Items used to make art (traditional and digital)*	ALANA: "The program I used was Paint Tool SAI, which is probably one of the more popular programs used by deviants."
	Techniques	*Methods used in art making both digital and traditional, e.g. dry brush, line art, cell shading, use of layers)*	KAT: "My method when that piece was produced was to quick sketch with a light colored brush, create a new linework layer and use the inking tool with a solid black "
	Motivation	*Mental stimulation towards a known course of action*	ALANA: "dA has always given me motivation to draw, mostly. It gives me an audience to target and a purpose."
	Block	*Mental or physical restriction to making art work*	SOPHIA: "I regrettably have not been so active in recent months because I've been in sort of a creative rut."
AKHR	Human Resource[4]	*Soliciting and learning from a person*	KELLY: "[dA] is a good way to…learn through others, watching, asking questions, talking to people."
AKMR	Material Resources	*Soliciting and learning from a material[5] product, e.g.,works in progress demonstration (WIP), demonstration video ,tutorial or walk-through*	SELENA: "Occasionally I look up tutorials or walkthroughs when I'm in a pinch."
	Reference	*Searching and locating images used as reference in art making*	KAT: "I'll come back later to try and find a reference for what I'm drawing or to figure out the code for a color I'm looking for."
	Tools	*Searching and locating digital plug-ins or applications*	ELENA: "If I'm working on a work or school project I usually browse around DA for brushes that I like that'll help me."
AKJ	Judging Art	*Judgments related to dA and dA art*	[JA is a prefix]
AKJAM	Art Making	*General judgments about*	ALANA: "This one is rather old

Code	Thematic Categories	Rule	Example
		one's own artwork	but I'm still more proud of it than most of my recent pieces."
AJFD	Feedback	*Non specific accolade or criticism*	
AKJC	Critiques	*Specific constructive criticism of a specific artwork.*	SOPHIA: "the amount of thoughtful critiques I can count with my fingers."
AJAT	Aesthetic Theory	*Traditional aesthetic theories*	[AJAT is a prefix]
	Realism	*Art should mirror the actual world*	KELLY: "one of the reasons I got so into portraits, and why my "style" took a turn for the more realistic."
	Emotionalism	*Art should express ideas or emotions*	KAT: "The most important thing about this deviation to me is that I have genuine emotion coming from it, and I think and hope that other people feel it too."
	Formalism	*Art is the arrangement of elements and principles of design*	SOPHIA: "It generally looks better if you alter the hue a little on each shade rather than simply darkening the color you had before."
	Cluster	*It's art because it looks like art[6]*	ALANA: "What happened to the creation of original art?"
	Institutional	*Art is what experts say it is*	Skeleton-Boy "By taking the wall of gum and presenting it in an art forum for the discussion of whether or not it counts as art, Techgnostic has done something similar to what Marcel Duchamp did with his readymades." (Critique of *Wall of Gum"* retrieved from http://techgnotic.deviantart.com/art/quot-Wall-Of-Gum-quot-216996138)
	Instrumental	*Art must serve a purpose or function*	SOPHIA: "I'll make a sprite, but try to make it look like it came from a specific game."
AKJAA	Artistic Achievement	*Judgments on the level of artistic development and ability (self and others)*	[AKJAA is a prefix]
	Attributed to Age	*Age of the artist*	[not-an-asylum] "You're only 15-16?! You're better than a lot of older deviants here xD" (Comment retrieved from http://comments.deviantart.com/1/

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[6] Art should hold these most of these properties; expressing emotion, intellectually stimulating, complex and coherent, conveying complex meaning(s), an individual point of view, originality, produced with a high level of skill, resemblance to an established art form, and the artists intention (Gaut, 2000).

Code	Thematic Categories	Rule	Example
	Attributed to Effort	*Effort and work habits*	195316900/2008257199) ~aozorize: (2011) "I think I just drew a lot back then. Sometimes it was almost nonstop except for academics and meals" (Comment Retrieved from http://comments.deviantart.com/1/195316900/1978583786 on March 21, 2012).
	Attributed to Development	*Attributed to natural development*	KELLY: "I was inspired to keep doing it and evolve, and through dA I also had the means to do so."
	Attributed to Talent	*Attributed to above average faculties*	Curorus (2011) "You're good. I hope you improve a lot more" (Comment Retrieved from http://comments.deviantart.com/1/195316900/1848916165 on March 22, 2012).
	Attributed to Supernatural	*Force beyond explanation*	Neruyume (2011): omagahh wat. you've got to be kidding me. ;_____; [*sic*] WHERE DO I GET THIS MAGICUL [*sic*] FAIRY DUST YOU STICK TO YOUR DRAWINGS SINCE 2008. I NEED SOME OF THAT" (Comment retrieved from http://comments.deviantart.com/1/195316900/1848734676 on March 22, 2012).
	Attributed to dA	*Attributed to the dA platform*	KELLY: "Having a place to display my work pushed me to "complete" pictures more often."
	Indicated by Formal Recognition	*Contests, commissions, D.D.s*[7]	KELLY: "I have had people see my gallery on dA and I have been commissioned to create tattoos, logos, paintings, designing things of various nature, as favours [*sic*], gifts or merchandise"

Note. Not all examples in this table are from participant interviews. Data for this study includes analysis of public pages on dA. User id is used when the text is not from a participant. In all other cases, the participant's pseudonym were used. Participants' journals and threaded discussions were also used for some examples. All text data, interviews, journals, and threaded comments, were coded using this key.

[7] Daily Deviations (DDs) are works recognized by deviantART staff as compelling and presented at the bottom of the opening dA page.

APPENDIX H

CODING KEY FOR Q2 WITH RULES AND EXAMPLES

Coding Key for Q2 with Rules and Examples

Code	Thematic Categories	Rule	Example
SNNV	dA Culture	*Behaviors and attitudes of deviants*	[SNNV is a prefix]
	Values	*The unstated ideals and practices most valued in community*	[Category Heading]
	Freedom	*Regarding power to share and act without overt hindrances by others*	ALANA: "The lack of guidelines (to a reasonable degree) allows for a certain creative freedom which a 'professional' artist, who is subject to the demands of others, does not have."
	Diversity	*Qualities of uniqueness among deviants and art.*	PENELOPE: [dA] also great in a way that theres [*sic*] so many different types of artists here. Its not only good or bad, its all, which i [*sic*] find very helpfull."
	Intellectual Property	*Issues related to violating ownership of deviant expressions*	ALANA: "There are still artists who blatantly mimic others and barely escape the "art thief" label."
	Etiquette	*Unstated rules of conduct*	[Category heading]
	Inflammatory	*Intentionally angering others*	ALANA: "there will always be those who go out of their way to try and anger a certain group of people."
	Reciprocity	*Exchange of mutual benefit*	ALANA: "Some artists will watch your account and expect you to watch them back."
SNAA	Audience[8]	*Real or ideal[9] visitors to a deviants page*	SOPHIA: "I guess my audience consists of basically anybody that also appreciates these elements in characters, and also enjoys brighter and more whimsical art as a whole."
	Influencing the Artist	*Influence of an audience on art making*	ALANA: "the audience has a lot to do with it. What sort of an audience a certain deviant has and how big that audience is tends to have an influence over what they will/will not post."
	Attracting	*Actions that attract new viewers*	ELINOR: "When i have a piece to submit, i submit it and i try to put it on more Groups [capitalization *sic*]."

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[8] Placing this category in the SN (social networking), rather than AK (art knowledge) theme is a practical choice for a category with multiple interpretations. Cultivating an audience serves an artworld as well as social networking purpose. Cultivating an audience expands an artist's pool of human resources, which in turn increases the quality and quantity of the feedback that may expedite the artist's acceptance and integration into the artworld (see Becker, 2008).

[9] A deviants conception of a universal visitor to his or her page.

Code	Thematic Categories	Rule	Example
	Meeting New People	*Actions that directly increase opportunities for meeting new deviants*	KELLY: "the way that I met likeminded people, other people passionate about creating things and images"
SNJB	Journaling	*Regarding Journaling*	ALANA: "If I have something big to say I'll make a journal, but as of late I haven't been posting there much because I don't."
SNCI	Checking In	*Checking for staying up-to-date on owns personal dA page*	MALLY: "first of all I check my messages"
SNO	Outside platforms	*Use of other social networking platforms 0r personal web sites*	SOPHIA: "I don't always tend to show off little "scrap" works, though. Not on DA, at least, although I will at times post them at the Spriters Resource."
SNBSL	Browsing/Searching/Locating	*Browsing inside dA*	[BSL is a prefix]
SNBSLA	Art/images Font Page	*Art and images* *Main opening dA page*	[SNBLA is a prefix] ALANA: "I first skim the front page (most popular of the day or however it's ranked) for anything that looks interesting. Sometimes it takes me on tangents"
	Daily Deviations	*Work recognized for excellence each day by dA staff*	SOPHIA: "I also like to take peeks at the Daily Deviations now and then, especially if I scroll to the bottom of the page and one of the preview ones that they shown really catches my eye for one reason or another."
	Inbox	*Art in the inbox*	JULIANNE: "I view the new uploaded art from the people I watch."

Note. Not all examples are from participant interviews. Data for this study includes analysis of public pages on dA. User id is used when the text is not from a participant. In all other cases, the participant's pseudonym was used. Participants' journals and threaded discussions were also used for some examples. All text data, interviews, journals, and threaded comments, were coded using this key.