

Sociolect as Accessibility: Vernacular Exclusivity in Online Fan-Based Communities

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Introduction

Humans have long used stories as a means of connection and community. Whether as a tool of social representation, learning, or simply entertainment, stories have been integral to the human experience. It is no surprise, then, that fan-based communities have arisen in the modern world, surrounding widely popular story-bearing media: these fans seek to read and share new stories about old characters and settings with which they are already familiar. With the advent of widespread internet access in recent years arose greater means of connectivity across fan communities, and this has created online fan cultures that exist across ethno-geographic cultural boundaries. Thus, the modern fandom, or online community of fans, has risen, as participants rally around each community's source media and engage with each other across the common bond of the source media.

Engaging in these fan spaces, however, is not always held to be a positive action in all cultures; some cultures view these fan communities as being extreme due to the widespread lack of regulation surrounding the types of creative content that is generated by community members. As a result of this perceived stigma, many fan communities have adopted an air of exclusivity in order to shield their community and online culture from the outside eye. Furthermore, some online fan communities seek to remain exclusive, attempting to bar fans who do not meet certain identity requirements or who do not hold similar beliefs or values. Doing so creates a type of membership requirement that enforces accessibility barriers throughout content within the fan community dividing those that meet the identity requirement and those that do not.

Fan-Fiction

Archive of Our Own (AO3) is a nonprofit organization—a sub-organization of the Organization for Transformative Works (OTW)—and is run entirely by remote volunteers from around the world and an unpaid member-elected guiding committee. Created in 2008 and opened for public beta usage in 2009, the organization serves as one of the largest platforms for digital transformative works of all kinds. Since its creation, fan spaces have exploded onto the platform, with 9,251,695 works of fan-fiction and counting as of May 14, 2022; 8,343,741 of these are works written in English (Figure 1: AO3 platform, 2010-2021). This platform utilizes an organized set of descriptor fields for all works, including standard archive warnings, ratings, fandoms, and relationship pairings (Figures 2a-c: descriptor fields for posting a new work). The “additional tags” field is commonly used for extra descriptors that provide more detailed information about the contents of the work (Figure 3: description for the purpose of the “additional tags” field; figure 4: example of a work on AO3).

AO3 does moderate the organization of tags used in this field into those which the platform recognizes as official, or “canonical”—and therefore appear in search recommendations—and those that are deemed as “freeform” or non-canonical—and therefore do *not* appear in search recommendations. The organization achieves this filtering of tags through volunteer “tag wranglers” who review tags as they are generated and sort them into categories and canonical/non-canonical states (Figures 5a-b: general wrangling guidelines and descriptions to wranglers for canonical and freeform states). Furthermore, the organization has created a system of demarcating tags as “ambiguous,” creating “disambiguated” tags that denote the specific intended meaning, and generating “metatags” that gather all ambiguous and disambiguated tags that relate to one another into one category for easy retrieval of the specific

desired tag (Figures 5c-d: descriptions to wranglers for ambiguous, disambiguated, and metatags; figure 6: examples of an ambiguous tag becoming a metatag with disambiguated subtags). Even with this multi-tiered system of tag sorting, the platform has never barred the creation or usage of any tag throughout its history, although tags may remain non-canonical to the website; this puts the power of tag generation and usage exclusively in the hands of the community members.

The “additional tags” field is the most common site to contain descriptors that create exclusivity of content engagement: should terminology listed in this field not exist in the standard vernacular linguistic register or otherwise be difficult to immediately understand without inside knowledge, engaging with content listed solely with such terms is more difficult, making the content less accessible to outside eyes. Because tagging works is wholly fandom participant-mediated, with fan-fiction authors having total control of tagging and readers having influence over which works—and therefore which tags—eventually rise to popularity, the popularization of terms that are not easy to understand to the outside reader creates an inaccessibility disparity that exists at the fault of the fandom, regardless of whether or not intentionality to do so exists on the community’s part.

Admittedly, there exist some fan communities in which the register differences occur on the part of the source media rather than being generated solely by the members of the online fan community; individuals not familiar with the *Star Wars* franchise might not recognize a lightsaber by name alone. By the same token, terms such as “Dead Dove: Do Not Eat” arose from source content before fans popularized the usage of the term throughout online fan spaces: the term originates from an event in the show *Arrested Development* depicting a dead dove with an equally titled warning, and it was applied to fan works using the same meaning given by its parent source media—do not engage with the content described by this phrase without knowing

the full ramifications of what might follow. However, these kinds of register differences can be amended to increase accessibility for relative outsiders to the community through a better explanation of source media-specific terminology or even the adoption of entirely new terminology that is more accessible. Descriptors like “Serious Content” or “Read the Archive Warnings” can be used in place of or supplemental to the tag “Dead Dove: Do Not Eat” to bridge the textual inaccessibility barrier, as can be done with many register differences originating both from source media and from within fan communities. Therefore, the power to create inaccessibility through descriptor tags used in works of fan-fiction lies solely in the hands of the fan content creators and consumers.

Creation of Other-Ship

Whenever active intentionality to create an exclusivity barrier in the online fan communities occurs, exclusivity attempts made by the community can often occur through a specific chain of events: online fan community members occasionally protest the flood of new community participants into the online fan space. Text encoders in the community, i.e. fan-fiction authors, can then execute their authority over decoding accessibility of text in a targeted manner, utilizing descriptor terms they are certain will be generally understood by those deemed as “true” members of the community and otherwise unknown to others. Finally, new participants in these spaces find themselves victim to exclusion, as they are less likely to engage with fan works using descriptor terms they do not understand, while longstanding fans in the community continue to engage within the space unbothered.

While creating this inaccessibility barrier, these online fan communities claim just reasoning for such exclusion: the existence of judgmental *others*. This sense of a group of “others” can be defined as either new fans engaging in these spaces and casting judgment on the

more longstanding fans within the community and the works they create and enjoy within this online space, or even a more broad sense of “other” in which peoples of various geophysical cultures who are *not* fans of the source media at the center of the specific fan community are exposed to these fan works as a result of the expansion of the fandom space and, as a result, cast judgment upon longstanding fans.

Regardless of whether this perceived stigma actually exists, either on the part of new fans entering these spaces or non-fans being exposed to content originating from these communities, the fans create this image of other-ship that instills fear of being judged as a result of creating and engaging with the community’s content. This kind of other-ship distances the concept of the possibility of harm created by the community’s actions by giving reason to fear the “other” that is characterized by individuals who perpetuate this image of judgment and discrimination. Thus, to the fans intentionally creating exclusivity barriers through text encoding, any harm caused by this fan-created inaccessibility is a fair result in order to prevent harm caused to themselves by the judgmental “others.” It is important, then, to understand the reasons for which this exclusivity phenomenon occurs, whether intentional or not, in order to discover methods by which the issue may be amended. Future research into the validity of the judgmental “other” model would be of especial value for understanding the foundation of these fans’ fears that creates exclusionary results.

Materials & Methods

To determine the extent of inaccessibility posed by descriptor terminology popularly used in the “additional tags” field of new works, I have determined three categories for determining ease of understanding of any tag to the average reader:

1. Those that exist in the common English vernacular literacy and bear the same or a similar intended meaning as the term's denotative or connotative definition;
2. Those that exist in such a common literacy but whose meanings are ambiguous even in context with other descriptors or whose intended meanings conflict with the term's original definition; or, those that do not exist in common vernacular literacy and whose intended meanings are generally unknown to the average reader; and
3. Those that do not exist in common vernacular literacy but whose meanings can be immediately understood with or without context of other descriptors

I have then compiled a list of related terms that I have determined to exist across these three categories in order to assess their usage over time.

Tag Group #1

I have identified three terms as having similar meanings for use in determining usage over time:

- Oneshot: meaning a one-chapter work
- Drabble: also meaning a one-chapter work (although occasionally implying a specific word count)
- Ficlet: meaning a small work, almost always being only one chapter in length

I deemed “oneshot” as being a term whose meaning can be determined in context of other additional tags (category #3) since many works will also contain other descriptors that more specifically denote the work being only one chapter long. I then determined “ficlet” to be a term whose meaning can be relatively easily determined even outside of context since the average fan-fiction reader recognizes the shortened version of the term “fan-fiction” as simply “fic” (category #3, although potentially closer to category #1 depending on the linguistic register). Finally, I

determined “drabble” to be a term whose intended meaning is not at all intersectional to the meaning of the word in the standard English vernacular register (category #2). Figure 7 shows the usage of these terms per year for works written in English across the platform from 2010 to 2021.

Tag Group #2

I then identified six terms as having nearly identical meanings and determined their register category:

- Smut (1)
- Sexual Content (1)
- Explicit Sexual Content (1)
- Lemon (2)
- Rule 34 (2)
- Not Suitable/Safe for Work (NSFW) (3)

Figure 8 shows the usage of these terms per year for works written in English from 2010 to 2021.

Model Fandoms

Next, I viewed the trends towards more or less inaccessible tags on the smaller scale. I selected six relatively large fandoms to serve as model communities: *Harry Potter* (J.K. Rowling, writer), the Marvel Cinematic Universe (Disney, current owner), *Star Wars* (Disney, current owner), *Supernatural* (CW Network), *Sherlock* (BBC), and *My Hero Academia* (Kōhei Horikoshi, writer/illustrator). These fandoms were selected due to their size on AO3 (figure 9 shows the trends by number of works per year in each fandom from 2010 to 2021).

I then selected forty terms, categorized them by the above three-tiered model (10 belonging in category #1, 20 in category #2, and 10 in category #3,) and collected data on the

number of works using each tag in each of the six fandoms from 2016 to 2021. In my searches, I excluded works not written in English as well as all “crossovers”—works that are derived from more than one source media. Table 1 lists the individual terms I selected with their assigned register category, and figure 11 summarizes the overall tag usages for all forty tags by register category in each respective fandom. The supplementary data file lists the full breakdown by number of works using each of the forty selected descriptor terms across the six fandoms during this six year period.

Other Tagging Conventions

Finally, I examined two conventions in tagging works with descriptor terminology that employ a specific usage of punctuation marks to denote meanings that do not intersect with the respective punctuation mark’s usage and meaning in the linguistic register of the average English reader.

!

There are two common practices for using the exclamation point—called the “bang” in fan-fiction usages. Both practices use standard forms of their own and imply slightly different meanings. Using the form “adjective!character name” denotes the character having the characteristic of the adjective; however, it implies that the character’s adoption of this characteristic would be different than how that character might behave if donning that characteristic canonically in the original source media. In contrast, using the form “noun!fic” denotes that the work of fan-fiction will set the story derived from the source media into the constraints of whatever the noun dictates; this implies that the work will have a moderate to extreme amount of “canon divergence,” in which the plot of the source media is changed.

Quite frequently, tag wranglers will mark tags bearing either form of this convention as being ambiguous subtags alongside disambiguated versions that either combine the words and remove the “bang” mark, or restate the exact meaning implied by the ambiguous tag. These are then commonly placed under a parent metatag that describes more generally the kind of meaning implied by the original ambiguous tag. Figure 11a shows an example of the “adjective!character name” tag form and the disambiguated subtag marked as being synonymous with the original tag; figure 11b shows an example of the “noun!fic” from and a synonymous, disambiguated subtag. Both of these examples have disambiguated versions which are merely combined forms of the original tag with the “bang” mark removed.

It is also worth noting that both of these forms have other, more basic tags that can be combined to imply the same meaning without using the “bang” convention: using “out of character” and the adjective as a separate tag would imply the same meaning as “adjective!character name”; the same applies in the case of the form “noun!character name,” simply by using the tag “alternate universe – canon divergence” as well as the noun as a separate tag or by using the commonly disambiguated tag that merely combines the noun and the word “fic” without the “bang” mark.

& and /

When standardizing canonical tags for relationship pairings, wranglers differentiate between romantic or sexual relationships and entirely platonic relationships; they accomplish this division with the usage of two punctuation marks: & and /. “Character A & Character B” denotes a platonic relationship (figure 12a shows a relationship pairing with this format); “Character A/Character B” denotes a romantic and/or sexual relationship (figure 12b shows a relationship pairing with this format).

Discussion

This project has shown that there do, in fact, exist some tags and tagging conventions that create an inaccessibility disparity, whether that be through the usage of punctuation in very different (and perhaps somewhat strange to the outside viewer) manners than traditionally used in standard written English to specific terms whose intended meanings are wholly unknown to the average reader (e.g. drabble, lemon, etc.). Some findings suggested by the data point to the inaccessibility issue shrinking within the past few years: in the case of “one shot” prevailing in usage over the less accessible alternative of “drabble”; or “explicit content” and “smut” increasing in usage as the less accessible alternatives remain at relatively low usage values.

Furthermore, the research using model fandoms was very promising, as the most accessible category of terms always had the highest usage values and the least accessible one the lowest usage, in all six fandoms. Throughout the six-year period, the usage of terms assigned to the more accessible two linguistic register categories (1 & 3) increased at a higher rate than the usage of terms belonging to the most inaccessible category in all six fandoms, demonstrating that although there may be a noticeable increase in usage of linguistically inaccessible descriptor terms over this period of time, the usage of more linguistically accessible alternatives expanded at a large rate. The model fandoms used in this study did include representatives from both older fandoms and comparatively new fandoms—*Star War* being the oldest with its first televised media in 1977 and *My Hero Academia* being the youngest with the first televised air date of April 3, 2016. To note, these model fandoms only consisted of relatively large fandoms for reason of comparing a sufficiently large amount of fan works across an appropriately sized slate of similarly populated model fan communities; within these large communities, it is very probable that exclusivity is not as highly prioritized in these fandoms as opposed to what might

more frequently occur within smaller online fan communities because the fan base comprising each of the model fandoms are already so large, and cultural acceptance of participation in these larger communities is more common. It is entirely possible that the findings made from general research across the platform, no matter the fandom, were inequitably saturated in data supporting a shift towards more accessible descriptor tags, which may have occurred almost exclusively within large fandoms in which accessibility is not as much of an issue, and small fandoms were not fairly represented in such platform-wide research due to the exorbitantly disproportionate number of works in larger fandoms as in smaller ones. Future research, then, should investigate smaller fandom communities in a similar manner to determine tag usage values across register inaccessibility categories. Inaccessibility of fan works in smaller fan communities is just as harmful if not more so than such exclusivity found in larger communities; after all, these smaller communities contain many fewer fan works, thus amplifying the harm of inaccessibility as community participants have many fewer works with which they may engage.

Conclusion

The fear of being judged by those outside of the online fan community is certainly cause for creating exclusivity in these communities; however, in this literacy event, it has created an unnamed, indeterminately large judgmental “other” for fandom members to fear. It is of especial value to evaluate the perception of actuated or potential judgment to determine if it is entirely fair, especially due to the fact that this perception fuels the creation of inaccessibility to outsiders. Therefore, future research should explore the merit of these fears in order to begin the process of solving this issue.

Truly, the power of creating inaccessibility lies in the hands of the fandom participants, as this project has demonstrated. The Archive administrators hold very little power over the

popularization of certain types of tags, and the best they can do to ensure the most accessible platform they can create is to be strict about the canonization of types of tags and to generate disambiguated tags for ambiguous ones. Beyond these moderation measures, the usage of linguistically inaccessible tags is entirely out of the control of the Archive.

Inaccessibility of fan-fiction can be noticed by all parties who engage with such works: authors certainly can consciously recognize when the terminology and conventions they use in generating descriptor tags are not immediately recognizable to the average English register. Readers who are not affected by the move to inaccessible descriptor tags due to prior inside knowledge can realize that the descriptor terms used in new works were once unknown to them. Victims of this inaccessibility disparity are the population most likely to immediately notice the shift, as works bearing descriptors whose intended meanings are entirely unknown to these prospective readers are less easy to enjoy.

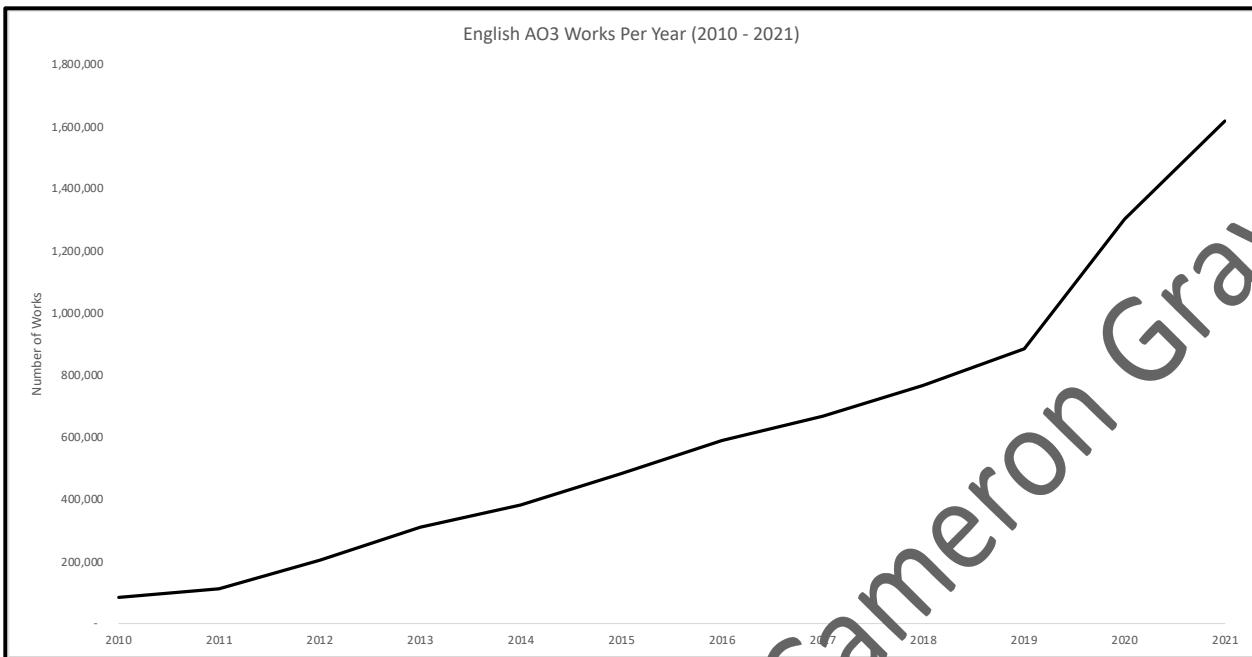


Figure 1. Works of fan-fiction on Archive of Our Own (AO3) written in English per year, from 2010 to 2021.

The screenshot shows the 'Post New Work' form on the Archive of Our Own (AO3) website. The interface is divided into sections for required information and optional tags. The 'Required Information' section includes fields for Tags, Rating (set to Not Rated), and Archive Warnings. The 'Archive Warnings' section lists several options: Choose Not To Use Archive Warnings, Graphic Depictions Of Violence, Major Character Death, No Archive Warnings Apply, Rape/Non-Con, and Underage. Below these are sections for Fandoms, Categories (with checkboxes for F/F, F/M, Gen, M/M, Multi, and Other), Relationships, Characters, and Additional Tags. A note at the bottom states: 'If this is the first work for a fandom, it may not show up in the fandoms page for a day or two.'

Figure 2a. Interface for posting a new work on AO3.

Preface

Work Title* 255 characters left

Add co-creators?

Summary 1250 characters left

Notes at the beginning
 at the end

Associations

Post to Collections / Challenges

Gift this work to

This work is a remix, a translation, a podfic, or was inspired by another work [?](#)

This work is part of a series [?](#)

This work has multiple chapters



A screenshot of the AO3 posting interface. The top section, labeled 'Preface', contains fields for 'Work Title*' (with a character limit of 255), 'Add co-creators?' (checkbox), 'Summary' (with a character limit of 1250), and 'Notes' (checkboxes for 'at the beginning' and 'at the end'). The bottom section, labeled 'Associations', includes fields for 'Post to Collections / Challenges' and 'Gift this work to', along with three checkboxes related to work properties: 'This work is a remix, a translation, a podfic, or was inspired by another work', 'This work is part of a series', and 'This work has multiple chapters'.

Figure 2b. Interface for posting a new work on AO3.

Work Text*

Plain text with limited HTML [?](#)

Note: Text entered in the posting form is **not** automatically saved. Always keep a backup copy of your work.

Rich Text HTML

500000 characters left

Post

Preview Post Cancel



A screenshot of the AO3 posting interface. The main area is labeled 'Work Text*' and contains a text input field with a character limit of 500,000. Above the input field are buttons for 'Rich Text' and 'HTML'. A note at the top states: 'Note: Text entered in the posting form is **not** automatically saved. Always keep a backup copy of your work.' At the bottom are buttons for 'Preview', 'Post', and 'Cancel', and a 'Post' button for the text input field.

Figure 2c. Interface for posting a new work on AO3.

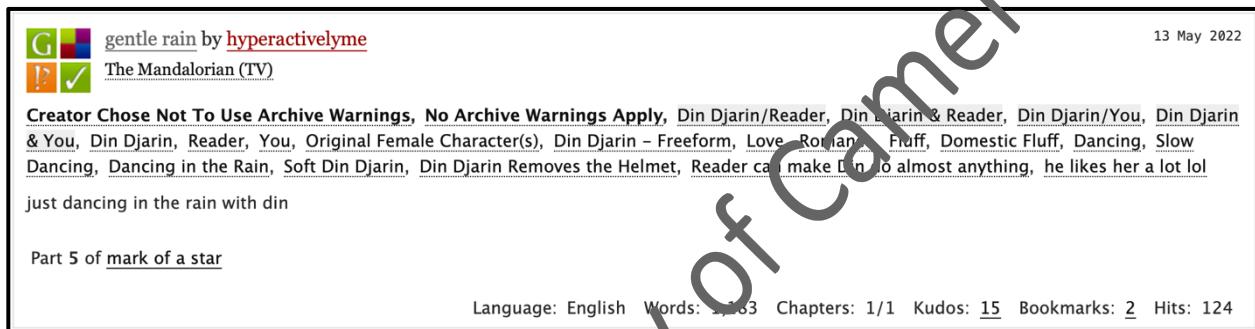
Additional Tags

(For more information, see the [Tags on the Archive FAQ](#).)

Any other tags you want to give your work (for example, "Angst", "Crossover", or "Tentacles"). You may also use this field to warn for things not covered by the Archive Warnings. Please do not enter fandom, relationship, or character names in this field. Multiple tags should be separated by commas.

Additional tags help Close

Figure 3. Description to authors of the “additional tags” field for new works.



The screenshot shows a fan-fiction work on AO3. At the top left is a user icon with 'G' and 'F' and a checkmark. Next to it is the title 'gentle rain by [hyperactivelyme](#)' and the date '13 May 2022'. Below the title is the subtitle 'The Mandalorian (TV)'. The main text area contains the following content:

Creator Chose Not To Use Archive Warnings, No Archive Warnings Apply, Din Djarin/Reader, Din Djarin & Reader, Din Djarin/You, Din Djarin & You, Din Djarin, Reader, You, Original Female Character(s), Din Djarin – Freeform, Love, Romance, Fluff, Domestic Fluff, Dancing, Slow Dancing, Dancing in the Rain, Soft Din Djarin, Din Djarin Removes the Helmet, Reader can make Din do almost anything, he likes her a lot lol just dancing in the rain with din

Part 5 of [mark of a star](#)

Language: English Words: 1,163 Chapters: 1/1 Kudos: 15 Bookmarks: 2 Hits: 124

Figure 4. Example of a fan-fiction work on AO3.

Wrangling Guidelines > Wrangling Guidelines - Intro and General Concepts

Purpose

This series of documents (Wrangling Guidelines) are intended to help tag wranglers remain consistent as they go about the business of wrangling tags by providing a set of formatting guidelines. The idea is to standardize canonical tags and synonym relationships as much as possible, while keeping in mind that different fandoms (and people) organize information about their fandoms differently. The aim, then, is not a perfect tagging scheme, but clarity, differentiation between similar tags with different concepts, prevention of single tags with different meanings, and ease of use for as many people as possible.

It is important to keep in mind that these guidelines are specifically for the wranglers to use when connecting tags together. They are in no way meant to recommend or promote any particular tags, and while you are welcome to follow these guidelines when tagging, you are encouraged to use whatever form of tags you prefer. *You as a creator or bookmarker can tag the works you create or bookmark with whatever tags you think fit best—wranglers can't change the tags you choose for your works and bookmarks!*

The guidelines are an in-progress affair, subject to change. If you have an issue with a specific guideline, or find a contradiction in the guidelines as posted here, please contact the Tag Wrangling Committee Supervisors by [submitting a Support ticket](#) or tweeting us at [@ao3_wranglers](#).

Please Note: these guidelines are presently intended for use in the English language interface of the archive only, and will need to be modified for use when interface translation is added.

Figure 5a. Wrangling guidelines written to wranglers and other AO3 participants.

Additional tag (Freeform tag):

Additional tags are added by the creator of a work to provide information they feel is important to the work. These can include warnings, tropes, and commentary. More information on Additional tag wrangling can be found at the specific guidelines.

Canonical tag (Common tag):

A canonical tag is the master tag for a group of synonyms. Canonical tags will appear in the auto-complete and the filters. (Non-canonical tags won't appear in either tool, but you can use the [Works Search](#) to find works using them.) All synonyms in a group will lead to a Canonical tag. 'Canonizing' or 'canonicalizing' both refer to making a tag into a canonical.

Figure 5b. Description to wranglers of canonical and freeform tags.

Disambiguated tag:

Adding a qualifier to a canonical tag to distinguish it from a different but similarly named tagged (e.g. "X-men (Movie)" vs "X-men (Comics)"); sometimes shortened to 'disambig' and used as a verb. Fandoms are disambiguated by media, year, and country of broadcast or publication; other tags are disambiguated by fandom. Some tags that have a duplicate form in another category will have a "- Fandom", "- Character", "- Relationship", or "- Freeform" automatically added by the database.

Ambiguous tag:

A tag that is unclear or has been used in different fandoms, e.g. "[The Avengers](#)" being used for both the British spy series and the comic book and movie. An ambiguous tag will usually be turned into a metatag, with disambiguated versions as subtags.

Figure 5c. Description to wranglers of ambiguous and disambiguated tags.

Metatag:

A canonical tag with subtags under it, used to group together similar but non-synonymous terms. When a user filters by a metatag, all works tagged with both the metatag (and its synonyms) and subtag (and its synonyms) appear. Some metatags link related fandoms or characters, e.g. "Star Trek", while others serve as ambiguous tags collecting unrelated terms, e.g. "The Avengers". More information on Metatag wrangling can be found at the specific guidelines.

Subtag:

A canonical tag with a metatag over it. When a user filters by a subtag, they will see all works tagged with the subtag and its syns, but will not see works tagged with the metatag.

Figure 5d. Description to wranglers of metatags and subtags.

If an existing canonical tag becomes ambiguous, it can serve as a metatag for disambiguated subtags, but it should not itself be subtagged. The relevant disambiguated subtag(s) may be subtagged in its place.

CANONICAL: Seals (Ambiguous)
SUBTAGS: Seals (Animal), U.S. Navy SEALS

Figure 6. Example given to wranglers of an ambiguous tag becoming a metatag with related disambiguated tags.

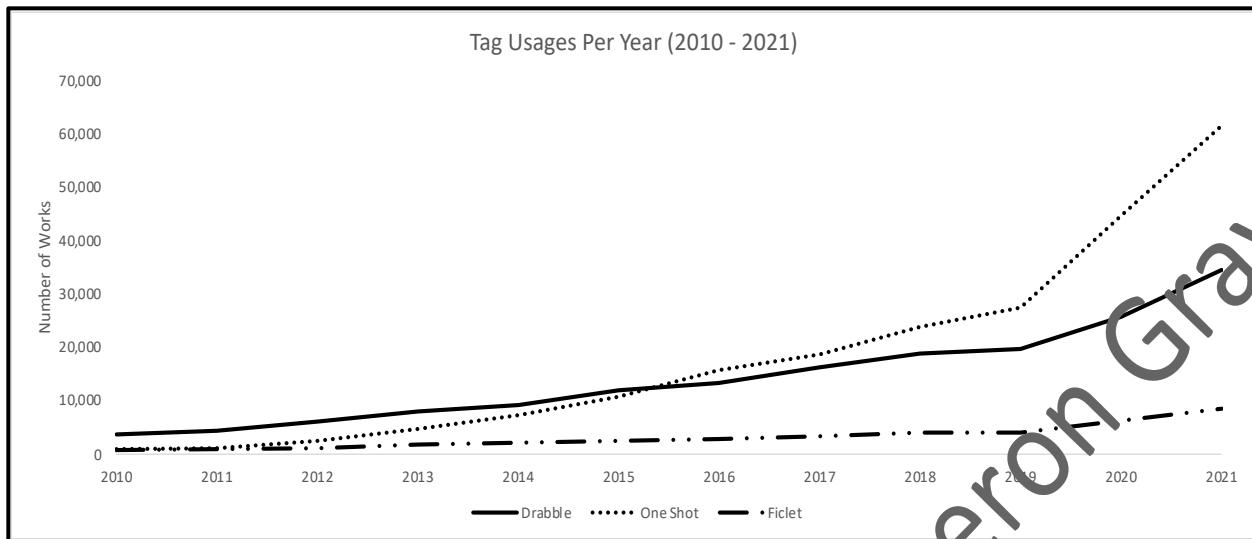


Figure 7. Tag usages of three related terms on AO3 for works written in English posted from 2010 to 2021.

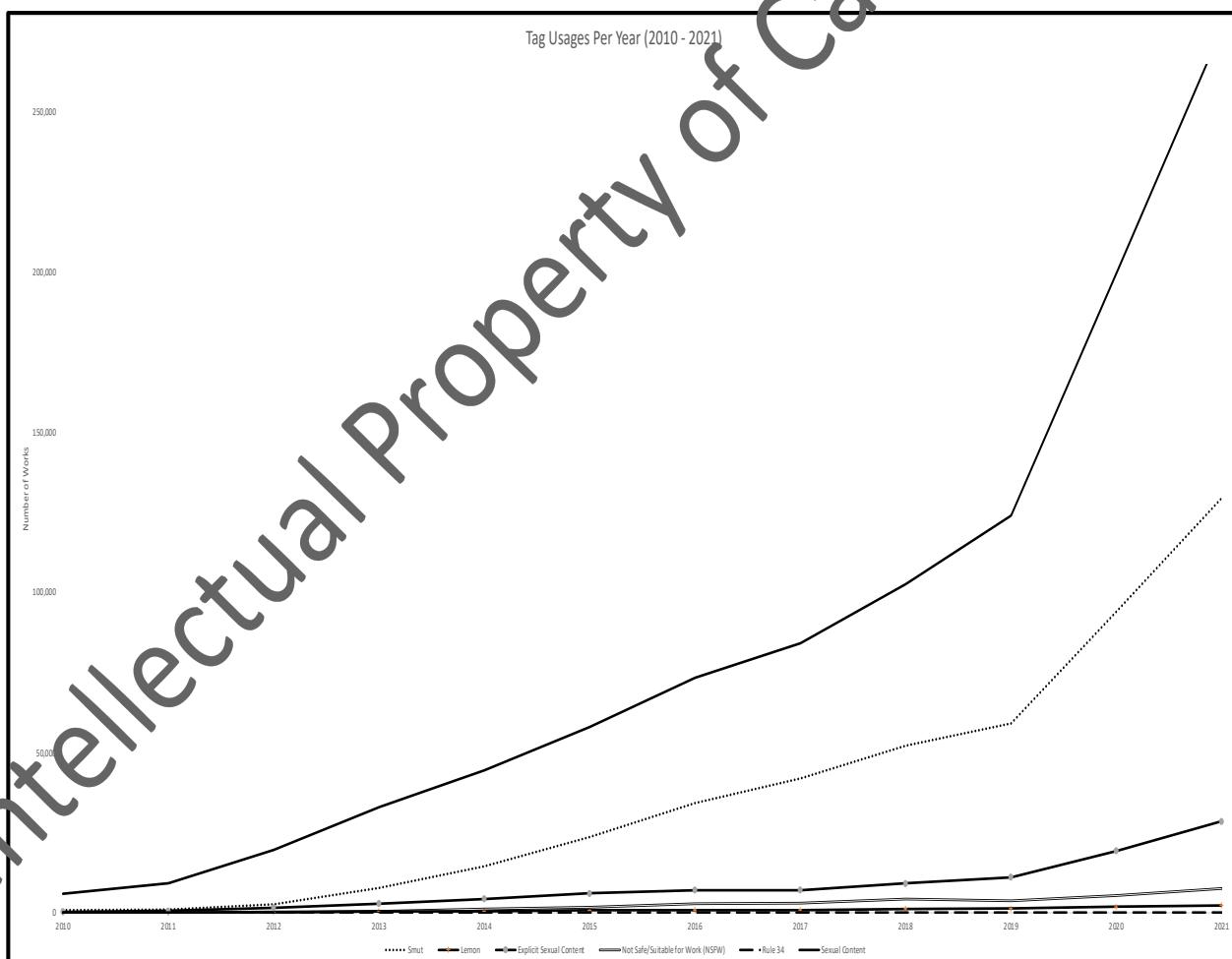


Figure 8. Tag usages of six related terms on AO3 for works written in English posted from 2010 to 2021.

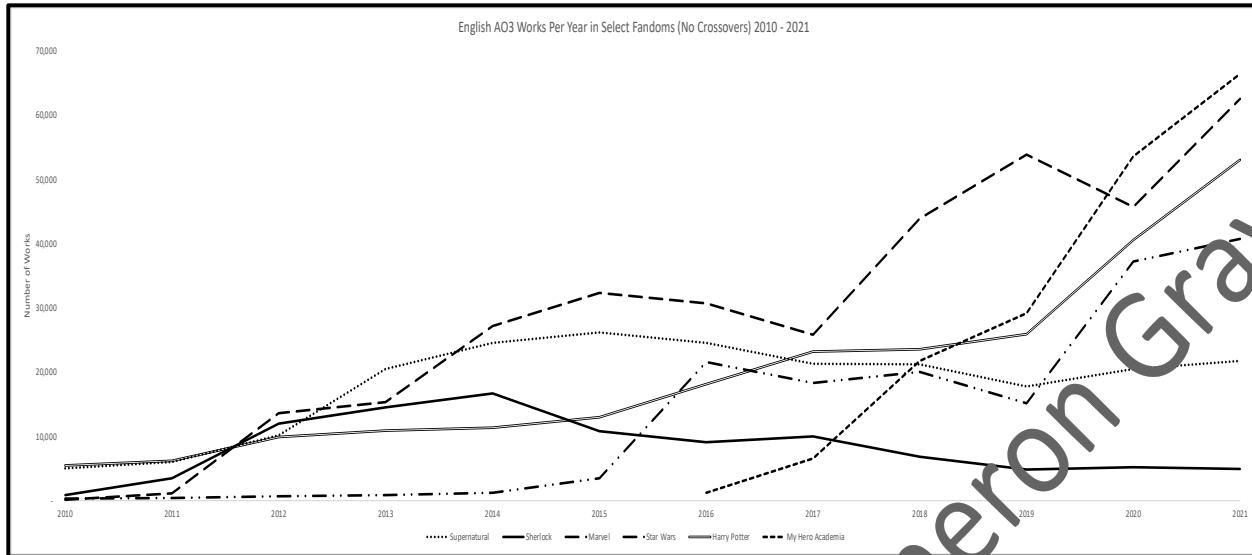


Figure 9. Number of works written in English per year in six various fandoms from 2010 to 2021 (crossovers excluded).



Table 1. List of tags used in general trend-based research in model fandoms with respective register categories.

Tag	Register Category
Angst	1
Hurt/Comfort	1
Established Relationship	1
Major Character Death	1
Smut	1
Slow Build	1
Not Safe/Suitable for Work (NSFW)	1
Unresolved Sexual Tension	1
Sexual Content	1
Dark	1
Slash	2
Drabble	2
Pining	2
Slow Burn	2
Vore	2
Mpreg	2
Knotting	2
Whump	2
Omegaverse	2
Alpha/Beta/Omega Dynamics	2
Fix It Fic	2
Mary Sue	2
Headcanon	2
Dead Dove: Do Not Eat	2
Lemon	2
Sex Pollen	2
Rule 34	2
Pre-Slash	2
Filk	2
Smarm	2
Fluff	3
One Shot	3
Schmoop	3
Rare Pairings	3
Ficlet	3
Song Lyrics	3
Xeno	3
Alternate Universe - Canon Divergence	3
Crack	3
Sick Fic	3

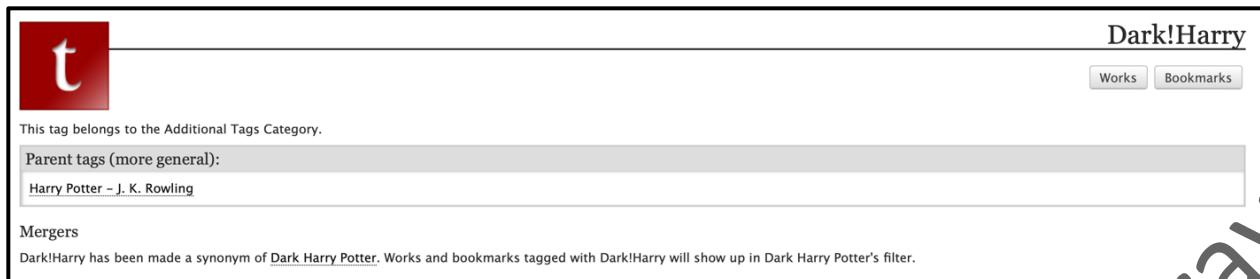


Figure 11a. Tag using the form “adjective!character name,” indicating that this character will have dark-like characteristics in ways that the canonical version of this character might not if they adopted those characteristics.

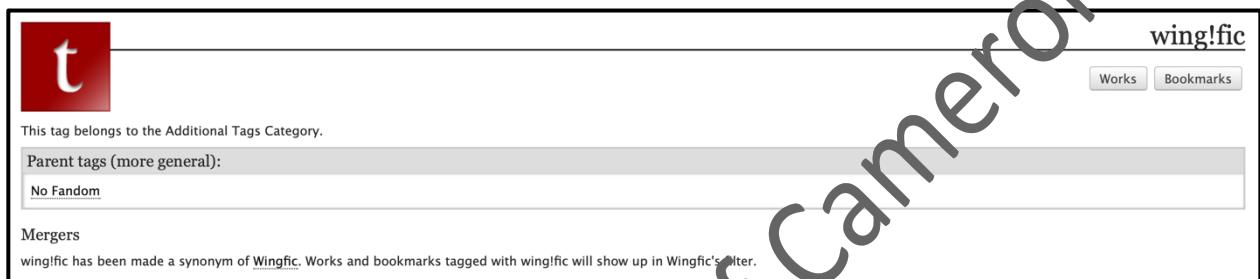


Figure 11b. Tag using the form “noun!fic,” indicating that this fic will be set in an alternate universe in which the characters in the source media’s plot have wings.

Relationship: Dean Winchester & Sam Winchester (13908)

Figure 12a. Relationship pairing of the form “Character A & Character B,” denoting a platonic relationship.

Relationship: Sam Winchester/Dean Winchester (1077)

Figure 12b. Relationship pairing of the form “Character A/Character B,” denoting a romantic and/or sexual relationship.