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“the Dark Side of Naomily”: New *Skins*, Fan Texts and Contested Genres

In 2009, series 3 of the British TV youth drama *Skins* generated a cult fan following for the coming out story of two teenage girls: "The emotional centre of the previous run was meant to be the love triangle between Effy (younger sister of series one star Tony) and her sixth-form suitors Freddie and Cook [...] it was the smaller, and far sweeter, story about two girls falling in love with each other that really grabbed the viewers' attention. As a result, Emily and Naomi – that's Naomily to brevity-lovers – are now a much bigger part of the show." (Nicholson, *The Guardian*, 2010). However, despite, the *Skins* production team's commitment to engage, to some degree, with their youth audience - for example, in interactive opportunities for Naomily fans and fan text creators on the official website - both an authorised tie-in novel and the unfolding plotline of series 4 have provoked fan resistance. Focusing on genre as a contested and fluid site in representations of sexuality and identity, this paper will critically explore the dialogical potential of tensions between the authorised *Skins* narrative and Naomily fan texts.