



# Today...

- Further conceptions of transmedia storytelling
  - Author, character, world
- Functions of transmedia storytelling
  - Promotion and brand
- Industrial models of transmediality
  - Continuity vs. multiplicity

# Learning Objectives

- EXPLAIN how all transmedia stories are underpinned by author, character, world
- DESCRIBE the function of promotion and branding on transmedia storytelling
- ANALYSE the manifestations of alternative models of transmedia on storytelling

# Characterising Transmedia

- ‘When it comes to transmedia, it all starts with story...’ (Starlight Runner Entertainment)
- 3 characteristics of transmedia storytelling:
  - Character-building
  - World-building
  - Authorship

# Conceptualising Transmedia

- Transmedia is NOT adaptation
  - Adaptation is ‘translation’ (Wolf 2012)
  - Transmedia is ‘growth’ (Wolf 2012)
  - ‘Transmedia does not involve the telling of the same events on different platforms; [it] involves the telling of *new* events from the *same* storyworld’ (Evans 2011)

# Conceptualising Transmedia

- So, transmedia is expansion and extension...
- Instead, transmedia is the process of building outward... imagine a number of new room extensions that are added onto the same building to make a larger house...

# Conceptualising Transmedia



# Character-building

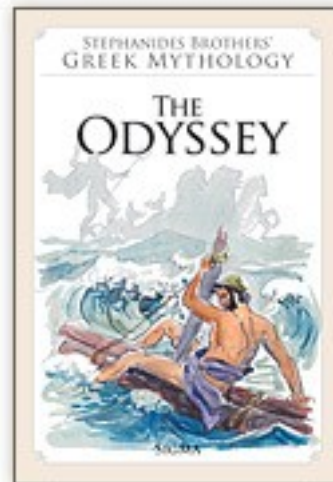
- Prequels, sequels, the expansion of backstory
- Interactions with secondary characters, expand psychology, biography (or backstory)





# World-building

- Adding aspects to an imaginary space, such as mythology, religion, culture, by expanding the timeline of a storyworld to include new events, or by exploring new fictional settings



# Authorship

- Theme of individual authors working within and across larger corporate authors...
  - Wachowski Brothers/Warner Bros.
  - Steven Moffat/BBC



# Authorship

- The strange case of the *Star Wars Expanded Universe*
- ‘While Lucasfilm always strived to keep the stories created for the Expanded Universe consistent with our film and TV content as well as internally consistent, George Lucas made it clear that he was not beholden to the Expanded Universe.’



# Summary so far...

- Character-building, world-building, and authorship underpin transmedia storytelling
- However, character-building and world-building, in isolation, do not always constitute transmedia storytelling...
- Instead, character-building and world-building must work alongside authorship - this three-way relationship is key to transmedia stories

**KEY FUNCTION 1:  
TRANSMEDIA AS PROMOTION**

# Stop and think...

- In what ways might transmedia storytelling work as a form of promotion/advertising?

- Because...
- Transmedia storytelling extends the narrative experience by blurring 'content' and 'promotion' together!
- In any transmedia project, one text is both part of the larger story (content) and an advert for a whole series of other stories (promotion)

- ‘creating transmedia storyworlds is itself the process of ‘understanding how to appeal to migratory audiences’ (Henry Jenkins 2006)
- ‘promotional material for texts operate not exclusively as apparatus for selling but rather for selling *via* advancing and developing [the] narrative of a text’ (Jonathan Gray 2010)
- ‘Transmedia storytelling ultimately lures the audience into buying more stuff – today, DVDs; tomorrow, who knows what?’ (Kring)



# Consider...

- *Doctor Who* series 9 online-only prequel – ‘The Magician’s Meditation’
- Works as an advert, promoting the TV series



<https://www.youtube.com/watch?v=2IROtC6cAT4>

# Also consider...

- *Harry Potter and the Death Hallows* Facebook
- Works as marketing, bringing entertainment products into our everyday social lives



**Harry Potter** On facebook during class! WOOHOO

October 28 at 3:29pm · Comment · Like



Ron Weasley likes this.



**Severus Snape** Turn to page three hundred and ninety four.

October 28 at 5:04pm



**Harry Potter** O\_O

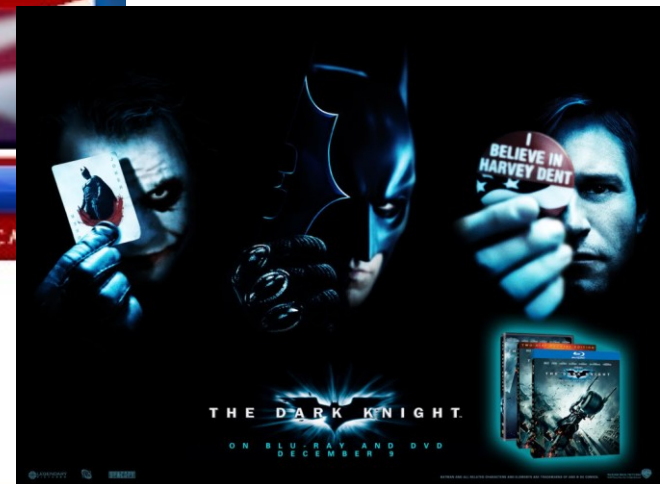
October 28 at 5:36pm

Write a comment...



# Also consider...

- *The Dark Knight* promotion website ‘ibelieveinharveydent.com’
- Works as publicity, encouraging the audience to get more involved in the world of the film



# Transmedia Storytelling and consumer products



<http://www.youtube.com/watch?v=NwCn-D5xFdc>

<http://www.youtube.com/watch?v=pYDFUvO4upY>

“Transmedia storytelling has been incredibly exciting,” says Jared Konstanty, senior vice president and GM for Snacks at Pepperidge Farm. “It allows companies like ourselves to **build vast seamless conversations with consumers that tie across multiple platforms in a media space that is usually fragmented.**”

Coca-Cola’s The Happiness Factory:

- TV adverts
- Mythology book
- Short film
- Websites
- Radio promotion
- MSN games



Key features:

- Fictional characters
- Invites consumers into a fantasy world
- Transforms promotional discourse into storytelling/brand universe
- Increases commercial success



# GOTHAM OBSERVER

GOTHAM CITY GOTHAM CITY'S DAILY NEWSPAPER 63 CENTS PER COPY (INCLUDES TAXES) ONE DOLLAR

## HARVEY DENT DAY FESTIVITIES PLANNED

By BROOKE CAESAR

**GOTHAM CITY**—With Harvey Dent Day rapidly approaching, numerous celebratory and commemorative events have been planned in and around Gotham City for the city's annual holiday.

The event was officially announced by Mayor Garcia after District Attorney Harvey Dent, a hero to the people of Gotham City, passed away in a tragic accident.

In addition to the parade that typically accompanies the event, Mayor Garcia has announced a number of other official happenings including, but not limited to, a paid holiday for all city employees.

This year's Harvey Dent Day comes amidst questions regarding Batman's whereabouts. Many hold the masked



DISTRICT ATTORNEY HARVEY DENT IN 2008

vigilante responsible for Dent's death, though authorities have never announced their efforts to make an arrest. While Batman still tops the Gotham City Police most-wanted list and the case remains open, little is known and there have been no recent

developments. Other events scheduled surrounding Harvey Dent Day this year are a memorial Gotham Rogues inter-team scrimmage, an official charity gala at Wayne Manor, and a 21-gun salute performed by top

members of the Gotham City Police Department. When asked for comment, Police Commissioner Jim Gordon was quick to praise Dent's positive impact: "He's been the guiding light for Gotham City ever since

his passing. Few men have ever left a more lasting effect on the quality of our fair city. His legacy is strong—but even today, District Attorney Dent is sorely missed."

■ Harris Re-signs with Rogues ..... B1



# THE DARK KNIGHT RISES THE LEGEND ENDS JULY 20



### CITY OF GOTHAM POLICE DEPARTMENT ANNUAL OFFICER PERFORMANCE REVIEW AND EVALUATION

NAME:	BLANK, JOHN	GCPD Form 5059				
RANK:	OFFICER	NOT ACCEPTABLE	ACCEPTABLE	SUPERIOR	NA	
BADGE ID:	R2213	1	2	3	4	5

**General Performance overview:**

- 4 Officer identifies problems (criminal, civil, traffic) and takes appropriate action to find long-term solutions.
- 5 The extent to which the officer displays the motivation necessary to produce without urging.
- 5 Fully accepts all responsibilities and meets deadlines.
- 4 Can be relied upon to accomplish the best results.
- 5 Displays a high degree of honesty, loyalty and integrity.
- 5 Physical Fitness level.

**Relationship with others:**

- 3 Degree to which the officer is able to work as part of a team and is courteous and helpful with dealing with the public, coworkers and members of other organizations.
- 4 Develops realistic tolerance levels.
- 3 Respected by employees.
- 4 Demonstrates personal effectiveness.

**Investigative Skills:**

- 5 Officer's ability to manage and conduct investigations.
- 4 Keeps accurate records.
- 4 Applies sound Analytical thinking.

**Communication Skills:**

- 3 Effectively communicates with co-workers.
- 4 Effectively communicates with public.
- 4 Effective and positive communications.

**Judgment:**

- 4 Degree to which officer makes well-founded and appropriate decisions.
- 4 Makes decisions with confidence.
- 4 Use of Force.

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## Gotham City Chronicle

Friday, November 15, 2013 | Printed on recycled paper | \$1.00

# BATKID SAVES CITY

### Hooded hero nabs Riddler, rescues damsel in distress



The elusive Batkid caught on film.

**By Clark Kent**

Gotham City was saved from apparent peril Friday when a paid student performer saved the city from imminent public peril. "Batkid" did his duty bravely and rescued a damsel in distress—also known as the Riddler's kidnapped daughter—before vanishing into the night.

While the Riddler's kidnapping was a major plot point in the movie, it was never clear how he would rescue her.

It was not until the Riddler's final act that it was revealed that he had been kidnapped by a young boy who had been watching the movie.

The boy, who is now being sought by the police, is believed to be the same child who was seen in a video of a child in a Batman costume who had been seen in a video of a child in a Batman costume who had been seen in a video of a child in a Batman costume.

## Caped crusader crushes crime

**By Brooke Meyer**  
The crime wave that has plagued Gotham City for years seems to have been crushed by the arrival of the Caped Crusader. The city's streets are now safer than ever, and the Riddler's reign of terror has come to an end.



The Penguin's plan to hide among the penguins of the Academy of Sciences exhibit was promptly foiled when Batkid recognized the villain's green aviator.

## Penguin can't hide from the Batkid

Kidnapper's hideout discovered in plain sight

**By Lois Lane**  
The search for Batkid continued to lead to a hideout in the city's most notorious district. The hideout was discovered by Batkid, who had been watching the movie.

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## Batkid's secret revealed at last

**By Perry White**  
The truth of Batkid's true identity has been revealed. The child was a young boy who had been watching the movie. The child was a young boy who had been watching the movie.



Batkid revealed.



<http://vimeo.com/51912879>

# Key observation...

- In the UK/US, transmedia storytelling is often funded by marketing and advertising funds
- Understanding what it means for transmedia promotion to be seen as content is creativity:
  - Creative use of media platforms/materials
  - Creation of a ‘world’ around your story/information
  - Storytelling as a ‘stream of promotion’ to engage audiences and sustain audience interest

# Question to consider...

- Does knowing that much of transmedia storytelling is essentially advertising make a difference in terms of how you perceive or consume those same transmedia stories?
- Is transmediality manipulative at all?



# KEY FUNCTION 2: BRANDING

# Defining 'brand'

'The process of developing a specific set of identifying marks, symbols and perceptions to distinguish one product from competing products in the same market.'

Jim Blythe 2009, Key Concepts in Marketing, London: Sage, p.163



# Defining 'brand'



In other words...

- A brand is an idea or a concept that carries particular meanings and messages
- A brand targets and engages a particular audience, who then become loyal

# Function of a brand?

- Create awareness



# Function of a brand?

- Differentiate



# Function of a brand?

- Add value



# Function of a brand?

- Boost reputation



# Function of a brand?

- Add meaning





# Function of a brand?

- Promote loyalty



# Function of a brand?

- Promote audience identity



CHRISTIAN  
LACROIX

VERA WANG

YVES SAINT LAURENT

  
Burberry

Dior

GUCCI

NICOLE FARHI

ANTI-KBATIK  
PARIS

IMF  
TENBERG

Chloé

  
VERSACE

- How does this link to transmedia..?

# Brand Extension

- ‘the idea that successful brands are built by exploiting multiple contacts between the brand and the consumer ... the brand should not be contained within a single media platform, but should extend across as many media as possible. Brand extension builds on audience interest in particular content to bring them into contact again and again with an associated brand’ (Jenkins, 2006).



*Top Gear* (BBC, 1978-)  
Brand Extension as Non-Fiction  
Transmedia Storytelling



# Top Gear (BBC, 1978-)

YouTube

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TV Shows

Films

Upload

Create Account

Sign In

BBC  
Worldwide

# Top Gear



Top Gear

TopGear's Channel

Subscribe

All

Uploads

Favourites

Playlists



Uploads (397)



Top Gear at the Movies - Trailer  
69,724 views - 2 days ago



Driving in Lucca - Top Gear - BBC  
75,276 views - 1 week ago



Jeremy on the Volkswagen Jetta -  
117,999 views - 1 week ago

see all

Favourites (23)



BBC: David Tennant Interview & Speed

## Central (interactive) space

# *Top Gear* (BBC, 1978-)



Extraction of  
features

<https://www.youtube.com/watch?v=eoyBnuP0K9w>



# Top Gear (BBC, 1978-)



Top Gear at ABC Shop

 ABC Shop  
abcshop.com.au



## Merchandise

# Characteristics of Media Branding

- **Longevity**: The potential to last forever
- **Transferability**: The potential for extension
- **Multiplicity**: The potential for multiple points of engagement for the audience

(Catherine Johnson, *Branding Television*, Routledge, 2012)

*Planet Earth* (BBC, 2006):

co-produced with Discovery, sold to over 100 countries



planet earth

# BBC's *Planet Earth Live* Website:

<http://www.bbc.co.uk/programmes/b01ms18l>

**one Planet Earth Live**

[Home](#) [Episodes](#) [Clips](#) [Galleries](#) [Animals](#) [Team](#)

The ultimate wildlife drama, following the life and death struggles of young animals around the world in real time.

**Latest - Specials**  
See all series from Planet Earth Live

**Next on**

SPECIALS  
**A Tale of Three Bears**  
1/5 Following the progress of three black bear cubs in the spectacular Northwoods of Minnesota

**BBC one** **Friday**  
**02:55**  
BBC One

**Clips**

**Galleries**

**On the war path**  
DURATION: 03:32  
SPECIALS, A MEERKAT'S TALE

**In pictures: A Meerkat's Tale**

See all clips from Planet Earth Live (60)

See all galleries from Planet Earth Live (5)

# *Planet Earth Live*

- Is this an example of transmedia storytelling as defined by Jenkins? Does the series' information expand itself through 'worlds', 'characters' and a coordinated sense of 'authorship'?
- Is this an example of media brand extension? Does the series have the characteristics of 'longevity', 'transferability' and 'multiplicity'? How so?

# *Planet Earth Live* as Transmedia Brand

- Promotions: offer different but related pleasures and are designed to engage audience attention.
- Website: offers information, clips, links, extending what is presented in the series and offering new ways of experiencing the content
- Social Media and YouTube: offers new clips and invites audience interaction
- Authorship – BBC; Character-building – animals; world-building – cultural history of our planet

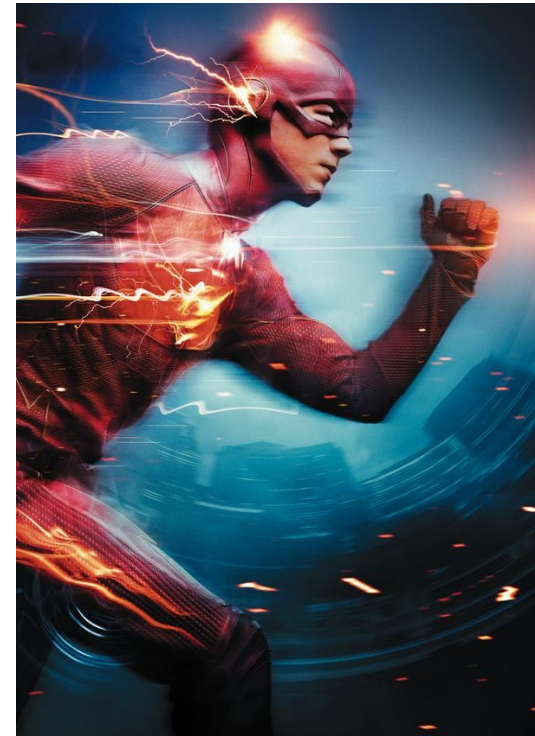
So are there different types of  
transmediality...?

# Continuity vs. Multiplicity

- Continuity model: 'all of the pieces have to cohere into a consistent narrative world.'
- Multiplicity model: 'celebrating the multiplicity which emerges from seeing multiple versions of the same stories.'
- (Henry Jenkins, 2011)



# Continuity vs. Multiplicity



# Case study: James Bond



# Transmedia Bond

Rather than following the continuity model, James Bond's transmedia texts follow the multiplicity model, specifically by:

- Nostalgia
- Wish-fulfillment
- Retroactive continuities

# Transmedia Bond as nostalgia

- *007 Legends* videogame  
*“trades in nostalgia, and does so in spades.”*
- *James Bond 007: From Russia With Love* videogame: *“the first game to let you play as Sean Connery’s 007.”* *“Starring a beautifully-realised digital double of Connery circa 1963”*



# Transmedia Bond as wish-fulfillment

- *GoldenEye 007* videogame: “Learning how to use your gadgets, and become efficient in learning when not to kill is also a fun part of the game ... Discovering how to free yourself (and find a set of knives) when you have no weapons at all with your magnet attract watch is just plain cool.”



# Transmedia Bond as ret-con

- *007 Legends* videogame: “For the most part the efforts to effectively reboot the major story beats of *Goldfinger*, *On Her Majesty’s Secret Service*, *Licence to Kill*, *Die Another Day* and *Moonraker* through the eyes of current 007, Daniel Craig, are admirably effective.”



# Questions to consider...

- What might different stories look like if they followed the multiplicity (not continuity) model of transmediality.
  - How could you present the same story/information in different ways to engage different audiences?
  - Which model suits this transmedia story better – the continuity version or the multiplicity version? Why?

# What to take away from today...

- Transmedia storytelling is always about **building**: like adding rooms onto a larger house
- It is underpinned by conceptions of character-building, world-building and authorship
- Transmedia storytelling is itself a **stream of promotion** – often paid for by advertisers
- Transmedia storytelling, as a product, is a form of branding and brand extension – thus, there is a strong **commercial** aspect to transmedia



# What's coming up...?

- Lecture 3:  
'Transmedia Histories Part 2: 20<sup>th</sup> Century Consumerism'