

EPISODE 5

Toward contemporary author brands

OF EVERYTHING

JOINING THE DOTS OF THE MARVEL CINEMATIC UNIVERSE — PAST, PRESENT AND FUTURE

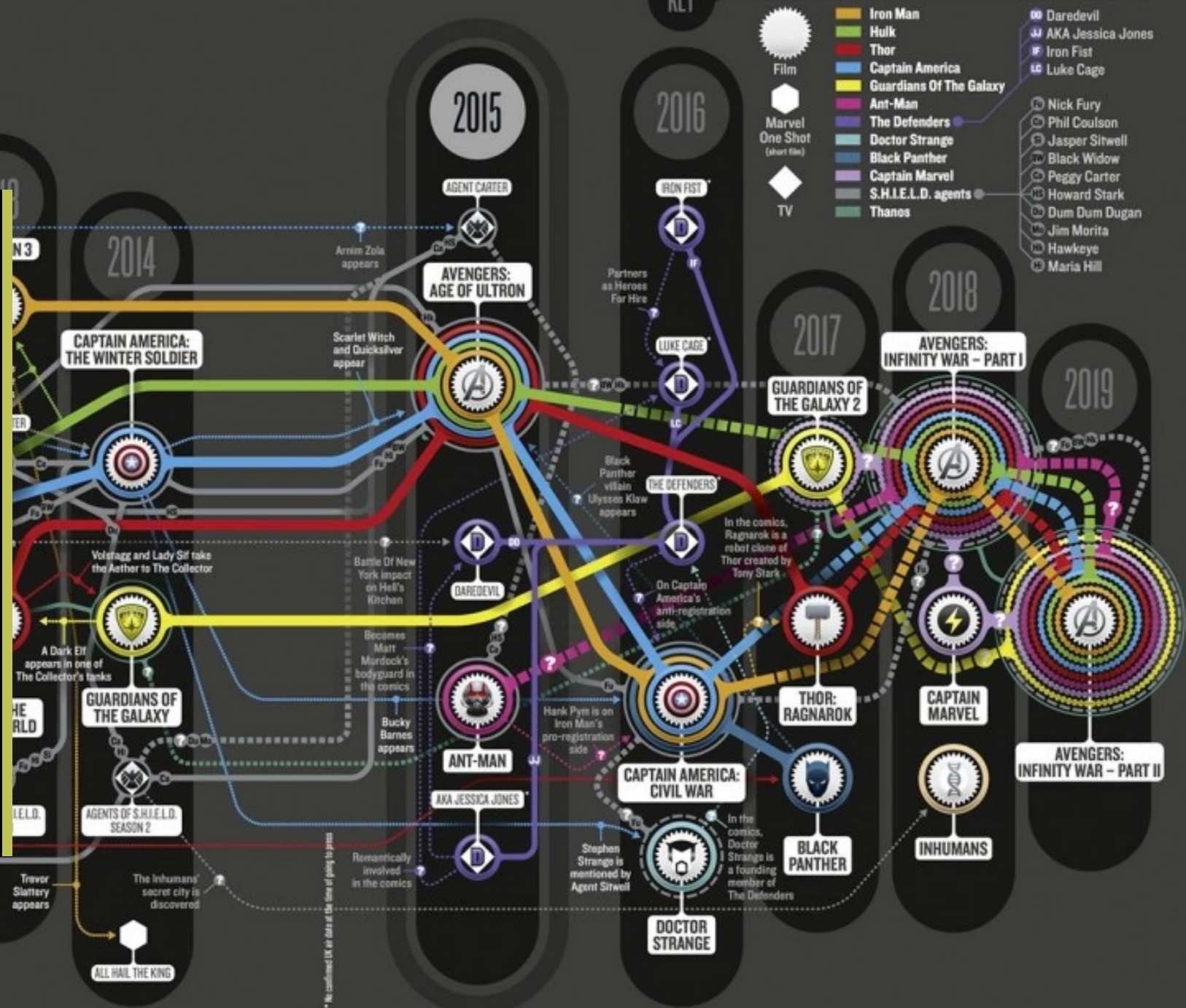
INFOGRAPHIC CHRISTIAN TATE

WORDS OWEN

Transmedia Worldbuilding

“Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience.”

Henry Jenkins, *Transmedia Storytelling 101*, blog post, March 21st 2007
http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html



The author in transmedia storytelling:

A new set of skills: transmedia extensions and worldbuilding

Adjustment of schedules and cycles: between seasons and releases, rapid speed of social media

Extended work with outside contributors, new kinds of digital and storytelling practitioners

“Brand management TV” (Mann, 2009)



The work of the showrunner: writer, producer, brand

“Each step of the production process – and, in fact, everything Glee related, down to the image of Lynch’s Sue Sylvester on a keychain that reads, ‘Face it, you want to be me’ – requires Murphy’s signoff. Operating all these moving parts costs anywhere from \$3.2 million to \$3.8 million per episode. ‘Glee is a big commitment at Fox, and Ryan is our most important creator,’ Newman says. ‘He combines incredible intelligence with a commercial instinct and truly impeccable taste. Frequently those things don’t go together that well, but he really is an unusual combination of talents.’”

Shirley Halperin, “Exclusive: Inside the Hot Business of ‘Glee’,” *The Hollywood Reporter*, January 27, 2011

Mr. Jeffrey M. Ferguson
 CIN-ART PRODUCTIONS
 10441 Mohawk Court
 Cypress, California 90630

Dear Mr. Ferguson:

I am forwarding your letter to our legal department with a recommendation we try to find some way in which we can approve your project. I like to encourage people interested in entering this profession and particularly college students with interest and vitality such as you show in your letter.

Perhaps if this could be done in no other way, it would be done as a college project.

At any rate, best wishes, and the next voice you will hear will be our legal department.

Sincerely yours,
 Genia Roddenberry
 Executive Producer
 STAR TREK

1971...

Creation Conventions presents
THE FIRST STARLOG SALUTES STAR WARS TEN YEARS
 1977 1987

In Person: **GEORGE LUCAS**
 10th Anniversary Tribute to George Lucas and the Galaxy Far, Far Away Which He Created!

In Person: **BILLY DEE WILLIAMS** (Lando Calrissian) **C-3PO** **R2-D2** **PETER MAYHEW** (Chewbacca)

PLUS: Special appearances all weekend by many important surprise guests!!!

SPECIAL EFFECTS STAR TOURS
 Meet the creative wizards behind George Lucas' Industrial Light and Magic, and see their amazing techniques—designing and storyboarding, miniature, creature animation and motion-control photography.

DISNEYLAND'S STAR TOURS
 Meet the Walt Disney Imagineers who collaborated with Lucasfilm to design and write the newest and most fantastic attraction in Tomorrowland—and see behind the scenes of "Star Tours."

SNEAK PREVIEWS: Coming Attractions from GEORGE LUCAS and LUCASFILM with important announcements and visual presentations!

COSTUME GALA: Enter the giant STAR WARS costume gala and win awesome prizes!

SPACE UPDATE: Latest news on Space Shuttle and Space Station plans from Rockwell International!!!

AUCTIONS: Not to mention let you grab rare items for cheap prices!!!

DOOR PRIZES: Exclusive merchandise and collector items available to everyone!!!

HUGE DEALERS ROOM: Millions of items for sale at one of the largest science fiction merchandise markets events!

Special Convention Room Rate: \$13.50 per day (advance) must be booked through Creation Conventions.

RARE EXHIBITS: Magnificent models, props and original art from the Lucasfilm archives!!!

ENTERTAINMENT: Laugh with ROCK OVERSTOCK, or comedian extraordinaires!

FAN CLUBS AND ZINES: Meet other fans, exchange addresses, sign up for publications and events!!!

STAR WARS TRIVIA: Test your knowledge and win prizes!

FREEBIES: Gifts for everyone who attends... including items supplied by Lucasfilm, Disneyland, STARLOG, MCM/UA, Creation!!!

AND . . . Meet thousands of STAR WARS Fans from all over the planet, gathering to celebrate the wonders of the Force! Your first for this once-in-a-lifetime event: STARLOG publisher Kenny Coakun.

Tickets: \$13.50 per day (advance)

For room reservations and ticket info, write:

1987...

Ronald D. Moore
 Blog

Welcome to the site
 I've thought about setting up my own site for a long time, and now, with the writers' strike, it seems like the ideal time to actually begin. This will be pretty bare bones for a while -- I'm learning iWeb as I go along -- but eventually, we'll try to get this up and going as a more professional-looking spot, so bear with me in the meantime.



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Friday, March 20, 2009



Originally posted on the SciFi.com forum:
 I don't want this day to happen.
 I want it to be rescheduled, rethought, removed and recalled.
 Tomorrow the story will be over, my tale having been told, and...
 Read more...

2003...

OUTLANDER



THE OFFICIAL PODCAST

... and today.

Fan engagement...

dear @JRothenbergTV , #the100 #lexa



6:38 PM - 5 Mar 2016



... or a PR nightmare loudly protesting creative decisions.

... and fan management

An active fan community can be an asset campaigning to save a show from cancellation...



HEY... CBS!

Some Very Loyal Fans Want to Tell You Something:

OVER 14,000 POUNDS OF NUTS SHIPPED TO CBS SO FAR as of 5/22/07

NUTS!

Bring **JERICHO** Back for a Second Season!

On May 16th, CBS Announced it would be Cancelling "Jericho" for the 2007-2008 Television Season...

We are NOT going to just sit by and let that happen...

Signed, Millions of Viewers & **BRINGJERICHOBACK.COM**

GET INVOLVED & SAVE JERICHO
FIND OUT HOW TO CONTACT CBS TO COMPLAIN
BRINGJERICHOBACK.com

SPECIAL THANKS TO:
NUTSONLINE.com
FOR SO STAUNCHLY SUPPORTING THE CAMPAIGN TO SAVE JERICHO

This ad has been paid for by the fans of Jericho contracted on their behalf by Film Co Inc, Oakville, ON, Canada www.film.co and Designed by DougRabbit.com

The 2007/2008 Hollywood writers strike

The conditions of television writing labour in the US are negotiated every three years by the Writers' Guild of America (WGA) and the Alliance of Motion Picture and Television Producers (AMPTP). In July 2007, these negotiations broke down, leading to a strike that lasted until February 2008.

Conflict revolved around (1) residual payments to writers from DVD and online distribution of shows and (2) pay for additional digital and promotional content such as transmedia.

This was a watershed moment for the visibility of television writers: along with the clearly felt impact on shows, writers took to the picket lines and to social media to protest.

Writers' Guild of America videos on the strike: *Why We Fight*: <https://www.youtube.com/watch?v=oJ55lr2jCzk> ; *Who's On the Line*: <https://www.youtube.com/watch?v=wB6y-B7ZkDc>



Creativity narratives and creative labour

Auteurist narratives shape labour relations within the television industry:

- In interactions within the industry: status of writers as craftsmen/artists/geniuses affects the value placed on their work
- In interactions with management chains: artists are managed differently
- In the way workers understand themselves, the demands they make of themselves, their rights
- In issues of public perception and public opinion

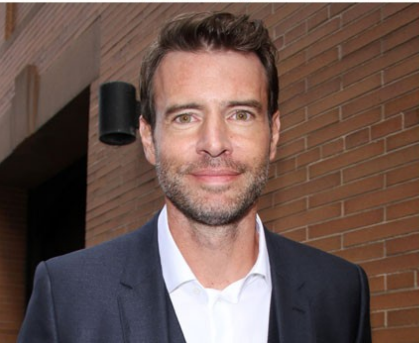
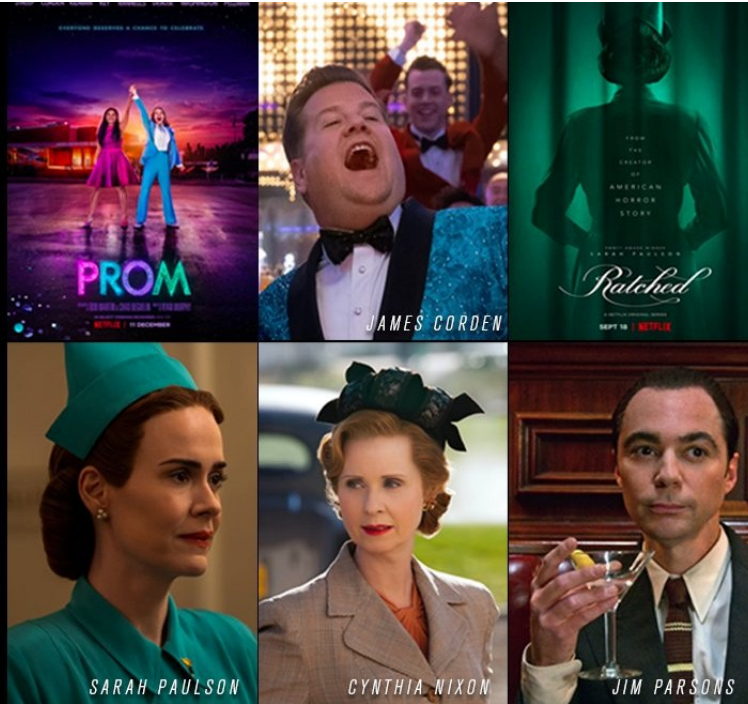
“If a writer were more motivated by his or her back-end definition than by the material, I think you’d have to reevaluate the writer.!”

Jon Jashni, executive producer

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AWARDS®

6 NOMINATIONS

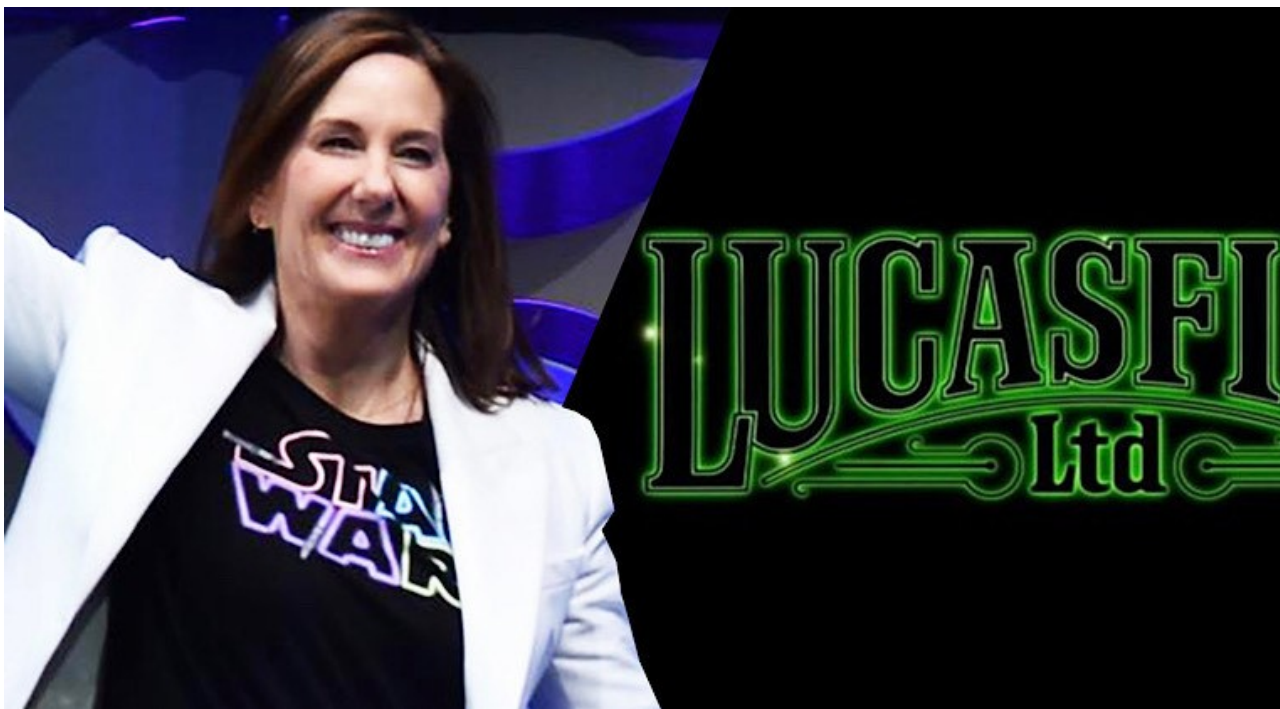
RYAN MURPHY
PRODUCTIONS



The megaproducer 's medium

As increased demand for promotional authorship in the “Peak TV” era meets limited supply, brand-name “megaproducers” serve as the face of multiple shows.

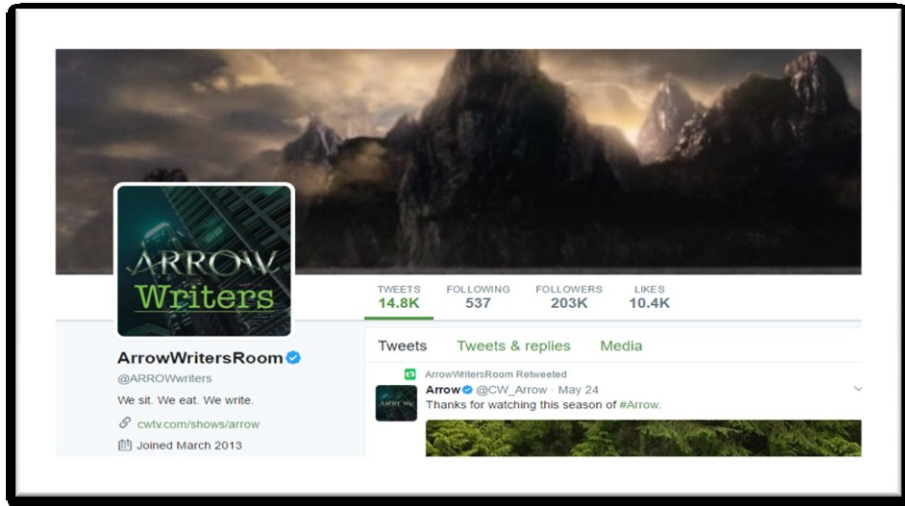
TV authorship is fractured and relocated.



A new studio era?

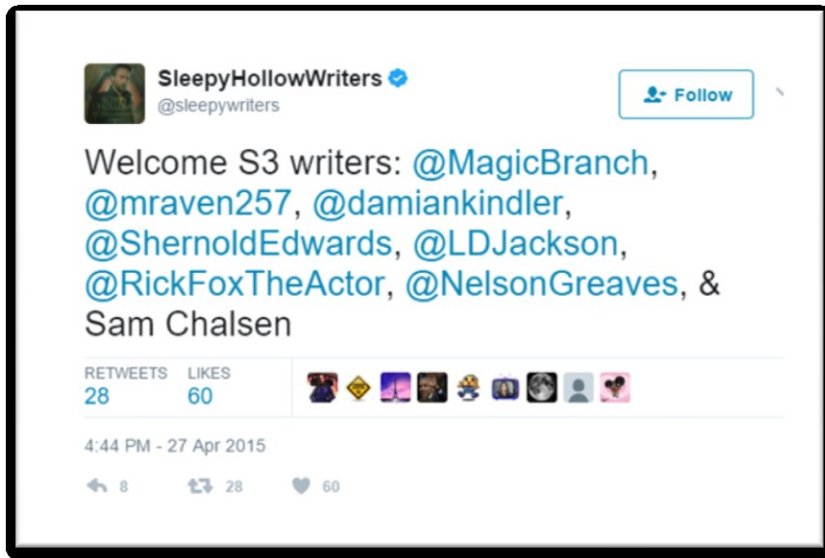
Brand-name studios led by celebrity chief execs produce multiple media products within one universe.

The head of studio functions as legitimator.



The open writers' room

- ✓ Breaks down subsumption under the showrunner.
- ✓ Invites personal interaction with individual writers.
- ✓ Invites the recognition of individual creative signatures.
- ✓ Demystifies the television production process.
- ✓ Spreads the workload of promotional authorship.
- ! Creates extra labour and heightens the demand for personal branding.



Exercise: Work in the local industry

In your groups, do some research into the work conditions of television writers, directors, and producers in the Czech Republic:

- How much are creatives in television paid?
- Do they usually work in-house, or as freelancers?
- Are shows written by a writers' room or by individuals?
- Is there a professional union? What is its remit? What about other professional associations and bodies?
- Does the sector face any challenges around equality? Are women and minorities represented in the workforce?
- How do conditions compare to other European countries?

Post your answers on the padlet here:

[https://uniofnottm.padlet.org/ajzlh1/mtg97n1qh
om54xni](https://uniofnottm.padlet.org/ajzlh1/mtg97n1qh
om54xni)