CONTEMPORARY TRENDS IN TRANSMEDIA STORYTELLING.
TRANSMEDIA TELEVISION

Oto Dudáček

Universitat de Girona

DOCTORAL THESIS

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2018

JOINT DOCTORAL PROGRAME IN LAW, ECONOMICS AND BUSINESS

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Presented in partial fulfilment of the requirements for a doctoral degree
from the University of Girona

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I DECLARE:

That the thesis titles Contemporary trends in transmedia storytelling. Transmedia television, presented by Oto Dudáček to obtain a doctoral degree, has been completed under my supervision and meets the requirements to opt for an International Doctorate.

For all intents and purposes, I hereby sign this document.

Signature

Girona, 02.12.2018

Abstract

Transmedia storytelling is a process where integral elements of a fiction are systematically broaden through a number of distribution channels in order to create a coordinated form of entertainment. With each new medium accessible to the mass users has caused the change of storytelling. Transmedia stories are based not on individual characters or specific plots but rather complex fictional worlds which can sustain multiple interrelated characters and their stories. The questions regarding future trends and future development of this field should be answered as the results of the thesis.

Key words: transmedia, storytelling, entertainment, medium, user, story, plot, story world, character, future trend

Acknowledgements

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1. Introduction

In this thesis I will deal with the issue of transmedia storytelling and its application in the field of contemporary production, with the focus on television production. For exploring of transmediality, transmedia storytelling I choose television production because I believe that television production is interesting and important subject of study, which interferes the lives of many people. Moreover, it's specially television production, where we can see the application of transmediality production.

Investigating transmediality in contemporary television production as a whole would be too broad and could lead to misinterpretation and confusion. Therefore, I focused in this thesis just on one series, the series Game of Thrones. Transmedia storytelling is investigated in a case study of these series. I choose the series Game of Thrones, because it take advantage of transmedia procedures, it represents the most favourite and illegally downloaded and streamed series and in the same time belongs to innovative and most complex series. I will focus on the analysing of the series as such and specially analyse its transmedia extensions.

This thesis is divided into 6 parts.

First part is focusing on objectives and methods used during the research.

Second part is handling with general concept of transmediality and is distinguishing among multimediality, hypermediality and hypertextuality, intermediality transmediality and crossmediality. The biggest part is dedicated to transmediality focusing on shift of the audience, authorship, and principles of transmedia systems. Starting point is the transmedia definition of Henry Jenkins, but it is not limited only on his definition, presented are several possible approaches of the typology from Robert Prattern, and Carlos Scolari.

Third part is developing transmedia strategies and principles into more detail.

Research in the fourth part is focused on transmedia trends in Slovakia. 3 main television broadcasters, out of which first one is the public Slovakian television RTVS and other two the commercial broadcasters TV Markiza and TV JOJ Group, are analysed with regard to transmedia.

Fifth part represents the outcome from the interviews with audio-visual representatives and the respond of the focus group to this future trends.

Last part is the most comprehensive and extensive, it represents the case study of the TV series Game of Thrones. In first chapter I will introduce the series Game of Thrones, explain important information, analyse the story lines, link among the episodes, seasons and the inside whole storyworld and show the innovative approaches which are characteristic for this series. Then I will focus on the distribution of the series and its implications. The most important is the analyse of the transmedia extension of the series as books, TV series, webisodes, spin offs, comics, online game, board game and other games, official web, unofficial web (including encyclopaedia, fan webs, fan-fictions, social media like twitter and facebook).

1.1 Proposed objectives and problems to be analysed

The main objective of this work is the focus on contemporary development and future trends in transmedia storytelling. The research should briefly analyse transmedia storytelling experiences from the past and establish the possible properties, limits and possibilities of this specific kind of narrative. Particular attention will be paid to the question if the transmedia storytelling is involved in the formation of current changes and challenges in media, and if they do - how. Very important is to answer the question, what are the trends and future perspective in development of transmedia storytelling. Research should also take an aim at users of transmedia storytelling, because not all participants are active engaged. This work should also answer question which are mentioned in the subchapter methods.

1.2 Methods

At the beginning, the theoretical part has been processed. As a basis were used the analysing and synthetizing facts, links and content analysis for specialized texts. Current methodological practices based on basic kinds of thinking operations were applied. To draw conclusions the method of induction and the synthesis has been applied, allowing the facts to turn to logical conclusions.

To obtain evidence on the recent developments were used also personal meetings, telephone and Email communication with the professionals from the media field.

The work will be structured into several chapters, which content follows the objectives.

The work uses findings and results of many separate disciplines and knowledge from previous studies at University.

1.2.1 Data gathering

Starting line represented the research held in library, particularly said, analysing published records related to media (transmedia, crossmedia, transmedia storytelling etc.). As a technique I used recording of notes and afterwards the analysis of the content. At this stage of research I also applied the analysis of documents which means using references and abstract guides which led to the analysis of content.

1.2.2 Interviews with scholars and audio visual experts

During the next stage, the research gathered and interpreted empirical data which were obtained via interviews with specialists from the media field. Interviews enable face to face discussion and social interaction. The representative set of audio visual experts and scholars and researchers allowed gathering the data via interviewing. The questions used during the interview were aimed to the open points related to the transmedia storytelling which should reveal the contemporary and future trends of transmedia storytelling and transmedia storytelling projects.

For interviews I applied two types of interview styles during one session:

- Structured

The questions have been asked in a standardized order so that I have a consistent response across multiple interviews. Questions are non-variable, meaning I received a consistent set of responses about the same issue from different experts and scholars. These are based on structured, closed ended questions.

- Unstructured

This style has a set of questions but allows room for interviewers to pursue avenues that come up as the interview progresses in response to the specific interviewee. These interviews were realized as a guided conversations and no interview schedule has been used. During the interviews, the question adapted depending on the specialists answers. This type of interview

allowed the specialists and scholars use their own words and develop real sense of his/her understanding of the situation.

First set of closed ended questions related to structured style of interview were followed by the second part of the unstructured interview with open ended questions.

The process of interviews was divided into 5 phases:

- Plan the interviews.

As a first step I identified relevant interviewees and afterwards I planned meetings with them in advance.

- Develop the interview.

As a next step I prepared a list of questions, questions which created the framework relevant for the research. The decision was taken to go with both types of interview – structured and unstructured.

- Collect the data.

After completing the stage of developing an interview, I started to conduct the interviews and collect relevant data. Once all relevant data have been collected, I summarized the key data after each interview to have an overall overview. For the type of recording I wrote down the observations made during the interview and I also recorded the answers via mobile phone or other audio type of recorder.

- Analyse the data.

The phase of analysing data was the most crucial part of my research. As a first step I transcribed the audio recordings via automated transcription of audio into transcript, sometimes I had to apply manual processing, meaning – listening the recording and then manually transcribing it. Then the data analysis continued with reviewing and summarizing data. It involved the interpretation of data gathered through the analytical reasoning to determine trends in transmedia storytelling.

- Findings and results – include key findings into thesis

In the last phase of the research I reported key findings in the logical sequence with avoiding the limitations described below.

The research gathered and interpreted empirical data which were obtained via interviews with specialists from the media field. Interviews enable face to face discussion. There was a representative sample of experts and researchers which allowed to correctly interpret the obtained data. I wanted to find out the answers for the following open points within the transmedia storytelling which should reveal the future trends of transmedia storytelling.

During the research I wanted to avoid limitations:

- Time consuming

There was very strict timing for planning of interviews in advance, interview with scholars was done during their office hours, interview with media specialists was planned in advance to catch them and persuade them for interview; time must be also reserved for transcription of interviews and for analysing the results.

- Willingness to participate on interview

There was a concern that scholars from other universities will not be co-operative for providing interviews for non-home university student.

- Bias and generalization

During the analysis of interviews I try to minimize the possibility of bias and generalization.

1.2.3 Focus group

Another stage of the research represented an establishment of the focus group to provide a deeper understanding of the phenomena related to the future of transmedia storytelling and transmedia television and to find out what are the contemporary expectations of audience. I used this method to gain more in-depth information. Important moment represented group interactions, nonverbal communication and making connections to various concepts through the discussions. I do not need mention the fact, that conducting interviews is expensive proposition. Due to this fact I decided to choose students who participated on my focus groups voluntarily and claimless to honorarium. Based on the fact that focus group is most effective with 7-12 participants, focus group consisted of 3 groups, each of which has 6 - 8 people. This number of participants was optimal, as this size promoted discussion and enabled me to keep the group on the task.

- Focus group 1

8 students of age 16 – 23, Slovak, Czech and Polish origin, 4 males and 4 females

- Focus group 2

6 students of age 18 – 25, Italian and Spanish origin, 2 males and 4 females

- Focus group 3

7 students of age 17 – 30, international origin (European origin); 2 males and 5 females

For each group I set several questions arising from the interview with audio-visual experts and scholars. After finalizing the questions, I ensured that they are aligned with the study purpose.

During the sessions, I was in the positions of the facilitator and the note taker. As a facilitator, I guided the discussion and allowed the participants to express their views on the topic. I tried to avoid situation that I would dominate the discussion and therefore did not allow the conversation to lose the focus. As a note taker I recorded the focus group feedback. There was no audio or video recording. I decided for no recording for 2 reasons: I wanted that participants' feel comfortable during the session (not to distract them with recording when they are not used to) and to avoid asking each participant for formal approval. To keep the conversation flowing, I learned the questions by heart to prevent reading questions and detract from the conversation.

After opening the session, I explained the purpose of the session, introduced myself and asked participants to introduce themselves. Then we proceed through the questions. I kept the session as much flexibility as possible. If a question and related issue seems to be important and critical to the research, it was explored in more depth.

After the focus group closure, I started with analysis stage. For this, I summarized the discussion from the notes done during the session with the participants. I summarized the ideas and thoughts which were discussed. Data reduction was key point during the analytical stage. I helped myself with visualization map, where to one question were assigned ideas and thoughts.

In the final stage, I prepared conclusions and finding revealed in separate chapter of this thesis.

1.2.4 Analysis of transmedia trends in Slovakia

The basis for the analysis are the three largest domestic terrestrial broadcasters and their symbolic content. The analysis is aimed on the extent to which the broadcasters were able to implement the presented theoretical concepts in their strategies in the Slovak media landscape.

The aim of the research is to find out whether and to what extent transmedia extensions and systems are used in the distribution of audio-visual content. It is important to realize that the media landscape is a very dynamic environment that quickly responds to the needs and preferences of the audience, so any detailed qualitative method for researching this issue is redundant.

1.2.5 Case study

The last chapter of this thesis is dedicated to the case study of the American series the Game of Thrones. The general introductory theoretical chapters are taken apart and applied to the practical aspects of the case study. This series can be regarded as narratively complex, which creates world building narratives and thanks to this also transmedia extensions.

The only obstacle related to this American series relates to the fact, that this audio-visual work is still alive and the last season which will close the entire story is planned for the year 2019.

2. Concepts and related definitions

2.1 Terminology

Before starting to approach the particular concepts and definitions of multimedia, hypermedia, transmedia, intermedia, hypermedia and remediation, I would like to determine, what is understand in this thesis under the notion narrative and media. The theory of narration and media is handled by many authors and scholars and majority of them consider the narration in a particular medium. As a basis, I will understand the definition of narration of an American scholar M. L. Ryan and can be used for all media:

> *Narration is defined as a mental image, or cognitive construct, which can be activated by various types of signs. This image consists of a world populated by intelligent agents (characters). These agents participate in actions and happenings (event, plot), which cause global changes in the narrative world. Narration is this mental representation of causally connected states and events which captures a segment in the history of a world and of its members.* [1]

Media as a mean of communication most often represent a technical device enabling communication between the communicator and the recipient. The main characteristics of the media is that they are technically capable for transmitting different information. In connection with above mentioned, we can speak about communication media:

> *Communication media refers to the means of delivering and receiving data or information. In telecommunication, these means are transmission and storage tools or channels for data storage and transmission.* [2]

The term mass media refers to organized means of communication over a long distance, with many recipients and mediated in a short time. Frank and Jirásková define mass media as follows:

> *Mass media, represent a collection of media used in the mass communication process that mediate and disseminate information and communication to the general public.*[3]

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[1] RYAN, M. L. On Defining Narrative Media. Image & Narrative [online]. 2003, n. 6
ISSN 1780-678x. Available from:
http://www.imageandnarrative.be/inarchive/mediumtheory/marielaureryan.htm
[2] Available from: https://www.techopedia.com/definition/14462/communication-media

Important features and functions of mass media are the ability to quickly transfer practically to all participants the same information, opinions and entertainment; ability to promote the same degree of hope and fears and anticipate the considerable impact of this information. At present, we can look at the importance of mass media in the sphere of politics, culture, economy, and the everyday life of society. As far as politics is concerned, the mass media provide space for debate and a set of channels for disseminating political attitudes and ideas. They provide politicians with the tools of publicity and influence. In the field of culture, mass media are the main channel of cultural representation, they are also the primary source of displaying social reality and the material for the formation and maintenance of social identity. The everyday life of society is saturated with the mass media content. The media affect leisure, lifestyle, conversational topics and behavioural patterns.

Media is all the means that can be used to lying a large number of people at once.[4]

The real world and the world offered by the media can differ considerably from one another. The direct perception of the event by those who are witnesses or participants and the perception of the event mediated by the media are fundamentally different. The media do not show the whole reality, they choose only its most interesting parts.

The media has created a variety of mechanisms and procedures to prevent or reduce this distortion: ethical codes of objectivity, impartiality, factuality, resource verification, confrontation of statements, etc.) However, due to all the factors that cause distortion, the editors and media owners (if we assume that their intent is to provide an objective image of the event) cannot prevent the resulting distortion.[5]

Media do not bring events, media bring news.

No mediated content is simply a reflection of the "real" world and is not only mediated (and therefore guaranteed) information. All messages from news coverage through action movies to computer games are the result of processes where selection, simplification and organization play the most important role, always with a certain goal (with some communication intent). It is not possible for all the events that occur to penetrate into the media. For one thing, they are

[3] FRANK, T., JIRÁSKOVÁ, V. K mediální výchově. Praha : SPHV, 2008. 13 p. ISBN 978-80-904187.
[4] LOKAJ, Z. Média a realita. Liberec : Technická univerzita, 2008. 8 p. ISBN 978-80-7372-290-6.
[5] LOKAJ, Z. Média a realita. Liberec : Technická univerzita, 2008. 9 p. ISBN 978-80-7372-290-6.

countless and for another selected. Thus, the event becomes a media message at the moment when the individual media notices it, when they presented it and processed it.[6]

Through mass media may occur and occur mass communication.

For modern, industrialized societies, it is symptomatic that they also need to address the issue of ensuring society-wide communication in the public and private space of their members as well as members of other societies or at least part of them. This crucial and irreplaceable communication role has entrusted to the society with the process of modernizing communications.[7]

Media communication is an essential feature of modern society. In mass communication, the senders are mostly professional communicators (journalists, producers, entertainers) employed by media organizations, or other people (advertisers, artists or politicians) to whom the organization has allowed or provided access to the media. The sender usually has more seriousness and expertise than the recipient. This relationship is essentially manipulative, despite the fact that it is voluntary and without any obligation.

Viewers get the feeling that those they "meet" through the TV screen "know" as well as their friends and acquaintances. Many viewers even miss the feeling that they know and understand some TV star better than others.[8]

Media is an important element in our everyday life. They are a source of information, experience and knowledge for a large circle of receivers. The messages being offered to the media are very heterogeneous, and their proper evaluation requires considerable preparation.

2.2 Evolution of mass media

The first means that can be described as mass media can be considered books. Firstly, the books were reproduced by hand. At the beginning of the modern media history, the book is printed. Successful use of letterpress technology in text reproduction instead of copying by

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[6] FRANK, T., JIRÁSKOVÁ, V. K mediální výchově. Praha : SPHV, 2008. 17 p. ISBN 978-80-904187.
[7] KÖPPLOVÁ, B., WOLÁK, R. Česká média a česká společnost v 60. letech. Praha : Radioservis, 2008. 4 p. ISBN 978-80-86212-94-4.
[8] MEYROWITZ, J. Všude a nikde: vliv elektronických médií na sociální chování. Praha : Karolinum, 2006. 105 p. ISBN 80-246-0905-3.

hand in the mid-15th century was the first step on the way to creating media institutions. The printing itself has influenced the content gradually, influenced toward more secular, more practical and more popular works, as well as politically and religiously. Freedom of the press went hand in hand with democratic political freedoms and was only achieved when democracy prevailed.

The newspaper, a new phenomenon from the invention of book printing, appeared at the turn of the 16th and 17th centuries and can be described as the prototype of the newspaper. The predecessor of the newspapers was leaflets. The early newspapers were characterized with periodicity, were available for sale, served to inform, record, advertise, entertain, and spread gossips. They had a public character. From the very beginning, the newspaper was a potential adversary of the ruling power. Many examples from the history of the press tell us about the violence committed against printers, editors-in-chief and journalists. The struggle for the right to publish freely is emphasized. Printing has historically led to an increasing degree of freedom. The real mass media became newspapers in the 20th century, when they began to address the majority of the population regularly.

More than ever before, there is nothing older than today's newspapers. And when the internet is added to it, where news is updated almost every second, the newspaper is at a great disadvantage. At least in terms of timeliness.[9]

Thanks to the invention of book printing, other printed media have also been created. These are theatrical plays, songs, tracts, sequel stories, poems, leaflets, cartoon stories, news, prospectuses, maps, posters, music records, wall papers, and many other prints. Practically, the most important of all is a periodically published magazine, which began to appear in the early 18th century.

At the end of the 19th century a film appeared.

Film offered the widest public stories, shows, music, dramas, comics, and technical tricks.[10]

Almost immediately, it became a real mass media in the sense that its influence quickly affected a considerable proportion of the population, even in rural areas. It was a solution to the problem of how the whole family should spend free time in a cost-effective and socially

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[9] ROTH, J. Mediální výchova v Čechách – tištěná média. Praha : Tutor, 2005. 107 p. ISBN 80-86700-25-9.
[10] McQUAIL, D. Úvod do teorie masové komunikace. Praha : Portál, 2009. 37 p. ISBN 978-80-7367-574-5.

acceptable way. The film was used to propagate national and societal interests. A conscious effort to deliberately manage a society or a social culture was hidden in the form of ideological and propagandistic elements in many popular entertainment films. Three crucial moments in the history of the film are the "Americanisation" of the film industry and film culture, the entry of television and the separation of film from the cinema. The separation of film from the cinema, meaning, the opportunity to watch the movie after the premiere in the cinema in many other ways, such as on television, on a videotape, on a DVD (Digital Versatile Disc) or on the Internet; leads to the fact that the film ceases to be a public experience and shifts to privacy. Movies lose their original mass impact.

In terms of evolution, the next medium can be seen as follows:

Radio and television as mass media have had about eighty years of history. Both media have grown from the technologies that existed before them - from the phone, telegraph, moving and immobile pictures and sound recording.[11]

Pouperova defines radio and television from this point of view:

Broadcasting Act positively defines the providing of programs and other parts of broadcasts organized under the program, including services directly related to the program, by the broadcaster to the public, for the purpose of simultaneous viewing of programs and other parts of the broadcast.[12]

A common feature of these media is the high degree of regulation, control and licensing by public institutions. In fact, no television and radio have gained their freedom (as opposed to the press), to express their opinions freely and to behave politically independently. Television is primarily seen as an entertainment medium, but it plays a crucial role in modern politics. It is considered to be the main source of news and information for most people and the main communication channel among politicians and citizens, especially at the time of the elections. In her informally assigned role as a public information holder, TV has generally maintained its credibility. For children in schools and for adults at home, they also play an educational role. Almost in all countries are also the largest advertising channel, and this feature has helped to confirm its mass entertainment features. Radio as a medium has a much larger number of channels and is therefore more accessible to the larger and more diverse audiences. It is much cheaper and more flexible than television. At present, radio has been given more freedom,

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[11] McQUAIL, D. Úvod do teorie masové komunikace. Praha : Portál, 2009. 39 p. ISBN 978-80-7367-574-5.
[12] POUPEROVÁ, O. Regulace médií. Praha : Leges, 2010. 50 p. ISBN 978-80-87212-48-6.

which has used to experiment and express new and minority sounds, voices and tones. Listening to radio has no time or local limitations today. Radio has the bad luck that only few people listen to it fully. It usually serves only as a musical background when driving by a car, in an office, in a workshop. Radio plays and people perceive it only subconsciously.

The term new media has been used since the 1960s and involves a more diverse set of communication technologies. These media are characterized by interconnection, accessibility for individual users as senders and recipients, interactivity, diverse uses and openness, ubiquity and decentralization. The main driver of change from old media to new is satellite communication and using of computers, simply said the digitization process. New mass media has become video recorders, compact discs, DVDs, computer games, and virtual reality devices. Meyrowitz comments it:

For people, who wanted to experience each other directly, they had to travel in space, stay in time, and be admitted to the rooms and buildings. Print, as well as new media, has changed the patterns of information flows from place to place. Electronic media have progressed: they cause almost total separation of the physical and social "places". In a situation where we communicate by telephone, radio, television or computer, our social determination is no longer determined by where we physically find ourselves.[13]

Traditional mass communication has always been one-way, whereas new forms of communication are by nature interactive.

The Internet can be considered as a separate and very widespread medium.

In its inception, it served as a non-commercial means of sharing data and communication among educated professionals, but the recent rapid development of the Internet has taken place mainly because of its potential to convey commodities and many profitable services; also became an alternative way of interpersonal communication. The fact that the use of the Internet very often does not correspond to the definition of mass communication is an important but not a decisive argument. Some ways of using the Internet, such as online

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[13] MEYROWITZ, J. Všude a nikde: vliv elektronických médií na sociální chování. Praha : Karolinum, 2006. 102 p. ISBN 80-246-0905-3.

reporting, are undoubtedly an extension of journalism, even though online news itself is also developing new directions, new content options and new forms.[14]

Among the features of the Internet as a media we include computer-based technology, non-specific and adaptive character, interactive potential, private and public functions, low level of regulation, interconnection, ubiquity and diffusion, and last but not least accessibility to communicators. In mass communication with the Internet, its public use is important, including online news, broadcasting, music downloads, discussion forums, a global computer network, information retrieval. Less interesting for mass communication is private e-mail, playing games and many other private services provided over the Internet.

There is no question that the new technologies have caused significantly a change in the environment and character of the media. The question, however, is whether the progress made in the past years has also been reflected in the content of newspapers, magazines, radio and television broadcasts.[15]

These new media were welcomed with strong interest, positive, enthusiastic expectations. There is some concern due to the fact that there is no developed system of regulation and control.

Internet addiction is illness as well as drug addiction, to which it is most often compared. Also, the impact on the psyche and life of the addicted are similar: the loss of sense of reality, the anonymity of the internet only accelerates the breakdown of the social ties of the addicted, manifests itself by loss of behavioural norms, family break-up, isolation and depression. The Internet is cheaper than the drug, but at least time (surfing is continuously up to 40 hours) and the inevitable health consequences ultimately lead to a loss of work and consequently to the crime as well as drug addiction. The analogy with the drug is that the surfer is subjectively seen as a member of a non-specific Internet community - just as a substitute as a party of drug addicts.[16]

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[14] McQUAIL, D. Úvod do teorie masové komunikace. Praha : Portál, 2009. 51 p. ISBN 978-80-7367-574-5.
[15] JIRÁK, J. 10 let v českých médiích. Praha : Portál pro Newton Information Technology, 2005. 29 p. ISBN 80-7178-925-9.
[16] MUSIL, J. Úvod do sociální a masové komunikace. Praha : Univerzita Jana Amose Komenského, 2008. 40 p. ISBN 978-80-86723-44-0.

2.3 Changes in television production and evolution of transmediality

John Caldwell, in his text Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration, argues that in order to understand changes in the production practices of (American) television companies in the 1990s, we must understand and analyse the production culture of these societies from the anthropological viewpoint:

> *In spite of its conglomerate structure, the current television industry is in fact made up of many related small companies.[17]*

But this stabilized unity, according to Caldwell, has disturbed by the

> *… all-pervading production climate of new technologies delivering systems and consumption patterns.[18]*

Therefore I would like to focus on what changes the television industry and, above all, the serial production have affected in the past years.

The start of television internet convergence came according to Caldwell with a massive expansion of the Internet between 1995 and 2000.

> *The emergence of new media was a threat to the television industry as it threatened their syndicalism, most of the productive and economic bonds that the television industry had maintained profitable for decades.[19]*

Similarly, Gary Edgerton has seen the period of television transition since 1995, when the Internet has expanded massively - and highlights the fact that the Internet is the fastest growing media ever and, moreover, from the start is global:

> *Although the roots of the Internet date back to 1960, until 1995 was not available due to the missing browser for the masses. But since then, the internet grew faster than any other communication medium in human history.[20]*

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[17] CALDWELL, J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV. Essays on a Medium in Transition. 2004. (eds. Spiegel, Lynn & Olsson, Jan): Duke University Press, p. 38 ISBN 978-0-8223-8627-8
[18] CALDWELL, J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV. Essays on a Medium in Transition. 2004. (eds. Spiegel, Lynn & Olsson, Jan): Duke University Press, p. 38 ISBN 978-0-8223-8627-8
[19] CALDWELL, J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV. Essays on a Medium in Transition. 2004. (eds. Spiegel, Lynn & Olsson, Jan): Duke University Press, p. 38 ISBN 978-0-8223-8627-8

For comparison, Edgerton introduces other media: the radio lasted fifty years before it began to use fifty million American households, television itself took twenty years, a personal computer fifteen years, and the Internet for just four years 1998 had already had 175 million personal computers, 67 percent of which was located in the US. In September 2001, it was already 430 million users, 40 percent of which in the US, with 1, 22 billion people already connected to the Internet in 2006 - double the number of daily television viewers.

Although, based on Caldwell, is the era in 2004, called as post-network, Caldwell's text examines how the pattern of new relationships developed in American television since 1990 industry. Since then, content has been collected and migrated, and changes in meaning have taken place.

Although television is typically referred to and perceived as "push" media and new media as "pull" media, this passive versus active polarity according to Caldwell, precisely because of the interactivity brought about by the new era, disappears. And as Nicholas Negroponte states in Being Digital:

The key to perceiving the television of the future is to stop thinking about it as television.[21]

Even after the massive arrival of new media, TV companies continued their successful practice of programming, production and marketing so far, but on the other hand they also invested in technologies that could paradoxically destroy them:

… and then control them, like TiVo. They kept the enemy close. [22]

After the arrival of new media, Caldwell had no longer had an unmatched position and programming ceased to be a key aspect, more than the structure of what was ever broadcast and for whom, therefore, the emphasis on broadcasting rights and licenses was being put on the new television business. The term program has changed to content.

Caldwell further mentions the five basic tendencies that have caused institutional instability at the time of the emergence of new media: ancillary textuality when it is coming to changing of usage of the content and migration, conglomerating textuality when convergence texts are

[20] EDGERTON, G. R. The Columbia History of American Television. 2009: Columbia University Press, p. 410-411 ISBN 978-0231121651

[21] NEGROPONTE, N. Being Digital. New York: Vintage Publishing, 1995. ISBN 0-679-43919-6. p.23

[22] CALDWELL, J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV. Essays on a Medium in Transition. 2004. (eds. Spiegel, Lynn & Olsson, Jan): Duke University Press, p. 38 ISBN 978-0-8223-8627-8

created, marketing textuality which means changes in branding, ritual textuality regarding pitching strategy, which means changes from writing a story-driven scenario or character to writing stories given by the original squeeze, and, lastly, programming of textuality using the so-called stunts. Some of these changes existed, as Caldwell said, before the digitalisation of television, but can be seen as a bridge between existing practices and previous practices.

Another option for using television is a meta-critical extension of the content. The most popular web sites like Tvguide.com have published information on television series, review and analysis of works, news, and some of the backgrounds of the series.

As Caldwell adds,

> *… any extension and interactivity (both good and bad) has been cost-effective and valuable to producers since 1940 - and the Internet has provided additional space to operate it.[23]*

In addition, according to Caldwell, convergence television has brought other practices: pitch and writing by committee. Caldwell points to the volatility of television since the 1990s, and perceives this as a result of how television programming has changed: the story first developed, then the storyline of the original screenwriting work became the writing of characters capable of creating more stories; finally, in the last phase, everything started pitching. According to Caldwell,

> *… the shot of an art is to showcase and summarize, for example, a sixty-minute narrative into two or three scenes, to attract producers to the buyer's program in seconds.[24]*

Caldwell's latest practice is the introduction of so-called stunts, the advent of a programming form that has created new formal variations over a season of series in a sweeps period. Sensations are such episodes that have the potential to attract more audiences. Like appropriate genres, Caldwell produces documentaries, productive stunts (in the sense that a part is created more costly, offering, for example, an interesting and stunning battle scene, etc.), various making of or episodes with a guest starring star.

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[23] CALDWELL, J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV. Essays on a Medium in Transition. 2004. (eds. Spiegel, Lynn & Olsson, Jan): Duke University Press, p. 51 ISBN 978-0-8223-8627-8

[24] CALDWELL, J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV. Essays on a Medium in Transition. 2004. (eds. Spiegel, Lynn & Olsson, Jan): Duke University Press, p. 57 ISBN 978-0-8223-8627-8

2.4 Multimedia and multimediality

Multimedia represent the integration of text, images, computer graphics, audio recordings, animations and videos processed for the purpose of mediating information (that is, they are a combination of different media - carriers or information intermediaries), and must be enabled to interact with the intermediary in their use (most often via a computer) to enable the user to interfere with the course / presentation of a multimedia application.

The definition of multimedia means that carriers of information are not just text and graphics but also sound recordings, video recordings and also various animated components. In this way, a broader range of users can be addressed. Thanks to the free media mix ability, it is possible to provide information in a targeted and optimal manner.

Multimedia have an effect on senses (especially on sight and hearing), so they communicate information with multiple channels at once. They engage at the same time a number of different brain cognitive centres: a person perceives information processed by various brain centres - text, video, pictures, as well as hearing - various ambient sounds, music, speech and so on. Potentially other senses may be engaged, such as touch. This depends on the available technical means.

Multimedia can be defined as integrating the materials to provide information. Additionally, multimedia enables you to work interactively. This is what we can imagine later, when running a multimedia program, for example on a computer, a user can use it to interfere and control its course. The user becomes part of it.[25]

The basic types of multimedia information, depending on the means of mediation, include:

- Text and graphic information,
- Multi-level static images,
- Moving dynamic images (video),
- Speech information and audio-information

The definition of the concept of multimedia may vary, different authors define multimedia variously in their publications:

Multimedia is the integration of text, images, graphics, sound, animation and video for the purpose of providing information. When using multimedia on a

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[25] CHAPMAN, N. Digital multimedia. 2nd ed. Chichester: John Wiley, 2004, xix, 679 p. ISBN 04-708-5890-7.

computer, users must be enabled to engage in this mediation interactively, that is, to be able to intervene in the course of a multimedia program.[26]

Lewis describes multimedia as:

Multimedia is a combination of many types of media on a single carrier - text, images, animation, video and sound. They are interactive, the user controls them and chooses them. Multimedia computers create high-quality sound, three-dimensional graphics, digitized photos and movie animations. They are useful helpers in education, offering immense opportunities in the world of business and home entertainment.[27]

Typical representative of multimedia are:

- Electronic encyclopaedia. Encyclopaedia of the Earth, Encyclopaedia of the Humanity, Google Earth
- Computer games – typical representative of the multimedia content combine very effectively almost all types of media with immense interaction
- Web presentation and Web itself – almost all web sites fulfil the essence of multimedia
- Intelligent information board. This kind of boards enable to receive information. Very often, these boards have connection to internet network, based on which user receives the information
- Digital TV broadcasting starting to use basic interaction elements (possibility of direct voting in diverse programs with remote control

2.5 Hypertext and hypertextuality

Vannevar Bush, in his article in the Atlantic Monthly in June 1945, mentioned his vision of a text in which he could skip from place to place, set the basis for a revolution in the searching in text and storing of texts. Take your mouse in your hand and click the cursor to the place you want to refer in this document - name, organization, definition. Assume that you immediately access the author's details and their dilemmas, the address of the organization and its

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[26] SOKOLOWSKY, P. Multimédia - současnost budoucnosti. Praha: Grada, 1994, 108 p. ISBN 80-716- 9081-3.

[27] LEWIS, C. Multimédia. 1. ed. Translation Jiří Bartoň. Praha: Ikar, 1998, 101 praktických rad., 71 p. ISBN 07-513-0480-8.

personal structure, interpretation of the definition along with the possibility of translation into world languages. Suppose each of these documents can be hyperlinked to original documents from around the world. At your fingertips you have knowledge and knowledge from all fields of human activity, from all over the world. Using hyper textual technology, it is possible to implement hyperlink and link information and whole information objects to one another.

> *Hypertext is not only a technological solution to linking documents but also represents a thought shift for the creators and users of these documents. This presents some complications in terms of the effort that you need to learn to work with hypertext. On the other hand, hypertext brings other benefits, such as intuitive work with multiple documents at once, which is difficult for traditional linear documents.[28]*

Hypertext is therefore a text - a document that is not linear. The word hypertext was first used by Theodor Holm Nelson in 1965, his work focused on Xanadu's global hypertext system that overcame Tim Berners-Lee and his World Wide Web.

The nature of hypertext as a medium implies that there is no central, main text to which other texts are subordinated, as in the spatial concept of the printed page. The principle of organization, hierarchy, and link handling depend on the reader, whose roles move closer to the role of the author in a hypertext environment. The reader actively participates in the last publication of the text - reads by defining the final organization and the hierarchy of the text, expressing the reader, creating an additional link, and thereby becoming an author. On the contrary, control over his text is lost because the hypertext is fragmentary, atomized into blocks of texts that are independent and independent - the author cannot determine the order in which the reader will read his text or what other material his text will be linked to. The author's text is no longer canonical, but scattered across the network of texts of other authors where the reader chooses. Hypertext thus destroys the unanimity and physical isolation of the text by contextualizing it by means of references that associate the original text (secondary, thematically related materials, period documents).

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[28] BERNERS-LEE, T.; CAILLIAU, R.; GROFF, J.-F.; POLLERMANN, B. World-Wide Web: The Information Universe. Electronic Publishing: Research, Applications and Policy. 1992, vol. 1, no. 2, 74-82 p.

Hypertext links are used to map intertextuality and intratextuality, and so internal and external references and references to the text, and thus blur the boundary between what is inside and outside the text.[29]

2.6 Hypermedia and hypermediality

Hypermedia is characterized as a non-linear, multi-media system that allows interaction with the user. Hypermedia represent the integration of text, images, computer graphics, audio recordings, animations and videos processed in one document stored in network of interconnected nodes. It is a new technology that has been adapted as an information system for many different purposes. For their novelty and ease of use, hypermedia has gained many end-users, but they are also criticised for their unusual difficulties that cause the nonlinearity of these media. Many studies have found out how individuals can handle these new hypermedia properties and have found that hypermedia may be more effective than other information systems if they are used correctly for certain types of tasks or for certain groups of users.

Hypermedia is an extension of the term hypertext and contrast with the broader term of multimedia.

In case of hypermedia, we can speak about 3 levels of interactivity user – hypermedia:

- Navigational which is based on references and relationships
- Functional which enables to change the functionality of the document
- Adaptive which enables modification of the document

Navigating with a hypermedia system is more than searching information. It requires a problem solving problem, which involves decision making and recognition of information. It seems logical that user access to problem solving affects his approach to searching in the hypermedia system. Understanding the relationship between the user style of problem solving and his behaviour when searching for information is important for designing a user-oriented hypermedia system.[30]

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[29] KOBIKOVA, Z. Hypertext. Revue pro média (attachement of the magazine Host) 2003, no. 5, 36-37 p. ISSN 1211-9938

[30] NIELSEN, J. Top Ten Web Design Mistakes of 2005. Alertbox [online]. 2005. ISSN 1548-5552.

2.7 Intermedia and intermediality

Intermedia was a term used taken over in 1966 by Dick Higgins[31], an artist, a theorist of experimental art and a member of the Fluxus movement, to describe various inter-disciplinary art activities that occurred between genres. The concepts of intermedia and intermediality was re-introduced into a general consciousness in the text called Intermedia, where Higgins used to designate experimental works primarily from the field of happening that fell into the space between the media.

Higgins understands the term media very broadly. He does not only speak of simple crossing, such as poetry with painting, but also of crossing the border between art media and live media. For example, happening is an intermedia between collage, music and theatre; specific poetry stands between poetry and visual arts; ready-made between art and life, etc. In 1981, Higgins added to his text the second part, where he defined intermedia as a conceptual merging. Merging is an inseparable unification of older media, from which a new, intermediate media emerges. When confronted with a merging, the recipient is forced to accept the work as something radically intertwined, emerging from two or more sources at once, and allowing different perceptual horizons (such as the horizon of musical and literary) to penetrate in their experience.

Another line of artistic development of intermediality, which was based on conceptual art and also based on the context of the Fluxus movement, was a video art. Since its beginnings (approximately 1963), the video shuffle has been the character of a media hybrid or par media of excellence, since it was born as a strategy of deconstructing another medium - the established television institution. Video art with TV shared technology elements as well as some features of reception mode. The first projects by Nama Jung Paiko and Wolf Vostello were conceived as a production of television broadcasting or monitor images and were thematically derived from artists' dissatisfaction with the direction of the potentially revolutionary media of the television. At the turn of the 1960s and early 1970s, video art began to be emancipated from television, but its three main forms, video tape, video installation and video performance were still partly based on already established categories: experimental film, performance, theatre, dance, sculpture, painting, music, etc.

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[31] Dick Higgins (15. March 1938 – 25. October 1998) was an American composer, poet, printmaker, artist, and a co-founder of Fluxus.

Intermediality in a narrower sense differs from the complementary criterion of reflexivity. The structural elements of different media collide, stretch and mutate, and the resultant hybrid form of this transformation reflectively reflects the structural features and the mutual difference of conflicting media. Intermediality differs from other types of relationships between media by creating indivisible mergers - unlike hypermedia, transmedia, multimedia or mixed-media. Intermediate forms are not a seamless sum or neighbourhood of foreign elements, but the result of their profound transformation. Intermediality is not a border between the images but the images of those borders.

2.8 Remediation

The term remediation was first introduced in the book Remediation: Understanding New Media in year 1998, written by Jay Bolter and Richard Grusin. Remediation is a process that has been in existence since the beginning of our history, that is, from the time when we began to use the first media to transmit and mediate various information, experiences or feelings. Examples of such interactions can be seen in architecture, music, painting, photography; essentially in all spheres of human activity. Thus alpha and omega is the mutual interaction of different media. New technologies and practices are inspired by current or past ones, and on the contrary, existing ones are also influenced by those emerging. This creates an endless cycle in which individual media interact, creating, inspiring, and changing. Professor Bolter also mentions that it is virtually impossible to have a new medium without remedy. There is always another medium from which it is new. There is always some previous experience that allows us to understand and be able to use the new medium first of all.

The media are interacting with each other, there is nothing new about this statement. Already a guru of media studies, American researcher Marshall McLuhan addressed the issue of the existence of so-called hybrid media:

> *The best way to study the nature of the media is to study their influence on other media, as they can be seen in detail and accurately.*[32]

However, his conception was based on the belief that from a media reality it is possible to abstain from a pure, unaffected medium. In his book, Bolter and Grusin define McLuhan's

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[32] McLuhan M., Lapham L. H. Understanding Media: The Extensions of Man, MIT Press, 1994. 258 p. ISBN 978-0262631594.

search for pure media by studying his influence on other media. According to them, pure media do not exist. The medium is what it remedies, empowers the properties of one medium, and transforms it in the name of reality. He always has to be with some other medium in a relationship, never works alone.

The typically example of remediation is Internet and print. When the first web pages were created, they strictly copied the form of ordinary newspapers (e.g. vertically oriented text pages). Thanks to new technologies, however, more visual material has begun to appear on the web, which soon took on the daily print. New elements of the cover page also appeared on the Internet and in printed form - brief and intriguing information that links to another part of the media (to another page - to another link). At present, we can also see a strong impact of advertising - the concept of banners on the Internet and in the press, especially in tabloid titles on the first page or on the homepage.

As all media affect in a similar way, I can even add a TV to the example above. Though it had a much greater tradition than the emerging Internet, the forces were soon settled. For example, the Internet was faster and more up-to-date, a new message could appear at any time. Television responded to this with greater emphasis on live inputs, and in the case of an extraordinary message, a text strip or special news program. On the other hand, video reports are also part of the online news service.

2.9 Cross-media and cross-mediality

The definition of cross-media specifies a use of media in a convergent mode in which they maintain their own autonomy. Cross-media comes from the promotional companies and the main intention was to exceed traditional promotional techniques to involve special appeals to the products which were promoted. We can think about cross-media as a media effect, for example in the case of a film that achieves an unexpected success and becomes the starting point for making a video game, a blog for fans, a series for television, where the single medium product is transferred into the products with characteristics of cross-media.

Drew Dawidson explains cross-media mixture between technology and culture in his book Cross Media Communications as:

Cross-media Communications are integrated, interactive experiences that occurs across multiple media, with multiple authors and have multiple styles. The

audience becomes an active part in a cross-media experience. It is experience that occur across the Internet, video and film, broadcast and cable TV, mobile devices, DVD, print, and radio.[33]

Max Giovagnoli defines cross media as narrative forms that don't change when used on multiply platforms and as an example demonstrate the movie released in the same version at the cinema and at the same time on web. Moreover, he claims that cross-media and transmedia are often used interchangeably and the term cross-media is adopted in some European countries on the contrary, the transmedia term is preferred in the Hollywood film industry.

Narrative forms that share the same elements (plots, characters, atmospheres...) but that change depending on the publishing platform through which they are released.[34]

It is necessary to present what exactly defines this term because there is a narrow boundary between cross-mediated and transmedia extensions. This different interpretation rise from the input media to the fictional world of individual disciplines. Monique de Haas defines cross-media narration as:

Communication in which the story line guides the recipient from one medium to another.[35]

The user is navigated through different media platforms to obtain all available information about the fictitious world.

It is crucial to define, on the basis of professional literature, the distinction between cross-media and transmedia extensions. These two terms may act identically, but they differ significantly. From the point of view of audio-visual and distribution discourse in the context of interactive media, this difference was simply defined by Moloney:

- *Cross-media extension = One story, a large number of channels*

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[33] DAVIDSON, D. Cross-Media Communications: an Introduction to the Art of Creating Integrated Media Experiences, Pittsburgh (PA), ETC Press, 9 p. ISBN 978-0557285655

[34] GIOVAGNOLI, M. Transmedia storytelling: Imagery, Shapes and Techniques. ETC Press 2011 Milan, 12 p. ISBN: 978-1-105-06258-2

[35] VEGLIS, A. From Cross Media to Transmedia Reporting in Newspaper Articles. Springer Science+Business Media ,New York [online], 28(4): 314-324. ISSN 1936-4792 Available from: https://www.academia.edu/2122434/From_Cross_Media_to_Transmedia_Reporting_in_Newspaper_Articles

- *Transmedia extension = One imaginary world, a large number of stories, forms and channels[36]*

Cross-media extensions do not extend the narrative of the fictitious world, but only redistribute content and information through as many different media platforms as possible. On the other hand, transmedia extensions enrich the imaginary world with every expansion. The clear distinctive difference between these concepts is that transmedia systems provide different entry points to a complicated world that each time offers a unique and specific way of consuming symbolic content. A clear example of cross-media extensions in the context of audio-visual content is adaptation. In this category we can include also films about film, soundtracks or compilation of unsuccessful scenes.

If we look at this in a more comprehensive way, this category includes different quizzes, licensed products without clear messages and other identifying content with a purely immersive or extractable function. Of course, cross-media extensions are a fixed component of transmedia systems, but cannot be considered as separate transmedia extensions.

In the context of television broadcasters, it is important to mention cross-media interaction. It is a communication tool between the creators of symbolic content and the audience through another media platform. The best exa   mple of this phenomenon is voting in different reality shows (the oldest way to use this tool), live broadcasting on newscasts or on-line interviews with creators.

It is necessary to define this category and to define the difference between cross-media and transmedia extension. It is clear that cross-media represent not only the form but also the communication tool that producers, distributors and broadcasters of audio-visual content include in their strategies. Unfortunately, these two terms are often mistakenly confused, due to the multidisciplinary overlap of media discourse.

2.10   Transmedia and transmediality

Transmedia represent a new phenomenon of last years used in different context and by author and scholars from various fields. This is caused by the fact, that transmedia on principle

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[36] MALONEY, K. Multimedia, crossmedia, transmedia … What's in a name. 2014, [online] Available from: https://transmediajournalism.org/2014/04/21/multimedia-crossmedia-transmedia-whats-ina-name/

connect and combine several different media as their mean of communication. Christina Dena reflects this fact that

> *the theoreticians from the fields of semiotics, narratology, art history, film and television studies and others expressed their opinion to this topic.[37]*

Therefore, it would be appropriate to define what we can understand under the term transmedia narrative and to define the basic concepts related to it.

Henry Jenkins, Professor of Communication, Journalism and Film Studies at the University of Southern California, has published the Transmedia Storytelling as:

> *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.[38]*

> *A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole.[39]*

Jenkins goes on with definition of the ideal form of transmedia narrative:

> *In the ideal form of transmedia storytelling, each medium does what it does best – so that a story might be introduced in a film, expanded through television, novels and comics; its world might be explored through game play or experienced as an amusement park attraction. Each franchise entry needs to be self-contained so you don't need to have seen the film to enjoy the game, and vice versa. Any given product is a point of entry into the franchise as a whole.[40]*

Transmediality does not prioritize one content before another, and therefore the fictitious world cannot be exhausted by only one medium.

The crucial moment in the theoretical concept of transmediality happened in 1991. In that year, Marsha Kinder's book was published in which she presented a model for the adaptation

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[37] DENA, C. Capturing Polymorphic Creations: Towards Ontological Heterogeneity and Transmodiology. In: IE '07 Proceedings of the 4th Australasian conference on Interactive entertainment [online]. ISBN 978-1-921166-87-7. Available from: http://dl.acm.org/citation.cfm?id=1367964
[38] JENKINS, H. Transmedia Storytelling 101. In: Confessions of an Aca/Fan [online]. Available from: http://www.henryjenkins.org/2007/03/transmedia_storytelling_101.html
[39] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 95 p. ISBN 0814742815.
[40] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 96 p. ISBN 0814742815.

of symbolic content in connection with marketing use. This is the first comprehensive academic view of the whole issue. Marsha describes the relationship between film, television, games and toys within children media market, super systems – network must cross through several modes of image production. Motivation is connected with the economic system of Hollywood, toys are produced to explore fictional world of a televisual or cinematic super system, but at the same time teach children how to be consumers.

The typical feature of transmedia extensions is the overlapping of the narrative. The current media ecosystem allows a comprehensive distribution of the fictional world through various media platforms. Not only transmediality represents this specific form of telling stories.

Transmediality directly follows Henry Jenkins' theoretical concept of convergence.

> *By convergence, I mean the flow of content through multiple media platforms, collaboration among more media industries, and the migration of a media audience that will go almost anywhere in search of the entertainment experience it wants.[41]*

As an example can be TV series or movie, which even after the distribution process ends in the internet environment through various encyclopaedias, fan sites or prosumer[42] content. This enhances the behaviour of the audience, which leads to self-reflection, information retrieval, and links media content scattered across cyberspace and the real world. This enhances the behaviour of the audience, which leads to self-reflection, information retrieval, and links media content scattered across cyberspace and the real world.

> *To fully experience any fictional world, consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels, comparing notes with each other via online discussion groups, and collaborating to ensure that everyone who invests time and effort will come away with a richer entertainment experience.[43]*

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[41] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 3 p. ISBN 0814742815.

[42] Term prosumer blend terms producer and consumer. A prosumer is a person who consumes and produces a product. It is derived from "prosumption", a dot-com era business term meaning production by consumers. Concept based on suggestion by Marshall McLuhan and Barrington Nevitt in their 1972 book Take Today that consumers would take on producer roles in mass customization.

[43] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 20 p. ISBN 0814742815.

Robert Pratten[44] stated during his speech on international congress Communication and Education by Transmedia taken place on University of Girona, that

Transmedia storytelling is telling a story across multiple media and preferably, although it doesn't always happen, with a degree of audience participation, interaction or collaboration. In transmedia storytelling, engagement with each successive media heightens the audience' understanding, enjoyment and affection for the story. To do this successfully, the embodiment of the story in each media needs to be satisfying in its own right while enjoyment from all the media should be greater than the sum of the parts.

But Christy Dena disagrees with Jenkins' argument that

… anything that does not allow a new level of insight, experience,[45] or

no further background or storyline …[46]

is redundant in terms of transmedial narrative and therefore does not fall below this definition.

The *premise of the argument that adaptations are redundant is that they do not add value to the process of making sense.[47]*

Dena explains.

Criticism of Jenkins's approach to transmedia narration express David Bordwell, while emphasizing the fact that the various texts that fall under the definition of transmedia storytelling are not usually at the same level, but rather have a hierarchical relationship - that is, canon and peripheral texts.

The work of art is gaining value through solid boundaries, and transmediality is often just a marketing move.[48]

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[44] Robert Pratten is thought leader, practitioner and transmedia consultant who helps clients develop participatory stories across multiple media platforms. He is an author of the book Getting Started in Transmedia Storytelling: A Practical Guide for Beginners and also the founder of Transmedia Storyteller. His book is a practical guide to developing cross-platform and pervasive entertainment.

[45] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 105 p. ISBN 0814742815.

[46] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 105 p. ISBN 0814742815.

[47] DENA, C. Transmedia Practice: Theorising the Practice of Expressing a Fictional World across Distinct Media and Environments. (PhD Thesis). University of Sydney, Australia, 2009. 148 p.

Bordwell argues.

Likewise, Aaron Smith also reflects this hierarchy.

The television program is always considered official, while the secondary components are at best considered to be apocryphal.[49]

Smith says, but adds that although a hierarchy, despite Jenkins's definition in most transmedia storytelling, is prevalent, content cannot be strictly defined leading work and (only) other marketing content.

Indeed, the problem of the hierarchy of texts was one of the reasons why a scriptwriting strike took place between 2007 and 2008. Most of the transmedia content has been funded through a promotional budget since its inception, rather than being seen as part of the creative phase of a particular franchise (although it has features enriching the story or fictional world). As Smith points out, as these contents were perceived as promo, the study did not pay the screenwriters for creating content for the web and other extra media.

Currently, an active audience does not consume new content, but tries to participate or create new prosumers artefacts. This form of behavior refers to Jenkins' term participative culture, which he defines as:

… a culture in which fans and other consumers are encouraged to actively participate in the creation and distribution of new content.[50]

Can the content of the transmedia system be created by the prosumers and fans and active audience communities that are not part of the officially approved expansion of the narrative of the fictional world? In particular the contents of social media, participatory platforms or reinterpretation of the original work like internet memes, parodies, new stories set in the world of original story, fan fiction, audio-visual remixes and compilations. These activities cannot be considered as full transmedia extensions because they arise from the immersive and participatory processes of the audience. This is an additional cross-media expansion that is based on the popularity of the original work. These activities are part of transmedia system, but they do not represent transmedia extensions.

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[48] SMITH, A. Transmedia Storytelling in Television 2.0, 2009. [online] Available from: http://sites.middlebury.edu/mediacp/
[49] SMITH, A. Transmedia Storytelling in Television 2.0, 2009. [online] Available from: http://sites.middlebury.edu/mediacp/
[50] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 3 p. ISBN 0814742815.

In his book Everything Bad Is Good for You[51], American sociologist Steven Johnson created a theory devoted to the post-industrial role of modern media. This definition is certainly suitable for reflecting the trend just for narratively complex serials.

According to Johnson, the current computer game, and in particular the contemporary production of (American) television, attracts young audiences precisely because they train their cognitive skills, teach them appropriate access to automated systems.

Johnson contrasts old TV shows with more modern episodes. And he notes that the complexity of the narrative has grown considerably, and even the most complex works of the decades ago (e.g. Dallas) are now seen as primitive in this respect.

Compared to older series such as Dallas or, in general, older media - for example, books that have a simpler structure in this respect. The convention for reading books is usually linearity, tracking text from beginning to end without skipping, these works follow several levels and information that is, summing up the data again and getting closer to how the current young generation is working with information in general through the impact of the Internet and new media on their practical lives.

Johnson also reflects current social ties and networks. Groups or classes of people are linked in different relationships, such as family, group of friends, work colleagues, or other groups of people with continuous interaction. According to Johnson, the media rely on similar networks.

> *Looking at reality shows, we put social network maps implicitly in the head, these maps are not about action but about access and relationships.*[52]

Likewise, Johnson also sees the development of narrative experiments in film and television that support his book's main thrust: increasing complexity and engaging viewers in mass culture in recent years.

Therefore, today's viewer does not respond negatively to multiple threading. Today, the viewer is able to simultaneously watch many more storylines and characters, as well as individual links, different episodes as it improves his already developed cognitive abilities - and is accustomed to it from his own everyday life - just work and spending leisure time on the Internet, or movement in hyperspace.

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[51] JOHNSON, S. Everything Bad Is Good for You: How Today's Popular Culture Is Actually Making Us Smarter. Riverhead, 2005. 1 p. ISBN 978-1594481949
[52] JOHNSON, S. Everything Bad Is Good for You: How Today's Popular Culture Is Actually Making Us Smarter. Riverhead, 2005. 1 p. ISBN 978-1594481949

Moreover, the current generation of viewers is much more accustomed to watching not only the primary medium of the story or rather the world of the story (meaning traditional film or series) that they perceive as an entry point into the information database, but also the surrounding satellites, the transmedia extension of this world.

2.10.1 Shift of audience to engagement

One of the most suitable forms for transmedia storytelling, which has been shown for several years already, is the narratively complex series, such as Lost, Heroes, Battlestar Galactica or Game of Thrones.

Of course, these series are not attributable to genre leadership, indeed, the genre map never has exactly defined boundaries and is constantly shifting and changing. Very innovative in the approach of narrative complexity and transmediality, for example, was the teenage series Dawson's World, which came with a breakthrough transmedia extension - the ability to view the fictitious Dawson desktop of the computer over the Internet, read his e-mails, and so on. And also the Matrix movie series, which has expanded to other media from animated episodes to comics and computer games.

As a result, contemporary narrative complex series can afford to develop what Henry Jenkins describes as one of the current trends in contemporary television production: the emerging principle of television as an engagement rather than an appointment, in which the audience is more active partner for television.

As an example of this more active form of participation, Jason Mittell mentions, for example,

> *… participation in discussion forums on the Internet, as well as at various meetings live, active feedback to filmmakers, video games, blogs, role playing websites, and fan sites.* [53]

All these works or activities allow the viewer to extend their participation beyond the one way flow concept - to turn to reciprocal from one-sided communication. Mittell perceives an active audience as a mainstream that has been created with narratively complex TV works.

Narratively complex series are, according to Mittell, something that is constructed without fear that the viewer may be temporarily confused, the constant and growing confusion - on

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[53] MITTEL, J. Narrative complexity in Contemporary American Television. Velvet Light Trap, 2006. 39 p.

the contrary, is one of the goals of many narratively complex works. These works place a greater demand on the viewer, requiring a more careful and attentive viewing and rewarding a regular, careful viewer.

According to Mittell, these strategies can be perceived similarly to art cinema, but unlike this type of cinema, the series is defined as something intended for a mass audience. We may be temporarily confused and misled or doubted, but at the same time these works promise us that at some point a complex, explanatory revelation will occur.

Just as computer games have a tutorial, where the player is familiar with the control, rules and objectives of a particular game, television narrative complex serials give the viewer some guidance on how to use their world. However, the viewer must first decipher it, not be familiar with it at the beginning and literally. Mittell calls the process of delineation as

… operational aesthetics in practice.[54]

According to him, we want to enjoy not only the result of a particular process, but also the joy of seeing how it works.

2.10.2 Activator of collective intelligence

Henry Jenkins summarizes on his Henryjenkins.org blog entitled Getting Lost the debate about narrative and series in general, which he led with theoreticians Jason Mittell, Jane McGonigal and Ian Bogost in 2006. He considers Jenkins well-designed because he effectively combines different levels of spectator pleasure and interest. Some of these decoys are, according to Jenkins, a narrative character, but others just offer pleasure because of their riddle nature.

It is precisely this connection that is particularly effective in motivating fans to engage and participate.

Lost works as a textual attraction summoning and bringing together a community sharing the same interests as well as a text activator - constantly providing activities, information for processing and collection.[55]

On the example of Twin Peaks, Jenkins shows that fan activity in an attempt to reveal, decode the mystery of the whole story and individual motifs - even the one that eventually turned out

[54] MITTEL, J. Narrative complexity in Contemporary American Television. Velvet Light Trap, 2006. 39 p.
[55] JENKINS, H. Getting Lost. Available from: http://henryjenkins.org/2006/08/getting_lost.html

to be "wrong" - has surprising potential and even deepened the process of interpretation far for the storyline of the work itself which left many interpretative paths very open even after the last episode.

According to Jenkins, in the case of wrong hypotheses, it was a specific type of fan fiction that is, the development of the story by the fans themselves, who usually focus on a theme or character and expand their own creation.

> *Most of those who developed their theories, and especially those who included many obscure aspects, knew they would probably not be right. Rather, they deliberately demonstrated their own ability to transform the story into a different meaning, while retaining all the elements to fit into it. Essentially, they didn't even interpret Lynch's series, but rather designed his alternative version.[56]*

And it happened even when the series ended and officially confirmed the incorrectness of certain hypotheses.

According to Jenkins, the same is happening in the Lost case. However, on a more complicated level, because the mystery or riddle consciousness has given the focus to the product itself to invent a solution rather than a process - a game with possible versions of the story. Ironically, the greatest pleasure in this case is temporally placed in the middle of the series - that is, when viewers already have enough information to contemplate several competing versions of the story, its solutions, and the conclusion that they can circulate and debate until then, before the series begins to close the options.

According to Jenkins, collective intelligence is able to create a richer version of the narrative, full of nuances, than a small creative team of screenwriters and producers tied to the bonds of economic interests of the American media industry.

2.10.3 Viewer rivalry with the author

The motivation of speculative fan activities plays a major role inkling of the author. Jenkins summarize that:

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[56] JENKINS, H. Getting Lost. Available from: http://henryjenkins.org/2006/08/getting_lost.html

These active fans need to be seen as exceptional readers of the work, and at the

same time perceive the author of the original work as someone special.[57]

Fans simultaneously enjoy their ability to handle the text or their ability to successfully anticipate in further developments, but also their vulnerability to the creators' tricks and guess what happens next. Fans also appreciate the complexity and growing of puzzles and the difficulties the art puts them in the way, because they can spend more time trying to solve them.

Therefore, Jenkins suggests evaluating these arts from a different perspective - not by their coherence and final meaning, but by how large they have the potential to inspire and encourage the creation of additional content.

A good TV show will be the one that will stimulate the greatest amount of activity

in the audience community and inspire fans to compose puzzle pieces in the most

interesting, creative ways.[58]

In his book, Textual Poachers, Jenkins emphasizes that fan activity is motivated by both the fascination of the work and the frustration of it. Fan culture was largely critical of official creators.

However, this relationship is currently changing significantly. According to Jenkins, this is due to the aesthetic design itself.

There is no doubt that producers themselves support the Internet-based reception

and that their results then include in their decisions on how to create and develop

the series.[59]

2.10.4 From consumer to produser

However, one of the main dilemmas of transmedia storytelling is a way to satisfy both the traditional viewer and the pure-blooded fan or very active member of the fandom. Several

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[57] JENKINS, H. Getting Lost. Available from: http://henryjenkins.org/2006/08/getting_lost.html
[58] JENKINS, H. Getting Lost. Available from: http://henryjenkins.org/2006/08/getting_lost.html
[59] JENKINS, H. Getting Lost. Available from: http://henryjenkins.org/2006/08/getting_lost.html

types of viewers watch TV, whose categorization is quite a challenge. Therefore, let me mention at least the divisions offered by Henry Jenkins in Convergence Culture.[60]

This presents three broad categories of viewers: zappers, casual viewers, and loyals.

The zappers only track episode snippets - because they switch, surf between channels, and when something is interesting, they stay for a while, random viewers watch a particular show from time to time, and loyal viewers are a loyal audience with specific relationship to a particular program.

However, this division can be extended to users of other media channels that the world of narratively complex work uses. So, for example, a loyal viewer reads more often, but also contributes to a dedicated website of a work, discussion forum, actively searches for a website, and so on.

Basically, it is possible to define two extreme poles of viewers from a transmedia perspective. Of course, this division is purely indicative, concrete viewers cannot be pigeonholed into two precisely defined categories, but rather the degree of inclination to one of the two groups thus defined.

The first group with ordinary viewers, who de facto only watch the original medium and do not care about other transmedia satellites. These viewers, or fans, are not interchangeable with Jenkins's concept of casual viewer, but the viewers can be loyal, devoted, and careful to watch every broadcast. However, they do not make journeys to other media platforms and any other narrative extensions. Their knowledge is therefore limited to what television (or the central franchise text in general) provides. An ordinary viewer devotes his time and attention to the TV show and the television is repaying for it by sending a coherent and interesting story.

The second group, the opposite group, are fans to the pith. They watch, even repeated, every episode, consume all the surrounding texts and become members of the community around these texts. The program and its transmedia satellites are dedicated to their fans' time, attention, and devotion to all media texts, and even their money or voluntary work, for example, on blogs, Wikipedia, and social networks. Television is repaying him with a story, entertainment on many media platforms, insider information interacting with creators or

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[60] JENKINS, H. Convergence culture: Where old and new media collide. New York: New York University Press, 2006. 306 p. ISBN 0814742815.

actors and giving them the opportunity to enjoy mastery in handling and understanding the whole series.

Recently, the trend of digitizing content and specially the availability of various tools that allow users to create, reshape, manipulate and publish any content, has grown significantly. It is much easier to share both individual and collective works with the world. The Internet has changed the publishing paradigm as defined by the old media.

The dominance of the traditional chain producer -> publisher -> distributor has declined considerably. The media visionary Marshall McLuhan's statement that

everyone is a publisher[61]

 becomes a reality. Whether, as Wikipedia claims,

anyone can edit[62]

or, as YouTube subtitle implies, everyone can comment or Broadcast Yourself.

The result of these changes is not only that we can consume the much more knowledgeably, but above all, the viewer, the fan, and the user who can become the producer of content in different open or collaborative environments.

Axel Bruns has introduced the term "produser"[63] for this user in his book Blogs, Wikipedia, Second Life, and Beyond. The user is no longer just a recipient, but in the era of digitization he can create any content, or change almost any content, borrow, replicate, and give it new meaning or form (see figure below). It also becomes the de facto creator of the content, or the viewer of a very active.

[61] McLUHAN, M., LAPHAM L. H. Understanding Media: The Extensions of Man. MIT Press, 1994. 390 p. ISBN 978-0262631594.
[62] Available from: https://en.wikipedia.org/wiki/Help:Editing
[63] BRUNS, A. Blogs, Wikipedia, Second Life, and Beyond: From Production to Produsage. Peter Lang, New York: Peter Lang, 2008. 418 p. ISBN 978-0820488660
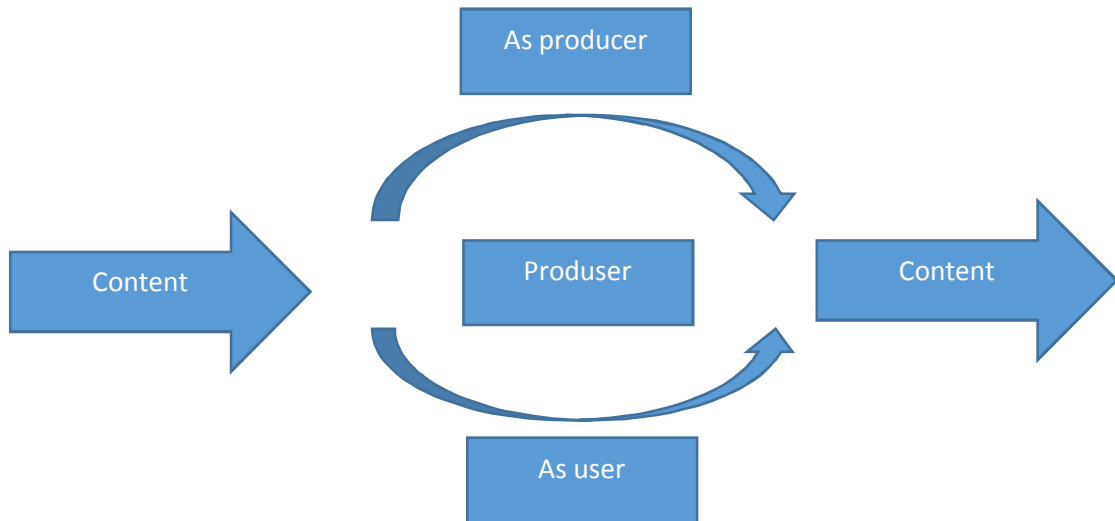
Figure 1 Produser, Producer, User and Content

2.10.5 Principles of transmedia systems

At the beginning is necessary to note that this issue becomes a solid part of several disciplines and is interpreted differently by each discourse. That is why in this subchapter I will only state principles suitable for the use of transmedia extensions in the context of audio-visual content.

Transmedia extensions and systems have become the subject of analysis and research in many disciplines. This is reflected in Henry Jenkins:

We all have somewhat different definitions of transmedia storytelling, and in fact we don't even agree on the same term.[64]

Frank Rose talks about

deep media[65]

and Christy Dena on

Cross-media[66]

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[64] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html
[65] ROSE, F. The art of immersion: how the digital generation is remaking Hollywood, Madison Avenue, and the way we tell stories. New York: W.W. Norton & Co., 2011. 354 p. ISBN 978-0393076011.
[65] DENA, C. Current State of Cross Media Storytelling: Preliminary observations for future design. Available from:
http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.496.8824&rep=rep1&type=pdf

It is necessary to explain the difference between transmedia extension and adaptation, as these are two diametrically opposed terms. It is inappropriate to accept the premise that transmediality is included in every adaptation by telling the original story through a different media. Adaptation is the result of a convergence process between traditional and new media and represents a consistently retold story.

Geoff Long states in his thesis, led by Henry Jenkins, that

> *… retelling a story with another kind of media is adaptation, whereas applying multiple media forms to create one story is a transmedia extension …, while adaptations can bring a new audience to the original story and can serve as a component of brand licenses that span multiple media, the adaptation does not represent the different components of the larger shared narrative sheet …*[67]

The contrast between these different narrative forms is demonstrated by the book The Lord of the Rings[68] and its film adaptation. It is clear from this comparison that both Tolkien and Jackson tell an identical story through two different media carriers (book and film). If we analyse this example further, we find that the director of the film has modified the characteristics and relationships of some of the main characters, omitted some parts of the story, and also had to add new storylines to the new work that were made after his adaptations. This changed the narrative of the whole story. Even this change does not change the fact that it is not a transmedia extension. The primary characteristic of the adaptation is that the main storyline does not change in the interpretation of the story for a different media carrier.

If the story is told within the transmedia world, then every new part of this system must be different from the existing media content, and each of these contributions must uniquely expand that fictitious world. I will present an illustrative example in the context of The Lord of the Rings: If filmmakers made a series of webisodes[69] that would take place between the

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[67] LONG, G. Transmedia Storytelling: Business, Aesthetics and Production at the Jim Henson Company Cambridge, Massachusetts Institute of Technology, 2012. p. 22 a 24, Available from: https://www.researchgate.net/publication/38004738_Transmedia_storytelling_business_aesthetics_and _production_at_the_Jim_Henson_Company
[68] WIKIPEDIE. The Lord of the Rings, Available from: https://en.wikipedia.org/wiki/The_Lord_of_the_Rings
[69] A webisode is created from the words web and episode, it is an original episode based on the television series and it is distributed as web television for download or in streaming. Webisodes are short ranging from 3-15 minutes in length. Usually it is part of the web series that features serial storyline where the basic method of viewership is streaming online over the internet. There are also original webisodes for the purpose of monetizing the transitional audience and produce new celebrities.

Hobbit and The Lord of the Rings sagas, this adaptation could be accepted as part of the Middle Earth transmedia system.

In most cases, adaptation represents a cross-media extension that produces other identical content on other media (such as a soundtrack, comic, etc.) and refers to an original piece. There is a fundamental question in the context of adaptation. Is it possible to consider as part of the transmedia system the content created by the fan communities, which is not an officially approved extension of the narrative of the fictional world? Specifically, the content of social media, participatory platforms or the reinterpretation of the original work (internet memes[70], parodies, new stories set in the world of the original story, fan fiction[71], audio-visual remixes and compilations). These artefacts can be considered as full-fledged transmedia extensions because they are based on the immersion and participatory processes of the audience. These are complementary expansions that arise from the popularity of the original work. These individual parts become part of the transmedial system, extend the narrative of the imaginary world. Christy Dena notes that in creating new forms of adaptation of classical works, it is advisable to work with the media content as a subset of the transmedia system.

> In transmedia, the emphasis is that adaptation should not be understood in the context of the final product as an expansion. Rather, adaptation is one of a number of skills to be used in the development of transmedial extension across platforms.[72]

Adaptation can be seen as part of a transmedia system, but only if there are any transmedia storytelling expansions.

In one of the previous chapters I mentioned the book of Marsha Kinder, in which she started to deal with the issue of transmedia systems from the perspective of marketing discourse. An intensive debate is currently taking place throughout the entire media discourse, which relates to the issue of transmedia marketing and brand building.[73]

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[70] Internet meme, in short meme, is a concept spreads virally from one person to another via the Internet (social networks, blogs, email). As an example, it can be an image to an email or video file.

[71] Fan fiction (known also as fanfic) refers to derivative creative stories featuring the characters, settings, premises. Based on the original source material, but written by a fan. It is a form of transformative work designed as an expression of appreciation and exploration of the canon material. No profit is made from its production or distribution. Majority of fan fictions fans assume that their work is consumed specially other fans and expect that the other fans have knowledge of the universe in which is based their work.

[72] HUTCHEON, L. A theory of adaptation. New York: Routledge, 2006. 194 p. ISBN 0415967945.

[73] Brand building, in marketing named transmedia branding. Transmedia branding can be defined as communication process in which information about the brand is dispersed across multiply media for the purpose of creating a participatory and engaging brand experience.

It is standard practice that, following the new audio-visual medium, comics, action figures and textile products with motifs from the fictional world are created. Jenkins would consider all these products as part of the transmedia system. Critics point out that in the entertainment and audio-visual industry, there are a number of redundant content that can be defined as a form of transmedia branding and marketing in terms of marketing discourse. These new forms use elements contained in a different medium and relate to the primary content through which the fictional world is presented to the audience. However, according to critics, such narrative content does not enrich the story at all. To illustrate this idea, I will present Aaron Smith's view on this issue, which demonstrates it on the example of the TV series Heroes[74]:

> *A Heroes promo spot on the Internet or a Heroes T-Shirt does nothing to enhance the fictional universe, but The 9th Wonders! comic book provides a candid, insightful look into the prophetic visions of one of the characters.[75]*

This also applies to the process of branding and marketing to original works. On the other hand, there are cases of successful application of transmedia extensions in the context of marketing and the building of an audio-visual symbolic content brand, which can be considered a full-fledged transmedia expansion of the original narrative.

The first example is the advertising campaign for the film Dark Knight[76] titled Why so serious? For the promotional purposes of the new film, the imaginary city of Gotham was created, where the main negative character of the film leaves its iconographic signature on banknotes, posters and buildings. The game started at Comic-Con[77] in San Diego because most of the

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[74] Heroes - is an American sci-fi series from screenwriter Tim Kring. In the US, the series premiered on September 2006 on NBC, in the Czech Republic on January 2008 on Prima TV. The series was finished on February 2010. A total of 4 series of 77 pieces were shot. In February 2014, NBC Television announced its intention to shoot the Heroes: Reborn series, which was broadcasted in 2015–2016. The main characters are ordinary people who slowly discover their supernormal abilities (such as teleportation, anticipation of the future, invisibility). They soon discover that their job is to prevent disaster and save humanity.

[75] SMITH, A. Transmedia Storytelling in Television 2.0: Strategies for Developing Television Narratives Across Media Platforms.Middebury 2009. p. 24 Available from:
http://sites.middlebury.edu/mediacp/files/2009/06/Aaron_Smith_2009.pdf

[76] Dark Knight - The action adventure fantasy directed by Christopher Nolan follows Batman Begins and Christian Bale reiterated the role of Batman - Bruce Wayne in an endless fight against crime.

[77] Comic-Con International - is a multi-genre con (con from English convention - is a meeting of sci-fi fans, fantasy, certain TV series, film, writer, actor or other entertainment like computer games, anime, board games, card games at a pre-arranged place), held every summer in San Diego, California. Its first year was organized in 1970 under the name Golden State Comic Book Convention and originally focused on comics and works related to science fiction and fantasy genres (films, series, literature, etc.). Over the years it has grown into an event covering a wide range of popular culture including genres such as horror, anime and manga, collectibles, video games, and more. It is attended by various guests, actors, authors, writers, producers. Since 2007, the attendance of this four-day congress has been around 130,000 visitors.

participants in this event are Batman fans and have an immersion relationship with this fictional world. At this point, the game is moving into the real world. People are divided into two camps: the accomplices of the main anti-hero Joker and the supporters of Harvey Dent (the prosecutor who fights against corruption in the city and declares war on organized crime).

Several thousand fans have previously subscribed to Joker's online followers, and have begun to receive encrypted messages for decoding to act on. The keys brought the fittest players to the bakeries where the "Robin Banks" cakes were stored, whose name was derived from Joker's fictitious bank robbery.[78]

They contained instructions and a mobile phone. This external device has become their gateway to the game. This allowed them to get in touch not only with other players in their gang, but it was also a channel through which they were given instructions and clues to game tasks that change the situation in the gaming world.

Harvey Dent's supporters were approached by phone and email. He asked them to support them against the fight against organized crime. At this point throughout the United States, players who identified themselves with the other side held a protest with banners and badges with a clear message from the cinematographic work: I believe in Harvey Dent. The game ended on the day of the film's premiere, and its results were tremendous:

More than 10 million subscribers in over 75 countries have been transmitted through hundreds of websites, interactive games, mobile phones, print media, e-mails and participated in real world events.[79]

This particular example is a full-fledged transmedia extension of the fictional world. Not only have all the players' actions influenced the development of the story, and the interaction has taken place across different media platforms, but the imaginary and real world has been interconnected in the everyday life of the game participants.

Even forms of transmedia branding and marketing can be a full-fledged transmedia extension. Carlos Alberto Scolari defines the role of this mode of communication in the context of transmediality:

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[78] MALONEY, K. Principles of Transmedia. 2011, Available from:
http://transmediajournalism.org/contexts/principles-of-transmedia/
[79] DAILY MOTION. Why so serious? A marketing campaign - case study. 2012 Available from:
http://www.dailymotion.com/video/xqq84q_why-so-serious-a-marketing-transmedia-campaign-case-study_shortfilms

each medium does what it does best — so that a story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through game play. Each franchise entry needs to be self-contained enough to enable autonomous consumption. That is, you don't need to have seen the film to enjoy the game and vice-versa.[80]

An individual approach to transmedia extension is allowed to the audience, which is reflected in the individual functions of transmediality. It is always essential to take into account the various features of the media platforms and media through which communication takes place. We must not attribute the property of transmediality to works of expanding narrative but created outside the control of the creators of the fictional world. There are innumerable content produced not only by fan and prosument communities but also by the creators of fictional worlds. If these narratives do not carry any of these narratives, they cannot be regarded as full-fledged transmedia expansion of the original work, but only products that enhance the immersion experience of the audience.

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[80] SCOLARI, A. C. Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production. International journal of communication. 2009, p. 597. ISSN 19328036. Available from: http://ijoc.org/index.php/ijoc/article/view/477/336 597

3. Transmedia strategies

3.1 Transmedia and TV broadcasting

In this section of my work I will deal with the use of transmedia and cross-media extensions by television broadcasters and I will analyse how these features are used by terrestrial broadcasters. The distribution capacity of audio-visual works and television is one of the most massive traditional media systems that not only distributes but also produces these content. In this chapter, I will present an example of the optimal transmedia system.

In order to fully understand transmedia extensions as the dominant trend in audio-visual production and distribution, it is important to place transmediality in the context of convergence. It consists of several interconnected technological, industrial and receptionist procedures. While transmedia extensions can be identified across the entire spectrum of media markets and platforms, the beginnings of transmedia production in television production can be traced back to the 1970s and 1980s. In this early days, US TV broadcasters have begun to reach fans and create specific content for viewers of narrowcast platforms. However, through the digitization, convergence of technologies and the adoption of new media platforms by the general public, the relationship between the broadcaster and the audience has intensified. This culminated in the incorporation of transmedia logic into a television production strategy:

> *American broadcasters have been paying close attention in the last two decades*
> *to creating and maintaining increasingly complex narrative universes through a*
> *fictitious world that has allowed new ways of narration and proposes new forms*
> *of audience involvement.[81]*

Sconce, under the term World Building[82], includes all the ways to cultivate and coordinate all television content across different media platforms. Mainly through new media and converged technologies (internet, gaming consoles, mobile phones and tablets). In this context, the term world creation has two functions. Primary is the use of the entire media

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[81] SCONCE, J. "What If? Charting Television's New Textual Boundaries". Television after TV: Essays on a Medium in Transition. Ed. Jan Olssen and Lynned Spigel. Durham, North Carolina, London: Duke University Press. 2004, p. 95 ISBN 978-0822333937.
[82] World Building is the process of constructing an imaginary world associated with the whole fictional universe. This world can be called conworld. World Building involves the creation of a backstory, maps, and people for the world.

ecosystem as a necessary toolkit to create and support a vast imaginary world. The secondary function is to identify audiences with audio-visual content. Successful application of this transmedia strategy can be found, for example, in series Doctor Who[83], Lost[84] or Heroes[85].

Broadcasters are trying to cultivate a TV audience because they are approaching them as active users. They encourage them to participate and interact not only within the fictional world, but also in the process of producing programs. By coordinating and stacking different variations of media content into different forms, producers offer the audience a perfect cross-media and transmedia experience. This motivates the audience to consume more of their production, which is found throughout the media ecosystem, but also increases audience interest and loyalty. The process of creating the world is not only a specific phenomenon for television production and distribution, but broadcasters are closest to the application of this concept in the actual production of audiovisual content. Sconce notes that:

> *Cultivating (TV) fictional worlds is a key element in the success of storytelling. What is lacking in the television show and limiting narration is compensated for the depth and duration of the relationships of the characters, diegetic expansions, and the audience's investment. The commercial series, which succeeds in the US system, will end up generating hundreds of hours in the TV program, making it very sophisticated and comprehensive in character and fictional processing.[86]*

In many ways, linear broadcasting remains a major point for TV audience involvement. Fans are more active within different media channels and are constantly returning to the program source, which is the gateway to the fictional world. Currently, most broadcasters do not only produce audio-visual content, but also a large number of additional services. These are integrated on different platforms to expand TV shows and their services. Most of the add-on

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[83] Doctor Who is an iconic British science fiction television series of BBC television. It describes the adventures of the humanoid alien, who travels in his space ship called Tardis. He explores space and time with her companions, solves problems and remedies damage.

[84] Lost - is a television series of the American ABC station, filmed and broadcast from 2004 to 2010. The main motive is the fate of surviving passengers from the crashed Oceanic Airlines plane that flew from Sydney to Los Angeles on a mysterious tropical island in the South Pacific. The story deals with the relationship between the survivors, but there are other characters on the island and one of the so-called flashbacks, which describe the past of individual people in the form of memories. Flashbacks in some episodes have replaced the so-called flashforward that shows the future of the characters.

[85] Heroes is an American sci-fi series from screenwriter Tim Kring. In the US, the series premiered on September 2006 on NBC, in Slovakia on June 2008 on TV Markiza. The series was finished on February 2010. A total of 4 series of 77 pieces were shot.

[86] SCONCE, J. "What If? Charting Television's New Textual Boundaries". Television after TV: Essays on a Medium in Transition. Ed. Jan Olssen and Lynned Spigel. Durham, North Carolina, London: Duke University Press. 2004, p. 95 ISBN 978-0822333937.

components that are produced by televisions may not primarily develop the story of broadcast programs. On the other hand, they can dramatically change the way the audience interacts and interprets the broadcast content. The audio-visual industry is gradually developing cross-media and transmedia experiences for viewers, bringing migration behaviour and audience interaction. Therefore, it is important to understand interactivity comprehensively and it is important to take into account the reason for which these additional services and content are produced. This fact changes the context in which the audience approaches these products and the ways of consuming new symbolic content.

In fact, there are countless empirical researches that investigate the impact of cross-media communication and new technologies for audience participation with television content. For example, in her book, Sharon Marie Ross follows the relationship between television viewers and the internet platform, saying that

people watching television are now increasingly inseparable from tele-participation (either literally or conceptually).[87]

This publication looks at how TV broadcasters

are working more and more to bring or keep audiences on their agenda.[88]

It focuses on changes in audience behaviour and the fact that viewers are more concerned with television content.

This change can be observed, in particular, through the processes of socialization that arise from the consumption of television programs. Ross draws attention to changes in strategies and applications of new ways of engaging audiences used by television broadcasters through various media platforms.

Similarly, Elizabeth Evans, who uses television audiences in her study, views the whole issue. It explores the extent to which the transmedia systems narrative has changed, the way in which traditional television content is consumed, and the viewers' attitude to expanding fictional worlds for new media platforms. Evans notes:

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[87] ROSS, S. M. Beyond the box: Television and the Internet. Wiley-Blackwell Publishing. 2008, p. 6 ISBN 978-1405161244
[88] ROSS, S. M. Beyond the box: Television and the Internet. Wiley-Blackwell Publishing. 2008, p. 6 ISBN 978-1405161244

It is less about how technology allows audiences (primarily fans) to be invited into the narrative-making process. It is instead concerned with how the internet and mobile phone are offering multiple ways of engaging with television, in terms of both texts and technologies, and the impact such a move has on audience perceptions of what 'television' means.[89]

Obviously, Ross and Evans identify how new technologies are changing the perception of viewing audio-visual content. They both point out that new media play a key role in the development and production of current TV shows. The prevailing view is that broadcasters have gradually learned to use the expectations of the audience and thus develop new forms of interaction between viewers and television content. They give the viewer the opportunity to penetrate deeper into fictional worlds and engage in the production of TV shows. To illustrate this, I will present an example of cross-media interaction and the optimal transmedia system on the NBC TV Heroes series.

It is a full-fledged cross-media and transmedia extension of the original fictional world. In its day it was one of the most interactive forms of watching TV. The whole project started after the end of the first series and became a fill for the series fans before the new TV series begins. This complex transmedia system consisted of various symbolic contents. Viewers could read online comics or play interactive games that developed the past of all the characters in the series. Of course, there were pages that provided stories of real promotional events, reviews, interviews and blogs about the show. After a number of successes, NBC has launched the Heroes Evolutions website[90]. This was an interactive site for fans of the TV series that contained bonus content. Not only did viewers have access to personal character communication through the app - messages and e-mails, they also found a lot of interactive games on the portal, as well as a unique documentary series that explained the Japanese symbolism of one of the main storylines. This project has not escaped the attention of academic studies that present it as an example of how broadcasters can apply transmedia extensions to consolidate their position in the media landscape:

In order to promote the Heroes series, interconnected web pages for characters, an interactive internet game and collaborative fan-fiction have been created to

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[89] EVANS, E. Transmedia Television: Audiences, New Media, and Daily Life. Routledge Publisher. 2011, p. 8 ISBN 978-0415882927

[90] It was originally entitled Heroes 360 Experience but the name was changed for Season 2. Heroes Evolutions website is a digital extension of the NBC series Heroes that reveals and extend Heroes universe. It was launched on January 2007 in the United States. Viewers could explore clues from the series on this official website, which involves aspects of alternative reality game.

meet the criteria set by the producers and the broadcaster. This strengthened and

expanded not only the narrative strategy, but also the brand-building process of

the broadcaster.[91]

After a pause, NBC filmed a free sequel to the whole series and again uses transmedia narration. Before the premiere of the TV series, the series was followed by a series of webisodes that explains to the fans in the context of the complicated narrative of this imaginary world. Fans have created the current website, so old webs for the original series have been made available, so the audience has plenty to consume new content to access even older transmedia extensions.

The phenomenon of expansive forms of narrative world in the context of television broadcasters has long been addressed by Melanie Bourdaa, defined by the term augmented storytelling. He states that there are two main reasons why broadcasters integrate transmedia systems into their media strategies. The first is that this tool allows the promotion of TV shows before their television premiere. Through the other, broadcasters try to keep a permanent audience in contact with the fictional world in pauses between series. Although this argumentation moves close to the interface of two discourses – marketing and media, it is necessary to view the whole issue in the context of television broadcasters and transmedia extensions. We must realize that television content is the gateway to the transmedia system. Bourdaa continues to elaborate her concept and states:

This principle leans on a strong central medium, the 'mothership', with its own

characters, storytelling and universe. In this strategy, producers build a faithful

and active audience, usually called fans, around their show and then they expand

the narration of their series on multiple media platforms.[92]

The audience helps to expand these transmedia extensions across society. That is why most of the transmedia strategies are focused on fans of the original work and they spread all the expansions of the narrative of the imaginary world.

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[91] BOURDAA, M. This is not Marketing. This is HBO: Branding HBO with Transmedia Storytelling. Media, Communication and Cultural Studies Association. 2012, ISSN 1755-9944. Available from: http://ojs.meccsa.org.uk/index.php/netknow/article/view/328
[92] BOURDAA, M. This is not Marketing. This is HBO: Branding HBO with Transmedia Storytelling. Media, Communication and Cultural Studies Association. 2012, ISSN 1755-9944. Available from: http://ojs.meccsa.org.uk/index.php/netknow/article/view/328

3.2 Transmedia principles

The principles of transmediality and the strategy of transmedia systems are becoming a fixed part of multiple disciplines and are interpreted differently by each discussion. The principles and strategies suitable for using transmedia extensions will be analysed in the context of audio-visual content.

Henry Jenkins says on this topic that:

> *Transmedia entertainment is not altogether new in its spreadable exchange; however, the conceptual frames with which we imagine and make sense of that social use often are.*[93]

This highlights the importance of social use of transmedia extensions. That is why it is important to take into account the context of transformation of the audience in the era of convergence when formulating principles and strategies. This specifically refers to participatory culture, collective intelligence, prosumers and audience immersion.

3.2.1 Transmedia franchise

Transmedia extensions generally use a centralized way of narrating a particular fictional world and apply new forms of storytelling through digital and interactive media. It creates a system that is independent and creates a new paradigm in which there is no linear link between the contents. This allows the audience to experience a unique complex experience. In the context of this fact, every new content expands the fictional world and produces an individual closed story. Individual contents are combined to create complex fictional worlds. For application transmedia franchise is a characteristic paradigmatic combination of elements of narration and can be divided into 3 phases: prequel, main story and sequel.

After the release of the movie (main story), a series of webisodes and comics will be created - this is understand as prequel. These new media contents illustrate the past of the main characters and expand the world with potential future stories. On the basis of the success and popularity of the film, a TV series (sequel) will be created on these motives. The advantage of this strategy is that it is not fixed and new content can be placed between the different

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[93] JOHNSON, D. Spreadable Media. A history of transmedia entertaiment. Available from http://spreadablemedia.org/essays/johnson/#

phases, which expand the fictional world. This is also possible retrospectively, because transmedia systems do not need a time-linear continuity and arise in the long term. In the context of the above-mentioned film, a computer game is created that is time-wise between comics and film (prologue and main story), through which the audience can explore the world based on game experience. Finally, an amusement park is established where fans of the series and film can experience immersion experiences from their own perspective representing another form of continuation. For a complete illustration of all stages of transmedia franchise, I will give an example in the fictional world of Minority report. The gateway to the fictional world is Steven Spielberg's film[94] representing main story. The film is based on a short story by Philip K. Dick which represents prologue. Currently, FOX has filmed the series[95], which is a continuation of the film – sequel and expands the fictional world from a whole new perspective.

Transmedia franchise is the most applied strategy and is mainly used by audio-visual content creators, publishers and broadcasters. The most important element in the whole concept is that one medium (main story) is always the gateway to the fictional world. Then the audience opens up unlimited possibilities to consume the transmedia world. Of course, the viewer can get to the main story through the secondary media, but in most cases it is not. An example of a successful application of this strategy on a comprehensive scale is Star Wars or Star Trek.

3.2.2 Portmanteau Transmedia

Transmedial extensions have become a specific kind of entertainment in the era of convergence. We are currently witnessing a new way of folk creativity in the context of pro-culture and participatory culture. Pierre Levi has already claimed that cyberspace is an environment in which human beings take the form of collective intelligence.

Impressive experiences of the audience begin when the viewer engages in an Internet community through which he exchanges insights, forms opinions and discusses the fictional world. Portmanteau Transmedia enables a more interactive and intensive form of public participation than classical consumption of symbolic content. The main characteristic of this strategy is that it provides a comprehensive view of the story through multiple media

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[94] Minority report – is an American science fiction action film based on the story The Minority Report by P. K. Dick

[95] Minority Report is an American science-fiction crime drama television series that aired on Fox from September to November 2015.

platforms. In particular, the main narrative is dispersed on different media platforms and carriers. So that the audience can consume the whole story in a complex way, they have to experience more. The best way to describe this strategy is to compare it to a puzzle. Each separate story represents one piece and they must compose the audience to experience this unique experience. Robert Pratten adds that:

> *for a multi-platform / portmanteau experience such as an ARG, I'd still advocate the need for some form of dramatic structure: there ought to be something that pushes or pulls the experience along.*[96]

This strategy has been applied, for example, in the advertising campaign Why so serious? In this particular case, the audience fully identified with the play and fictional world of Batman. They had to perform various tasks, play games and communicate within her team. Most of all, this strategy is used in the gaming industry, fan communities to play ARG[97], or through geocaching[98] (players find clues to where they have parts of stories or a commemorative artifact). In these types of games, in most cases, participants must use GPS, websites and mobile applications.

3.2.3   7 principles of Transmedia

In 2009, Henry Jenkins published an article on his blog where he defines 7 basic principles of transmediality. These basic principles are made up of the following categories: Spreadability vs. Drillability, Continuity vs. Multiplicity, Immersion vs. Extractability, Worldbuilding, Seriality, Subjectivity, and Performance. Kevin Moloney responded to this publication in his Principles of Transmedia.[99] His analysis has become crucial for transmedia discourse, as it extends Jenkins's concept to new knowledge. Moloney believes that the first three principles seem to be contrasting at first glance, but essentially allow the audience to choose the way they eat the media. This view refers to the idea that there are multiple forms of application of transmedia systems. Based on the interpretation of the Jenkins model, the original definition

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[96] PRATTEN R. Getting started with transmedia storytelling. Createspace. 2011. p. 16 ISBN 1456564684.

[97] ARG – Alternative Reality Game - uses the real world as a platform and employs transmedia storytelling to deliver a story that may be altered by players' ideas or actions.

[98] Geocaching s an outdoor recreational activity, in which participants use a Global Positioning System (GPS) receiver or mobile device and other navigational techniques to hide and seek containers, called geocaches or caches, at specific locations marked by coordinates all over the world.

[99] MALONEY, K. Principles of Transmedia. Available from:
http://transmediajournalism.org/contexts/principles-of-transmedia/

of Moloney's view on this issue. For better orientation, I will introduce each compound principle separately and then unite them into one.

Spreadability - Jenkins defined this principle as active fan involvement in the context of media content circulation through social media. It means the interaction of the audience, which by its involvement spreads symbolic content through social links in the Internet environment. Moloney adds that participants in this interaction are becoming part of the distribution process, adding cultural and economic value to the original content. Moloney adds that the main principle is directly dependent on virality:

> *Becoming viral is the term Internet age for thought or production that spreads like a friendly or malevolent microbe across the media landscape.[100]*

Drillability - Jenkins says that this balancing principle for dispersion is suggested by Jason Mitchell in his article Spread or Drill? It concludes that it is necessary to introduce a different category that reflects the interaction of the audience with the narrative. In his opinion, the core of the fan community encourages the audience to explore symbolic content more deeply. These communities create ideal conditions for finding complexities in the story and analysing deeper symbolism.

In his analysis, Moloney applied the principle of dedication to the Matrix trilogy[101].

> *The story captures the imagination or fan interest so much that it encourages him to look for details in detail.[102]*

Moloney points to 101, which is found throughout the trilogy and has a deeper meaning. If it were not for the communities created around the transmedia world, the ordinary viewer would not even register this symbolism. Another example of the application of this principle is the encyclopaedic website to the fictional world, which is based on the collective intelligence of the audience. Fans are interested in every detail that extends the complicated narrative of their favourite symbolic content.

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[100] MALONEY, K. Principles of Transmedia. Available from:
http://transmediajournalism.org/contexts/principles-of-transmedia/
[101] Matrix - is a science fiction action film written and directed by The Wachowskis in 1999. It depicts a dystopian future in which humanity is unknowingly trapped inside a simulated reality called the Matrix, created by thought-capable artificial machines to control humans while using their bodies as an energy source. Hacker and computer programmer Neo learns this truth and is drawn into a rebellion against the machines, which involves other people who have been freed from the Matrix.
[102] MALONEY, K. Principles of Transmedia. Available from:
http://transmediajournalism.org/contexts/principles-of-transmedia/

Although the two principles are contradictory, Jenkins notes that it is necessary to accept the contrast between dispersion and initiation Spreadability vs Drillability.

Both potentials may be built into the same transmedia franchise, yet they represent, as he suggests, different dimensions of the experience, and there may well be cases where a franchise sustains spreadability without offering any real depth to drill into or offers depth and complexity without offering strong incentives to pass it along through our social networks.[103]

Continuity - Jenkins defines this principle as the coherence and credibility of the imaginary world. The core of the community perceives the principle of continuity, as a reward for collecting dispersed parts of narrative on different platforms. Moloney enriches this definition and describes this principle as:

Familial narrative technique in the transmedia world, which through storylines develops an original story across different media. They must always maintain the coherence and credibility of the story in the form of a fan reward.[104]

This implies that if individual parts of the story are told through different media platforms, there must be a link between the individual fragments distributed. This bonding cell should be constant and invariant.

This principle of transmediality is complicated to follow, as in most cases different authors work together on individual parts of the entire transmedia storytelling. They all become the creators of the fictitious world, and this is problematic in maintaining the coherence of the narrative and in keeping all elements of transmedia extensions.

Multiplicity - Jenkins notes that the Neil Young concept of additive comprehension of transmediality is probably a derivative of this principle. Young defines it as:

Expanding the interpretative possibilities that arise when fictitious world licenses are extended across multiple content and platforms.[105]

Jenkins says that multiplicity allows the audience to enjoy alternative stories and see characters or events from a different perspective. This principle may appear to be an

[103] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html
[104] MALONEY, K. Principles of Transmedia. Available from: http://transmediajournalism.org/contexts/principles-of-transmedia
[105] JENKINS, Henry. Convergence culture: where old and new media collide. New York: New York University Press, 2006. 306 p. ISBN 0814742815.

expansion of the principle of continuity, but multiplicity must multiply the role of symbolism that is propagated through the media contents of the transmedia world. This can be achieved, for example, in the context of audio-visual content by the so-called Fictional crossover.[106]

This phenomenon can be identified in American TV series where characters from other series of transmedia worlds appear as guests and become part of the main storyline of several episodes. Moloney adds that the multiplicity principle is:

a variation of storylines within the same continuous and coherent environment.[107]

Continuity vs. Multiplicity - Some transmedia franchises support coherence with the original work to ensure maximum likelihood of dispersed forms of narrative of all extensions of the imaginary world. Others use alternative expansions of characters or parallel worlds, and their implications in stories enhance the complex impression of the entire transmedia world.

Immersion - The fact of a fictitious world at all results in immersion from the audience. This reflects part of the third principle within this continuum. Jenkins assumes that immersion represents the audience's desire to break away from reality and escape the fictional world. This process can be seen through the image

how a good movie watched in a darkened cinema can engulf us and allow us to feel present in the scene or environment. Transmedia extensions aim to process a fan so deeply that he will completely cease to control.[108]

This category includes already mentioned examples of the advertising campaign Why so serious? or a Harry Potter theme park.

Extractability - Jenkins says that:

In immersion, then, the consumer enters into the world of the story, while in extractability, the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life.[109]

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[106] A crossover is the placement of two or more otherwise discrete fictional characters, settings, or universes into the context of a single story. They can arise from legal agreements between the relevant copyright holders, unauthorized efforts by fans or common corporate ownership.

[107] MALONEY, K. Principles of Transmedia. Available from: http://transmediajournalism.org/contexts/principles-of-transmedia

[108] MALONEY, K. Principles of Transmedia. Available from: http://transmediajournalism.org/contexts/principles-of-transmedia

[109] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html

Moloney further defines:

in extractability, the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life [110]

This principle is inseparable from immersion because it is the consequence of it. The real artefact gives the audience the opportunity to identify with the fictional story of the favourite world in everyday interaction. This principle is fully applied for example in geocaching or in the form of franchised products to the fictional world.

Immersion vs. Extractability - Through immersion, the audience enters the fictional world through their own experience such as Harry Potter themed park, through extractability, fans take aspects of the imaginary world in the form of an artefact and place it in the space of everyday life. For example, a Harry Potter themed T-shirt.

Worldbuilding - Jenkins defines this principle as:

a long history in science fiction, where writers such as Cordwainer Smith constructed interconnecting worlds which link together stories scattered across publications.[111]

Moloney formulates an extended definition of the principle of worldbuilding as:

a rich tapestry that can lead the story through alternative stories based on different characters and circumstances.[112]

One of the earliest examples of this principle is Maloney's novel by Frank Baum The Wonderful Wizard of Oz. This book represents the first manifestation of the original story, on the basis of which 13 adaptations, comic strips, various short stories, theatrical performances, musicals, and in 2013 the film Oz the Great and Powerful.[113] Each extension interprets the work differently and works only with the basic elements of the story.

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[110] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html
[111] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html
[112] MALONEY, K. Principles of Transmedia. Available from: http://transmediajournalism.org/contexts/principles-of-transmedia
[113] Oz the Great and Powerful is a 2013 American fantasy adventure film directed by Sam Raimi and written by David Lindsay-Abaire and Mitchell Kapner. Based on L. Frank Baum's Oz novels and set 20 years before the events of the original novel, the film is a spiritual prequel to the 1939 Metro-Goldwyn-Mayer film The Wizard of Oz.

It follows that if we look at the above example with transmedia optics, then every extension of the original novel helps to create the fictional world of The Wizard of Oz. Transmedia expansions are not central elements of narrative, but they provide a more comprehensive view and enrich it. Transmedia licensing systems use both real-world interactions and digital experiences. These extensions lead the audience to collect and catalogue many dispersed elements.

Seriality - This principle represents and defines the difference between story and storyline for Jenkins:

> *The story refers to our mental construction of what happened which can be formed only after we have absorbed all of the available chunks of information. The storyline refers to the sequence through which those bits of information have been made available to us.*[114]

Seriality differentiates itself from the previous principles in a way in which the available information is dispersed. In most cases, the narrative is scattered in the form of fragmented sequels or series through identical media. This connotation can be seen in TV series or in book sagas. In his conception, Jenkins is working with the dispersion of narrative across different media platforms and carriers. Moloney adds that this principle can be applied to a story that is told through multiple media and not just through different segments by one carrier.

As an illustrative example of the principle of seriality, he presents stories about Zorro.[115] These consist of 1919 stories in magazines, 59 novels written by Johnston McCulley, 5 television films, 4 series television series, 3 animated series and 7 feature films. The important thing about this example is that, despite the many adaptations and related works, most of them have the basic storyline. Therefore, this is not a transmedia extension, but this example illustrates this principle.

Seriality is important in the context of developing a narrative into various free sequels or sagas. These new forms are not adaptations. To fulfil the definition of the principle of seriality, it requires dispersion of the narrative within different media platforms, and these new

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[114] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html
[115] Zorro is a fictional character created in 1919 by American writer Johnston McCulley and appearing in works set in the Pueblo of Los Angeles during the era of Spanish California. He is typically portrayed as a dashing masked vigilante who defends the commoners and indigenous peoples of California against corrupt and tyrannical officials and other villains.

content must not tell an identical story, but develop it. A classic example is the TV series from the Star Wars.

It is necessary to realize how Jenkins develops the definition of this principle:

it is a matter of breaking things down into chapters that are satisfactory in themselves, but which motivate us to return to them for another piece.[116]

The principles of multiplicity and creation of the world evoke the condition of the existence of sufficient background materials for the creation of alternative variations of the basic storyline. However, when applying the principle of seriality, the information itself must fulfil different conditions. It follows that if the basic narrative is reinterpreted in an identical way, the audience cannot seek any form of overlap, since everything has been said in the original story.

Transmedia systems have adapted the original idea of distributing a narrative whole into several separate forms within a single medium. Instead, these unique transmedia extensions spread across media systems. This is the main reason why the principle of seriality is essential for this concept.

Subjectivity - Jenkins notes that this principle refers to the perception of an identical event from a different perspective. Moloney states that the parallel Jenkins definition better describes subjectivity:

The story is given complexity thanks to many characters or aspects within the story. This can lead to the creation of a side story and characters in another medium like comics.[117]

Extending the transmedia system in this way often looks at the central story through a new perspective, for example, by secondary characters or third parties from the primary work. This diverse view forces the audience to consider not only who tells the secondary story, but also to whom it is addressed.

Performance - This principle closes the typology of basic principles for creating transmedia systems. Jenkins defines the performance as a stage in which the audience becomes a part of the fictional world, and fans are given the opportunity to actively engage in it. These

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[116] JENKINS, H. The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling. Available from: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html
[117] MALONEY, K. Principles of Transmedia. Available from: http://transmediajournalism.org/contexts/principles-of-transmedia

competitions invite viewers to participate actively in the creation and development of the program. This principle represents another property of transmedia extensions. It leads the audience to create pro-documentary content that extends the fictional world. Some new content is created in collaboration with others not. The audience is actively looking for realization possibilities. The most common platform for their application are various remixes of original works or collaboration on complex encyclopaedias about the fictional world.

Transmedial extensions are part of a coherent system and transmedia narration is an essential tool for its emergence. According to Jenkins, the ideal transmedia system does not favour one content over another, and so the fictitious world cannot be exhausted by a single medium.

What is essential is that these additional products have a culture function for the television audience. They encourage him not only to participate and interact with the fictional world, but also to engage in the production process and motivate him to consume symbolic content. Transmedia extensions are integrated on different platforms to extend TV narrative.

Therefore, it is important to comprehensively comprehend interactivity, and it is necessary to take into account the reasons why complementary content is produced. There are two main motivations for broadcasters to incorporate transmedia extensions into their media strategies. The primary thing is that they allow them to promote TV shows before the TV premiere. Secondary is to keep a permanent audience in touch with the fictional world during pauses between each series. Indeed, we must realize that TV shows are the gateway to the transmedia world. That is why most of the transmedia strategies are focused on fans of the original work and they spread all the extensions of the symbolic content narrative.

3.2.4   Distribution of transmedia content

It is important to realize that the term audio-visual media includes cinematographic works, television productions as well as products of prosumer communities. It is essential to treat each media content individually. Based on the form of a particular work, we need to take into account a different strategy because each type of content has limited distribution possibilities.

For decades, distributors and producers of cinematographic works, using the traditional distribution model for its designation, have used the term distribution windows. This strategy represents the life cycle of the film and determines how the audio-visual content will be treated. Initially, it is featured in the cinema distribution, which is the main distribution

channel for the cinematographic work. It is important to note that there are more types of audio-visual works and differ according to the primary distribution platform. They are divided into two basic forms: television and feature film. Then the cinematographic work moves to other home video and rental platforms. This phase includes physical media, premium services and cable TV. In the final phase, the audio-visual content will be completely overtaken by digital and terrestrial broadcasters. The phases are separated in time and a distinction needs to be made between commercial and artistic films. For example, they include in their strategies participation in film festivals.

We are currently seeing different combinations, linking or shortening the phases of distribution windows in the context of distribution strategies. Interactive media affect the entire process and offer new possibilities for the expansion of traditional models. Especially in the form of transmedia extensions of fictional worlds, creating fan communities, content for participatory culture and, last but not least, building a symbolic content brand.

There has been a long-term discussion of the future of cinemas in the context of convergence processes and the advent of interactive media across the professional and lay public. Identical debates have been held repeatedly in the past and the theory of remediation reflects best this topic. Ales Danielis summarizes the situation from the distributor's point of view in his article:

digitization is beginning to dominate the entire audio-visual industry, making program accessibility very easy, but also facilitating both legal and illegal forms of disclosure. The cinema retains its exclusive position in this situation, but the surrounding competition is increasing significantly[118]

Another element that can change forms of distribution is transmedia systems, but their existence needs to be taken into account in the actual production of audio-visual content to become the gateway to the fictional world.

TV broadcasters have a different approach to distributing their content. This stems from the very primary function of the television media. It is a continuous and linear broadcast of audio-visual content based on program composition and thematic focus. Television broadcasters combine two main functions in their activities: production and distribution. This fact allows them to approach the whole issue more comprehensively than cinematographic creators. The greatest emphasis is put on the viewing of linear broadcasts, but we are increasingly seeing the convergence processes reflected in broadcasters' services.

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[118] DANIELIS, A. Česká filmová distribuce po roce 1989. 2007, Available from:
http://www.iluminace.cz/JOOMLA/images/stories/obsahy/danielis_iluminace_1_2007.pdf

Based on changes in audience behaviour and the emergence of new platforms, TV stations have much more opportunities to apply transmedia extensions to their distribution strategies. Their main function is to create fictitious worlds that, through converged and interactive media, enable them to build higher audience loyalty and achieve immersion in media content. Furthermore, they can use these transmedia systems not only in the production of symbolic content, but also in the journalistic part of their programming. Most notably, the work with transmedia extensions is reflected in the broadcaster's popularity through the brand-building process as I described in the previous chapters. Lisa Parks says:

> *computer and television technologies are combined to create an enhanced viewer selection program stream that is carefully tailored to their preferences, tastes and desires.[119]*

It follows that the concept of immersion becomes an important element in the broadcasters' distribution strategies in the context of transmediality.

Fans' communities use exclusively interactive media to distribute their content, and their content can be found on the prosumentary and participatory platforms. It is true that converged media platforms are a big competition for broadcasters, but it is important to realize that this is a complex issue because symbolic content producers and broadcasters are beginning to integrate more in their distribution strategies of transmedia extension. The artefacts created by the audience become part of the transmedia systems and are products that are based on and enrich the imaginary world.

There is now a plethora of terms for categorizing media and media content. This is the result of the overlap and multidisciplinary of media discourse. Media forms adapt to the needs of media platforms, just as language adapts to the environment and cultural connotations it is used in. It is important to realize the fact pointed out by Moloney:

> *The media form is a language that uses the story and can include text, photo, illustration, moving image, sound. These forms are then reproduced somewhere and the media channel is the site.[120]*

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[119] PARKS, L. Horror 2.0 (on demand): The digital convergence of horror film culture. Television & New media. 2014, p. 413-432 Available from: http://tvn.sagepub.com/content/15/5/413.short
[120] MALONEY, K. Multimedia, crossmedia, transmedia … What's in a name. 2014, Available from: https://transmediajournalism.org/2014/04/21/multimedia-crossmedia-transmedia-whats-ina-name/

3.2.5 Social media and participatory platforms

These two concepts are closely related. Both platforms are based on the process of convergence and application of remediation logic that affect the strategies of producers, distributors and broadcasters of audio-visual content. Another common feature is the use of prosument and fan communities to create distributed content. Both platforms work within interactive media and their main function is diffusion and dedication.

Social media represent pure prosument platforms. Social networks are exclusively made up of prosumentary content, as it is a category of media that cannot exist without them. Their main characteristic is that they provide not only the interface but also the distribution channel to users and the operators of these services only provide technical support for the entire media content ecosystem. It is therefore a distribution platform through which cross-media and transmedia extensions are disseminated to the audience. This has the potential to be in direct interaction with symbolic content manufacturers, and this deepens the audience's immersion experience. The main feature of social media is that the creators of fictitious worlds lose control over the production and dissemination of content, as it is fully in the hands of the users. It is important to treat each social media individually because each network operates on a different principle and allows limited tools for distributing transmedia and cross-media extensions. To illustrate this, I will present an example on two popular social media: Pinterest and Facebook.

Facebook is the largest social networking site that allows you to share visual, textual, auditory, and audio-visual content. It also provides tools for creating applications and unique content. This implies that users can not only distribute cross-media extensions such as videos, images or links to other sites, but also create personification and identification with the transmedia expansion of the narrative. This is possible by creating a fictional character profile or a page for individual symbolic content where interaction between creators and viewers takes place. Furthermore, Facebook has a tool for creating applications that enhance audience immersion experiences. This can be achieved through a quiz whose results refer to characters from symbolic content such as the Game of Thrones series.

In contrast, Pinterest is a social media that specializes in distributing photos or images. The social network allows you to include links to audio-visual content on your profile, but it's not its primary function. The ideal content of this platform is the prosumentary reinterpretation of

the original work, products of folk creativity or internet memes. An example is the already mentioned distribution of symbolic content to the Game of Thrones on Pinterest.

On the other hand, participatory platforms have somewhat different parameters and functions. It is the media that will provide tools not only for the distribution and monetization of content, but also for its production. Unlike social networks, it is characteristic of the content of participatory platforms that commercial entities are also involved in the production ecosystem.

> *External companies can connect to the server product databases … and display them in various new ways on their site. They expand the core product by using it as a platform for their creation.*[121]

The most relevant platforms for distributing audio-visual content are the iTunes and Google play platforms. Their greatest benefit is that through these services you can distribute content for mobile devices, computers and tablets. In terms of transmediality, this is another way to uniquely extend the imaginary world experience, as these converged devices include multiple ways of consuming symbolic content.

Incorporating Youtube is problematic. On the one hand, it is a fully prosumentary platform, but also a social medium. It combines 2 features because it only distributes content created by its users, but is also linked to Google+. On the other hand, it provides tools for video editing and a monetization system for audio-visual content. This is a participatory platform and a new form of Internet TV. The Youtube portal is made up of channels that have a dramaturgical composition and are distributed through various converged devices. Video play apps can be found on mobile devices, smart TVs or consumed via the website. It is essential for the practical part how television broadcasters work with this platform in the context of the distribution of transmedia and cross-media extensions of the original imaginary world. Not only Youtube multiply the distribution effect of the primary work, it also enhances immersion experiences and identification with the content.

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[121] TAPSCOTT, D. Wikinomie: jak masová spolupráce mění svět a obchod. Fragment. 2010, p. 186 ISBN 978-80-253-0863-9

3.2.6 Converged platforms

These are the new platforms created by the digital revolution, the process of convergence and the application of remedial logics between traditional and interactive media. TV broadcasters are most affected by this, and I therefore consider it necessary to identify how these new forms affect distributors and producers of audio-visual content.

Based on the above-mentioned changes in the media landscape, we are witnessing the transformation of traditional mass media into a new form of converged media.

> *The inclusion of interactive platforms in the overall television experience is called Television 2.0. It's a name for digital distribution systems that combine TV and Internet technologies and reportedly offer consumers an unprecedented amount of picture and sound material … according to individual preferences.*[122]

The strategy for this form of audio-visual content distribution can be divided into two main categories: Catch up TV and VOD.[123]

Catch up TV represents a media form that allows viewers to watch live broadcasts and play a program archive through interactive media platforms. In most cases, this is a distribution of cross-media extensions. The advantage is that it is a non-linear form of broadcasting and viewers can consume specific content that interests them. This reflects changes in audience behaviour. Television broadcasters use this channel mainly to transmedia brand building and the distribution of additional expansions of narrative that are linked to the symbolic content of broadcasters.

Video on demand is a premium paid service and is a separate distribution platform. We have 2 basic forms: S-VOD[124] and T-VOD.[125]

> *The Internet has allowed the audience to enjoy movies from the comfort of their home through video on demand (VOD) ... or Internet service providers (streaming*

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[122] PARKS, L. Horror 2.0 (on demand): The digital convergence of horror film culture. Television & New media. 2014, p. 413-432 Available from: http://tvn.sagepub.com/content/15/5/413.short
[123] VOD – Video on demand
[124] Subscription video on demand: The user pays a flat fee and has unlimited access to the video archive
[125] Transaction video on demand: The user receives time-limited access to specific content for a fee

or downloading). In terms of costs and functions, VOD is considered to be a better

form of distribution than cinematographic and DVD channels.[126]

Based on this platform, the traditional audio-visual content distribution model has changed and directly influenced the second distribution window. This kind of converged media is exclusively found in commercial broadcasters and is used for the cross-media distribution of symbolic content. Of course, for transmedia systems in the context of audio-visual content distribution, it is a platform through which the original work that is the gateway to the fictional world can be disseminated.

Both categories of converged forms of television can be viewed through applications on mobile devices and smart TVs. This brings the convergence of the interactive platform and traditional linear broadcasting.

Transmediality and the convergence process have a major impact on the strategies of distributors and broadcasters. The concept of distribution windows and the life cycle of an audiovisual work as a television station and distributor of a cinematographic work was presented. Indeed, each subject has a different approach to the issue that stems from the primary function of each subject. At first glance, it may seem that these are very close terms in terms of social media and participatory platforms, but it is not. In my opinion, the main difference is in the form of using distributed content and the different functions of social platforms.

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[126] NAM, S.-H. The Potential Effect of VOD on the Sequential Process of Theatrical Movies. International journal of arts management. ISSN 14808986. Available from: https://www.gestiondesarts.com/en/the-potential-effect-of-vod-on-the-sequential-process-of-theatrical-movies-pdf#.Vo55u_nhBqM

4. Analysis of transmedia trends in Slovakia

The subject of formal analysis will be the three largest domestic terrestrial broadcasters and their content. I will focus on the extent to which they were able to implement the presented theoretical concepts in their strategies in the Slovak media landscape.

The aim of the research is to find out whether and to what extent transmedia extensions and systems are used in the distribution of audio-visual content. It is important to realize that the media landscape is a very dynamic environment that quickly responds to the needs and preferences of the audience, so any detailed qualitative method for researching this issue is redundant. To mere identification of transmediality, a formal analysis is a sufficient methodological tool.

The issue of transmedia systems and extensions is directly based on the theory of convergence and identifies new ways of narrating the original fictional world. Television broadcasters tend to apply transmediality to their original production because they combine 2 core functions: production and distribution. Television media is one of the few mass audio-visual channels of the present, and we will see if, broadcasters have already adapted to changes resulting from convergence.

There is no full-fledged cinematographic work in the Slovakian media landscape, which is the input medium into the fictional world.

TV broadcasters motivate the application of transmedia extensions 2 main reasons: the process of brand building and the prerequisite for enhancing immersion experiences from the audience to their original production. It is therefore necessary to analyse the tools used by broadcasters before examining transmediality in audio-visual content. For television channels, the primary input medium is terrestrial broadcasting. New and interactive media represent the extension of the fictional world and bring new possibilities for the distribution of symbolic content.

Analysis has been structured into two parts: Broadcasting Tools of Broadcasters and Transmedial System of Symbolic Content of Broadcasters. In the chapter Audio-visual Content Distribution, I have formulated 3 working categories that are essential for this formal analysis. Categorization unifies media platforms that are used by terrestrial broadcasters in the context of convergence processes. For transmediality research, it is necessary to find out what tools broadcasters have firmly incorporated into their distribution strategies.

Each part of the analysis will specialize in different functions and elements that I will consider in the final comparison. This does not mean that I intend to apply other theoretical concepts or a different methodology, but merely change the subject being examined. It is irrelevant what message is put in the centre of transmedia storytelling, but it is important to identify the central story of the entire transmedia system with which it must work in a comprehensive way. It doesn't matter whether it's symbolic content, news, political campaigns, brand-building processes, or new forms of education. Complexity and identification with the focal point of the narrative is essential. This premise is confirmed by the fact that large classical stories are cyclically reinterpreted and reflect the context of the new era. As part of the research, I will continue to move in the direction of audio-visual, distribution and media.

The first part of the analysis aims to identify the situation and the degree of application of distribution tools of new and interactive media. I consider it necessary for the correct interpretation of the results of the whole analysis. For the needs of the first part, it will be examined how the 3 largest domestic terrestrial broadcasters use media tools to immerse the audience with their station. As part of the analysis, I have formulated 3 kinds of working media forms and reduced them to the following categories: Catch up TV, VOD, Web Presentation, Facebook, YouTube, franchised products, Google Play and iTunes. These are the most widely used platforms and each broadcaster has implemented them in their distribution strategies. In the analysis, they deliberately neglect journalistic content, program functions and ways of searching because they are not in the intentions of the discourses and goals of this work.

I see the importance of audio-visual discourse in identifying the underlying strategies and the interdependence of dispersed media platforms. These results will be taken into account in the second part of the analysis in the context of transmedia extensions of the narrative of the fictional world of symbolic contents. It can be assumed that if a terrestrial broadcaster has a specific strategy and tools, it will also apply it to the distribution of the original television production.

After analysing the tools and the categories of media platforms under scrutiny, the second part follows. There is a very thin boundary between transmedia and cross-media extensions, so it is necessary to identify what kind of narrative expansion is in the context of the transmedia system. Based on the results of applying the basic principles of transmediality, we will find out to what extent transmedia narration is used by broadcasters. If the results are positive, I will identify what kind of transmedia system is involved.

For a formal brief analysis, I have formulated two points:

1) Slovak terrestrial broadcasters do not implement transmedia extensions into their distribution strategies in the context of audience immersion and brand building.

2) Slovak terrestrial broadcasters do not use any transmedia system for their symbolic content.

4.1 Analysis of distribution tools of broadcasters

4.1.1 Radio and Television of Slovakia[127]

A. Convergence media

A.1 Catch up TV

The platform Televizia is fully integrated into the Radio and Television of Slovakia website. The web presentation of this service is divided into basic categories: Home, Archive, by date, by genre, Live:1 and Live:2. I consider the important element of the site the immersion and identification function of TV and live categories. On the main page there is also a converged form of the Facebook, Twitter, Youtube and Instagram pages which show the published contributions by the broadcaster.

Each audio-visual content has a link to a unique program page. In most cases, we will find original audio-visual works or cross-media extensions to the program or film. The broadcaster distributes its archive and some acquisition titles from the linear broadcast through the platform.

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[127] RTVS – Rozhlas a televízia Slovenska (in English Radio and Television of Slovakia), is a state-owned nationwide public broadcasting organisation in Slovakia. It is headquartered in Bratislava. RTVS is a full member of the European Broadcasting Union. The organization was created in 2011 following a merger of Slovenská televízia (Slovak Television) with Slovenský rozhlas (Slovak Radio). Slovak Television (also STV) is an organizational organ of Radio and Television of Slovakia, which provides public service in the field of television broadcasting. In the past, it acted as an independent institution, which was established on July 1991 by the Act of the Slovak National Council. Before 1990 it was called Czechoslovak Television in the Slovak Socialist Republic.

A.2 Video on demand

The Radio and Television of Slovakia distributed its original production and co-production cinematographic works through archive service. The broadcaster has not real video on demand service to this distribution model and is not part of its distribution strategy.

A.3 Web presentation[128]

The website of The Radio and Television of Slovakia is called www.rtvs.sk and is divided into categories: TV, Radio, Archive and Programme. From the perspective of brand-building of audience immersion, the top bar of the broadcaster's main web page is important. Here is a bar that is made up of the icons of each TV (and radio) channel. Each programming channel has its own web presentation with unique content and is linked to Live broadcasting. Category About RTVS present information about the broadcaster.

Web presentations of TV channels – Channel 1 (Jednotka), Channel 2 (Dvojka) share the same structure and features. The page is divided into the following main categories: Live: 1 (for channel 1), Live: 2 (for channel 2) and individual categories according to the television programming direction (film, documentary, series, etc.) The short internet series informs about upcoming Slovak Television projects in the form of reports, interviews or trailers. In the case of an acquisition title, in most cases this section refers to cross-media extensions of symbolic content.

The categories of Live: 1 and Live: 2 are a live channel for a particular channel. This feature only works when a production program is broadcast or the broadcaster buys an Internet distribution license for the acquisition title.

The last feature of the web presentation are extensions in form of Applications: News RTVS (Spravy RTVS), iReporter RTVS, iRadio RTVS and Green wave (Zelena vlna). Application News RTVS contains timeline, chronologically sorted information from RTVS news team editors, important events, analysis and news. A simple system allows you to show only the messages you want to read - sort out actual cases, specific topics, political parties or news from regions. iReporter RTVS enables the creation of content for RTVS. The RTVS iReporter application offers the opportunity to inform about the current events

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[128] See Appendix 1: Radio and Television of Slovakia

around you in the whole Slovakia. iRadio RTVS enables receiving the radio broadcasting to your mobile phone and Green wave enables to listen to the latest traffic news.

B. Social media

B.1 Facebook[129][130]

The main umbrella platform within the Facebook social network is the official website of Slovak Television. It publishes most of the posts that appear on the other minority sites of the broadcaster. Webmasters have implemented cross-media extensions in the form of RTVS application on Instagram.

B.2 YouTube[131][132]

On this platform, RTVS has its own channel. Even here, the identification with individual TV stations does not work. The main content is distributed in the form of playlists. These consist of short audio-visual content in the form of trailers, interviews, reports or press conferences. Playlists are classified by program titles or by a specific TV channel. There is also an additional audio-visual content that reinforces audience and broadcaster immersion.

B.3 AppStore[133] and Google play[134]

Through these participatory platforms, the broadcaster distributes new content for converged devices. Primary applications work to track a news linearly. Through Appstore or Google play allow RTVS applications News RTVS and iReporter RTVS. News RTVS offers actual events including videos, photos, and audio. iReporter RTVS allows after downloading this application

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[129] FACEBOOK. Radio and Television of Slovakia, Available from: https://www.facebook.com/RTVS.sk
[130] See Appendix 2: Facebook of Radio and Television of Slovakia
[131] YOUTUBE. Radio and Television of Slovakia, Available from:
https://www.youtube.com/user/RTVSOfficial
[132] See Appendix 3: Youtube of Radio and Television of Slovakia
[133] APPStore .Radio and Television of Slovakia, Available from:
https://itunes.apple.com/us/app/ireport%C3%A9r-rtvs/id1263592295?mt=8
[134] Google play.Radio and Television of Slovakia, Available from:
https://play.google.com/store/apps/details?id=cz.natocvideo.rtvs

and registration, shoot a video about interesting, attractive and important actual event. Then editors of RTVS process it and it have a chance of getting into RTVS broadcasting.

C. Cross-media

C.1 Franchise products

RTVS is represented as the producer of licensed products in the Slovak media landscape as it owns a number of trademarks for symbolic content from the past, when it was the exclusive producer of audio-visual content in the Czechoslovak media landscape. As a result, the broadcaster offers and sells its symbolic content on traditional media and licensed products.[135]

4.1.2   TV Markiza[136] [137]

A. Convergence media

A.1 Catch up TV

Markiza Plus is integrated into the TV Markiza website and is currently a video archive of this TV. Its web presentation is divided into basic categories: Series and shows, Live broadcasting, The Voice of Czech and Slovakia, and channels and links to channels under umbrella of mother television Markiza (DOMA, dajto, TVnoviny.sk) and Voyo. The platform exclusively distributes broadcasters' own production. Symbolic content is only available for a limited time of 30 days. Other sections represent the way a user can access distributed TV shows and additional videos. Each video is linked to a unique web presentation of audio-visual content.

A.2 Video on demand

Voyo[138] is a commercial S-VOD platform that is not linked to the broadcaster's web presentation. It contains a complete TV Markiza archive (no time limit of 30 days), a large

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[135] Radio and Television of Slovakia, Available from: https://www.rtvs.org/obchod
[136] TV Markíza is a private commercial television broadcasting in Slovakia since August 1996. Television is now owned by CME (Central European Media Enterprises). Television is based in Bratislava. Currently, it broadcasts 24 hours a day for 86% of Slovakia's population.
[137] See Appendix 4: TV Markiza

selection of cinematographic works, and even a limited number of acquisition television series. What matters is how the broadcaster has incorporated this converged medium into its strategy in the context of other platforms and tools.

A.3 Web presentation

The markiza.sk/uvod website is divided into basic categories: Plus videoarchive, TV program, Live broadcasting, The Voice of Czech and Slovakia, particular TV shows, and links to TV channels under wings of mother TV Markiza – TV Markiza itself , TVNOVINY.SK, Doma, Dajto, VOYO and Nadacia Markiza.

Brand identification elements are found in the TV & Shows section in the form of links to web TV presentations. In addition, the user also has an alphabetical list of the broadcaster's original production. If a user selects a particular show from the menu, it is redirected to its page. These additional contents are part of the markiza.sk/uvod website or platform Plus videoarchive.

Voyo refers to TV Markiza's converged media platforms.

Web presentations of Doma and Dajto channels have the same structure and contain the same information pension. Both pages contain only 3 basic sections: How to Tune, Program and Doma / Dajto. As a result, these sites offer no added value to the audience beyond the program features, basic channel information, and linear broadcast capability.

B.   Social media

B.1 Facebook[139]

Each TV channel has its own unique Facebook expansion. The main umbrella platform for Facebook[140] [141] [142] is the official TV Markiza site. It publishes most of the content produced by the broadcaster for all other platforms and redistributes it through other channels of TV Markiza groups. Their main content is textual content that is produced for TV channel web

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[138] VOYO, Available from: http://voyo.markiza.sk/
[139] See Appendix 5: Facebook of TV Markiza group
[140] FACEBOOK. TV Markiza, Available from: https://www.facebook.com/TeleviziaMarkiza/
[141] FACEBOOK. TV Markiza, Available from: https://www.facebook.com/tvdoma/
[142] FACEBOOK. TV Markiza, Available from: https://www.facebook.com/DajtoTV/

presentations. Their relevance is structured on the basis of the dramaturgical structure of each television station. The TV dajto website fully integrates the textual content of the Facebook group into its web presence.

Voyo's site contains only additional content for cinematographic works and movie trailers. It does not offer any unique or textual content or applications from a television broadcaster.

B.2 YouTube[143][144]

On this platform, the broadcaster has its own channel, and there is no identification with individual TV stations, as was the case with the web presentation and Facebook. Platform content is distributed in the form of playlists. These are composed of short audio-visual content in the form of trailers, compilations and bonus material. Playlists are classified by symbolic content. There is additional material in the form of TV trailers referring to linear broadcasting and strengthening the process of audience and broadcaster immersion.

B.3 iTunes and Google play

Through participatory platforms, the broadcaster distributes new content for interactive platforms. TV Markiza provides only two applications for users. Voyo only allows to consume this commercial service through converged devices. TVNOVINY.sk[145] is a cross-media extension of the news portal of the same name. These applications bring the expansion of the above platforms to converged devices.

C. Cross-media

C.1 Franchise products

In the past, TV Markiza has largely used licensed products to strengthen the brand building process. Currently, the broadcaster produces only licensed products referring to known television faces. An illustrative example of these activities is the book Oteckovia of the most

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[143] YOUTUBE. TV Markiza, Available from:
https://www.youtube.com/channel/UCIAAI5FnphpbEYVdpuB2CHg?sub_confirmation=1
[144] See Appendix 6: Youtube of TV Markiza
[145] See Appendix 7: TVNOVINY.sk of TV Markiza

popular TV show of the television[146]. Important is that the broadcaster have its own distribution channel representing by its eshop shop.markiza.sk.[147]

4.1.3   TV JOJ[148] [149]

A.   Convergence media

A.1 Catch up TV

The Videoportal[150] platform is partly integrated into the TV JOJ website. Its web presentation is divided into basic categories: Zive vysielanie (Live Broadcasting), Kategorie (Categories) and Relacie A-Z (Programmes A-Z). The portal shows signs of integration through the top bar, which links to other broadcasters' media platforms. Videoportal has a Facebook page and distributes TV JOJ to a large extent. Acquisition films or series are only available for a limited time and subject to the purchased license.

A.2 Video on demand

TV JOJ does not have this kind of service. Journalists and the general public often confuse the function of Catch up TV and VOD. The broadcaster's archive can never offer as wide a range as this specific platform type. The archive only distributes audio-visual content from its linear broadcast.

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[146] TV Markiza. Eshop. Available from: https://shop.markiza.sk/oteckovia/kniha-oteckovia
[147] TV JOJ is a commercial free-to-air television station in Slovakia, which is part of the JOJ television group. TV JOJ began broadcasting on March 2002.
[148] Today, the JOJ Group television group includes seven television stations for various target groups of Slovak (and Czech) audiences. After TV JOJ, which broadcasts the program for the whole family, in 2008 the second station PLUS started broadcasting, which today mainly addresses men and dynamic women. For younger viewers, the third WAU station has been broadcast since 2013. In 2015, JOJ Group entered the payTV segment, bringing three new pay-TV stations - RiK, Tuki TV and JOJ Cinema. Rik started broadcasting in mid-January 2015, and her program is designed for pre-school and younger school-age children. The second Ťuki TV children's station, which is a premium channel included exclusively in the Magio Television offer of Slovak Telekom. JOJ Cinema was launched on the basis of a Czech license in mid-June 2015, which broadcasts the latest premieres of the biggest cinemas for all film fans, without interrupting movies with advertising. Since 2016 another station JOJ Family has started broadcasting exclusively for Czech viewers and broadcasts exclusively its own work.
[149] See appendix 9: TV JOJ Group
[150] See appendix 10: TV JOJ Videoportal

A.3 Web presentation

The joj.sk[151] page is divided into basic categories: Live, Archive, Videoportal, TV Program, Programmes, and News. The identification elements for the brand building and immersion process are represented by the top bar, which links to other JOJ media channels. The News section distributes text extensions and connects users to other sites of the broadcaster. These are divided according to the dramaturgical focus of the television channel. In all cases, the section redirects the programs to the archive page of the archive.

Channel web presentations Plus[152] [153], WAU[154] [155], RiK[156] [157], JOJ Cinema[158] [159], JOJ Family[160] [161] have a similar structure and contain the same amount of information. All websites (except website devoted to Czech audience JOJ Cinema and website devoted to kids - RiK channel) contain only 4 basic sections: Live, Archive, TV Schedule and TV Programmes. The news section provides a textual extension referring to the channel's dramaturgical structure.

The RiK web presentation offers more extensive textual content. There are other categories on their pages: Live, Programme, News, Fairy tales, Dreamer, Honoree. RiK web presentation differs from the previous concept applied by TV JOJ. RiK represents a comprehensive fictional world full of games, applications, audio-visual content and quizzes for the youngest viewers. The basic menu is iconographic and the individual objects are fully interactive. The contents of this category are changing and combining fictitious worlds produced by TV JOJ. For a complete experience, a young audience has to go through more experience to get his full narrative.

JOJ Cinema broadcast exclusively on the basis of a Czech license, which offers the latest premieres of the biggest cinemas for all film fans, without interrupting movies with advertising.

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[151] TV JOJ, Available from: www. joj.sk
[152] TV PLUS, Available from: plus.joj.sk
[153] See appendix 11: TV PLUS
[154] TV WAU, Available from: plus.joj.sk
[155] See appendix 12: TV WAU
[156] RiK, Available from: rik.joj.sk
[157] See appendix 13: RiK
[158] JOJ Cinema, Available from: jojcinema.cz
[159] See appendix 14: JOJ Cinema
[160] JOJ Family, Available from: jojfamily.blesk.cz
[161] See appendix 15: JOJ Family

B. Social media

B.1 Facebook

Every TV channel has its own unique Facebook extension. The official website of TV JOJ[162] is the umbrella platform and input medium for Facebook.

The main content of all pages is textual and audio-visual content distributed by web presentations of TV channels and other broadcaster's platforms. Their production varies based on the dramaturgical structure of each TV station and therefore each Facebook page has its own unique content.

B.2 YouTube

On this platform, the broadcaster has a channel[163] [164] and approach the whole topic in its own way. Its content does not contain any playlists, but only the audio-visual content of individual YouTube pages for specific programs of its own production. In other channels, we can find additional material that enhances the process of immersion of the audience and the broadcaster to these particular fictional worlds.

B.3 iTunes and Google play

Through participatory platforms, the broadcaster distributes new content for interactive platforms. TV JOJ provides only one application for users. Noviny[165] is a cross-media extension of the news portal of the same name. These applications bring the expansion of the above platforms to converged devices.

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[162] FACEBOOK. TV JOJ. Available from: https://www.facebook.com/tvjoj/
[163] YouTube. TV JOJ. Available from: https://www.youtube.com/channel/UC5zY50gn7Z0-yGSt74dRZXw
[164] See appendix 17: YouTube of TV JOJ
[165] Available from: https://www.noviny.sk/

C. Cross-media

C.1 Franchise products

TV JOJ operates an own and licensed product only for the purpose of winning them in TV and Facebook competitions. Most of the assortment is textile products, but there are also small souvenirs.

4.2 Analysis of transmediality of the content of broadcaster

The second part of the analysis will include symbolic contents of terrestrial broadcaster. For the research I chose programs broadcasted in 2017. The criterion for the subjects was some extend of cross-media extensions and the deployment of the series in the mainstream linear broadcast. The subject of this part of the analysis will be Oteckovia.

4.2.1 Oteckovia[166][167]

A. Convergence media

A.1 Catch up TV

The television series Oteckovia was distributed only on the Markiza Plus platform only for a limited time. There is a reference to the Voyo platform, where the entire series are located.

A.2 Video on demand

All parts of the series are available on the Voyo platform, where a complete archive is available.

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[166] Oteckovia in English Dads
[167] Dads is a Slovak daily series broadcast on TV Markiza. It is an adaptation of the Argentinean soap opera Señores Papis from 2014 broadcast on Telefe.

A.3 Web presentation

The website of Oteckovia contains the following categories:

- News

This section contains all relevant textual content published by the broadcaster within the web presentation http://oteckovia.markiza.sk/

- About the show

In this section there is only a short synopsis of the series with one photographs, where all the main characters are photographed. There are also links referring to Facebook and Instagram.

- Episodes

This is a reference to the episodes of the series Markiza Plus.

- Archive

This is a reference to the episodes of the series Voyo.

B. Social media

B.1 Facebook[168]

The site contains a photo gallery, textual content from markiza.sk, trailers and previews from the series. Through this content, the broadcaster communicates with the audience as part of a cross-media interaction. This is manifested, for example, by the fact that the site wants to know the audience's reactions to the individual parts. The creators have applied the TV Markiza strategy and therefore we find an application that is also a competition.

The broadcaster produces textual content in the form of reports and interviews. They are distributed not only through the Facebook page of the program, but also by other media platforms of the broadcaster.

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[168] FACEBOOK. TV MARKIZA. Available from: https://www.facebook.com/Oteckovia-141102593301343/

B.2 YouTube

On its channel, the broadcaster has a playlist trailers for the series. TV Markiza does not use its tools to distribute audio-visual content within this platform at all.

B.3 iTunes and Google play

There is no application from the broadcaster to this show on participatory platforms.

C. Cross-media

C.1 Franchise products

As this is a flagship series of the television, the broadcaster has released a special edition of the DVD's series, other licensed products according are available on eshop of the television in form of book, textile products, mugs, key rings, etc.

C.2 Cross media extension

This form of content is largely part of the series' Facebook pages. Specifically, photos, textual content and trailers. An interesting form of cross-media communication was used by the broadcaster within the advertising campaign of the series. The winner of the competition had the opportunity to place his own message on the advertising medium. This is the opposite of this principle. In classic cross-media interaction, the audience through the platform communicates with the broadcaster or creators of audio-visual content.

4.3 Outcome of the trend analysis

The purpose of this section is to find out whether Slovak terrestrial broadcasters are sufficiently implementing transmedia extensions and systems into production and distribution in the context of immersion and brand building.

Radio and Television of Slovakia makes full use of all available media platforms. Each channel of this broadcaster has web presentation and Facebook pages, as it keeps the difference in its distribution strategy based on the dramaturgical composition of the individual stations. The broadcaster does not produce unique textual content, thus depriving it of the possibility of applying cross-media extensions important to the process of audience immersion. All sites and services, including Live:1 and Live:2, are fully integrated into the RTVS web presentation and the broadcaster's main site is the gateway to a diverse fictional world. This converged platform represents a guidepost in this complicated system, where the viewer has the option to choose what form of content he wants to consume based on his preferences. The broadcaster uses the YouTube portal only to a limited extent.

TV Markiza applies different ways to its strategy. This is due to the fact that it owns two platforms for the distribution of audio-visual content. Voyo represents the classic S-VOD service, where a complete archive of the Markiza group is located, which is completely separate from other broadcasters' websites. Also, the Markiza Plus platform is featured throughout the system and represents the Catch up TV feature. The biggest problem is that the programs of own production here only occur for a limited time (up to 30 days). The broadcaster did not incorporate participatory platforms into its strategy and uses the YouTube portal to a limited extent. On the other hand, this handicap compensates for the large production of textual content, for web presentations and social media.

TV JOJ partly integrated Videoportal into its strategy. This is part of the broadcaster's web presentation via the top bar. The broadcaster produces a large number of cross-media extensions in the form of textual contents. These are then distributed through all TV JOJ media platforms. Through them, the audience's immersion experiences on the broadcast content are enhanced. The broadcaster's e-shop only serves to distribute textile and ancillary products associated with the channel and acquisition titles. TV JOJ does not fully exploit the potential of the YouTube portal and works with it to a very limited extent. Obviously, it focuses on working with its own Videoportal platform.

Each broadcaster approaches the issue individually. I see a fundamental difference in the use of interactive media tools and their implementation in the distribution strategies of audio-visual content.

Coming back to the formulated two points:

1) Slovak terrestrial broadcasters do not implement transmedia extensions into their distribution strategies in the context of audience immersion and brand building.

This was confirmed in the case of all broadcasters; RTVS, TV Markiza and TV JOJ. Although they have included a large number of cross-media extensions in their distribution models, I have not found a single form of transmedia extension in any analysed case.

2) Slovak terrestrial broadcasters do not use any transmedia system for their symbolic content.

This was also confirmed in the case of all broadcasters. I consider it important to note that commercial broadcasters work better with social media and have a unique approach to cross-media extensions.

5. Future trends

The audio-visual representatives, scholars and researchers were approached which allowed gathering the data via interviewing. The questions used during the interview were aimed to find out what are the contemporary and future trends of transmedia storytelling and transmedia storytelling projects.

The particular methods of managing interviews are described in the chapter Interviews with scholars and audio-visual experts.

After the collecting and analysing the responses from audio-visual representatives, the focus groups have been established to verify and analyse the responses from viewers' point of view. The details related to focus groups are described in the chapter Focus group.

After collecting and analysing the data received during the interview, following trends have been identified.

TV will use tools to create truly interactive multi-screen experiences through real time transmedia storytelling. Transmedia storytelling related to alternative reality games and augmented reality experiences will create experiences around locations projects using more applications. Alternative reality games will become more important part of the initiative campaigns for new movies and TV shows. This will be possible thanks to new possibilities in technologies. Consumer brands allows to launch new products to crate immersive experiences around the brand. Focus groups responded to this trend positively – 87 % would accept this trend.

Mobile culture provides more stuff for storytellers to work with. Viewers can access content of TV stories all the time which means that TV stories will increasingly run parallel to our real life. Such stories will occur in real time and 24 hours 7 days in a week. And the content can access the viewer in the same way. As characters become more real, it's only natural that viewer would like to go on living their lives. When significant events happen, viewer might receive text messages from characters or push alerts from official news sources. Verifying this in the focus groups - 83 % say storytelling with a real time story world would motivate them to tune in more often to ensure they were not missing anything.

Perception will be shift to see events through the eyes of a particular character or to have a possibility to switch to the different view among the characters. Viewers can view it without constraints from third person point of view. Verifying this possibility with focus groups, 85 %

of participants would be eager to apply this into their popular TV series. When asking the focus group to make a ranking of TV shows based on the genre, the most desired were sci-fi, fantasy, following by drama and history.

Future storytelling will be used to evoke attention and empathy for social causes. Transmedia stories can be created in a storyworld reaching positive impact on real world. For neighbour, community or the whole society. Verifying this possibility with focus groups 87 % would appreciate stories where the participants could know about these projects.[169]

Greater immersion through to going deeper into the story thanks to learning more about it. The viewer can be navigated via back stories for characters and plot. The preference for the immersion depends on the attractivity of opportunity: 66 % of participants of the focus group were interested in getting back stories, 50% in getting summaries, 87 % in accessing bonus content, 75 % in earning rewards, 75 % in donating, 87 % in posting content to social media.

The stories will be still more often brought from the screen to the real world – to real places and people. 87 % of participants would appreciate the possibility of bringing the story out of the screen.

Viewers will be more affected into their real life, more integrated into stories across platforms with expectations of the interface into the real world, more interactive with the characters, story. 87 % of focus group participants would expect this possibility as positive.

Significant penetrating of the new technologies such as virtual, augmented and mixed reality to activate all 5 senses. There will be possibility to enter to story anytime and walk through the story and influence the story. Verifying this possibility with focus groups 100 % of participants are expecting this trend.

Future trend is also that the audience and users want they own stories. Verifying this possibility with focus groups 87 % of participants are expecting this trend.

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[169] Positive impact projects are already running. Example – Conspiracy for Good created by Brian Seth Hurst. Project was aimed to increase literacy through creating libraries. As a first step a video game has been created for peoples participation, second step was to force participants to transfer from video to net (to social media) and last step to convince them to go to the real world – to streets of London. As a result Nokia measured PR values and built and stocked 5 libraries in Zambia.

6. Case study – Game of Thrones

6.1 Motivation

This study aims to explore how the transmedia narrative is applied in the current American, worldwide known series.

The series has attracted the greatest audience in HBO's history and has a very broad viewing and fan base in the US and around the world. The series is well perceived by critics, and is best appreciated by actors' performances, character complexity, storyline, focus, and so on.

The TV series seem to represent the type of product that is most able to catalyse the attention of a young and active audience, also representing the commercially most attractive target. If complexity appears to be an omnipresent characteristic in more recent productions, this must always be developed coherently within it. This is how a compelling and logically structured story takes place, regardless of the themes dealt with, from the little historical background in which it is taken over or from the presence or absence of fantasy elements within it.

The series Game of Thrones was chosen precisely because of the transmedia tactics have been heavily applied and currently represent the most complex example of using the transmedia extension. Just as it is almost the rule in American television production, this narrative was hierarchically subordinate to the series Game of Thrones. This means that the main narration was in TV broadcasting, and the narrative in other media was spreading this narrative. Thus, the narrative in other media will be referred to as the transmedia extension of the series Game of Thrones.

6.2 Basic information and serial theme

The case study of this thesis is aimed to the American fantasy drama television series Game of Thrones produced by HBO, based on the adaptation of fantasy novels by George R. R. Martin's – A Song of Ice and Fire. The name is overtaken from the first novel called A Game of Thrones. The series was broadcasted in the USA on 17.04.2011 on HBO and the last season is planned to be broadcasted in April 2019.[170] The main creators of the series is an American television

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[170] In Slovakia, the series was broadcast by the cable television network HBO. However, I will not deal with the broadcasting of the series in the Slovak environment.

screenwriter, producer, and writer David Benioff and an American television producer, writer and novelist D. B. Weiss. [171]

The fictional continents of Westeros and Essos are the places where the series take place and consist of many interconnected lines of action.

The first series follows the members of the various noble families during the Civil War on the Seven Kingdoms of the Iron Curtain. Robert Baratheon, King of the Seven Kingdoms, will ask Lord North Eddard Ned Stark to become his aide. He convoys and leaves with his family to the King's dock. His illegitimate son, Jon Snow, decides to enter the Night Patrol that protects the entire empire. Ned's son, Bruno, finds that King's wife Cersei and her brother Jaime of the Lannister family have an incestuous relationship, and they are taken off the tower. Though memory is lost, a conflict rises between the Stark and the Lannisters because Bran's mother Catelyn believes that Bran wanted to kill another Lannister - Lilliput Tyrion. After Robert dies, Joffrey's throne - a sadistic son of Cersei and Jaime - is set for execution by Ned Stark. Beyond the sea, Daenerys of the Targaryen family get a trio of dragons from the fire, who were considered extinct.

The second series continues and further develops a new threat - the coming cold and mythical Creations of the North (the North). The Seven Kingdoms are raging - the Lannisters are now being beaten by Stannis - the brother of killed King Robert. The Stark Army leads to many victories by the young King of North Robb. At the King's Landing, his sister Sansa is held as a future bride for Joffrey. Her sister Arya is on the run before the Lannisters. The King's Landing is preparing for a battle with the Stannis Army and eventually defeats it under the leadership of the deputy king Adrian Tyrion. Unprotected Winterfell is conquered by Theon of the Grayjoy family, but Bran and his friends escape. Behind the sea, the Daenerys dragons are still growing and the mother of the dragons can get money for the new fleet.

The third series focuses on the last descendants of the dilapidated dynasty and their attempt to return to the Iron Throne again. Theon is detained by Ramsay, son of Roose Bolton, and is tortured. The Lannister family is getting allies in the Tyrell family to marry the heir Margaer. Starfighters start losing the war, and the toughest blow comes to the "Red Wedding" where Robb and Catelyn are killed by the traitors of Frey and Bolton, who become allies of the Lannisters. Daenerys frees slaves in Astapore. The Army of Immaculates will decide to serve her. He then frees the city of Yunkai.

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[171] In Spain, the series was broadcast by the Spanish commercial television channel Canal+, by the Spanish terrestrial television Antena 3 and the nationwide broadcast television laSexta.

In the fourth season, Joffrey get married with Margaery and is poisoned at the wedding. From his death, Tyrion is unjustly accused. Sansa is taken from the King's Landing by Petyr Baelish, who wants to take advantage of the situation for his benefit. The new King of the Seven Kingdoms is named Joffrey's juvenile brother Tommen. Jon Snow with the Night Watch faces the army of the wild in the north and reflects them for one night. Bran and his friends have reached the end of their long journey and are hoping to find out the whole truth about Bran's mysterious visions. Tyrion is released from prison and kills his father Tywin, who was about to execute him.

In the fifth season, Stannis with a new army defeats wild in the north and sets out for a campaign to Winterfell. Jon as the new Night Watch commander is looking for an ally against the approaching dangerous and contacting the wild of Hardhome. They are attacked by white pedestrians and an undead army. In the streets of the King's Landing, a new order of a sect called the Sparrows begins to be set up to hold Cersei's sinful life. Sansa is married to Ramsay, but at a suitable moment he is fleeing. Arya looks for a Man without a Face from Braavos and begins a mysterious training. Daenerys is rescued by its dragon after a rebellion in one of the liberated cities Meereen and taken involuntarily away from civilization. Stannis has an army and is defeated by Bolton at the Battle of Winterfell. Jon is behind the alliance with the wild wielded by his own night patrol men.

The sixth season starts and At the Wall, Melisandre resurrects Jon, whom she now believes to be the prince who was promised. Jon reunites with Sansa and leaves the Night's Watch. Aided by loyalists and the Knights of the Vale, they defeat the Boltons, and Jon is proclaimed the King in the North. Beyond the Wall, Bran trains with the Three Eyed Raven, but they come under attack by the White Walkers. The Three Eyed Raven is killed, but he is succeeded by Bran, who escapes with the help of his companions. Bran has a vision revealing that Jon is in fact the child of his deceased aunt Lyanna Stark and crown prince Rhaegar Targaryen. In King's Landing, Cersei uses wildfire to burn the Great Sept, killing the High Sparrow, Margaery, Loras and many others. Tommen kills himself after witnessing the events, and Cersei is crowned Queen. In the Iron Islands, Euron Greyjoy usurps leadership by killing his brother and Theon's father, Balon. Ellaria seizes control of Dorne, and joins Olenna Tyrell in an alliance with Daenerys. In Braavos, Arya continues her training with the Faceless Men, but she runs away, unable to forsake her identity. While away from Meereen, Daenerys takes control of the Dothraki. Returning, she defeats the slavers and forgives Ser Jorah. Daenerys sails for Westeros, joined by Theon and his sister Yara, who also pledge their allegiance.

Seventh season starts with Daenerys arriving in Westeros, and takes up the ancestral seat of House Targaryen, in Dragonstone. She begins forming plans to overthrow Cersei, but Jon arrives to convince her to pause her assault and instead use her forces to save Westeros from the Night King, leader of the White Walkers, and his Army of the Dead. During a mission beyond the Wall to gather evidence of the coming threat, one of Daenerys' dragons is killed and reanimated by the Night King. Jon and Daenerys attempt to persuade Cersei to join their cause, but she secretly uses the ceasefire to bolster her own army in an attempt to increase control over the continent. At Winterfell, Sansa is reunited with her siblings, Arya and Bran. When Lord Protector of the Vale Petyr Baelish begins to turn the Stark children against one another, they work together to uncover his treacherous past and sentence him to death. In a vision, Bran sees that his aunt Lyanna was in fact married to Prince Rhaegar, and that Jon's real name is Aegon Targaryen, making him the true heir to the Iron Throne. After his sister Yara is kidnapped by his uncle Euron, Theon sets out to reclaim his true identity and save her. Having claimed Viserion as his own dragon, the Night King demolishes a section of The Wall, allowing the White Walkers and Army of the Dead to pass into the Seven Kingdoms.

Season eighth supposed to be the final season of this fantasy drama and the first episode is planned on 14. April 2019. The final episode of the final season will launch a month later – on 19. May 2019. The first 6 season had the stable volume of 10 episodes, the seventh season then had seven episodes and the eighth season will have only six episodes. It will largely consist of original content not found currently in George R. R. Martin's A Song of Ice and Fire series, and will also adapt material Martin has revealed to show runners about the upcoming novels in the series, The Winds of Winter and A Dream of Spring. The script and all the information about the Game of Thrones series are strictly guarded, and no one, apart from the author of books and creators, knows exactly how the series will come out. Very often, many versions of the secrets are filmed in order to preserve the secrets, so even the actors do not know what is real and which is finally broadcasted. The final series supposed to be absolutely brutal and everyone really has to worry about their lives. According to the creators, it is really about a massacre, and the war with the Night King will require a huge amount of soldier lives, but also our favourite characters.

6.3 Chronology[172]

A Game of Thrones

In 2011, it was filmed as the first

season of the series Game of Throne.

(1996)

A Clash of Kings

In 2012, it was filmed as the second

season of the series Game of Throne.

(1999)

A Storm of Swords

In 2013 and 2014, it was filmed as the

third and fourth season of the series

Game of Throne.

(2000)

A Feast for Crows

In 2015, it was filmed as the

fifth season of the series

Game of Throne.

(2005)

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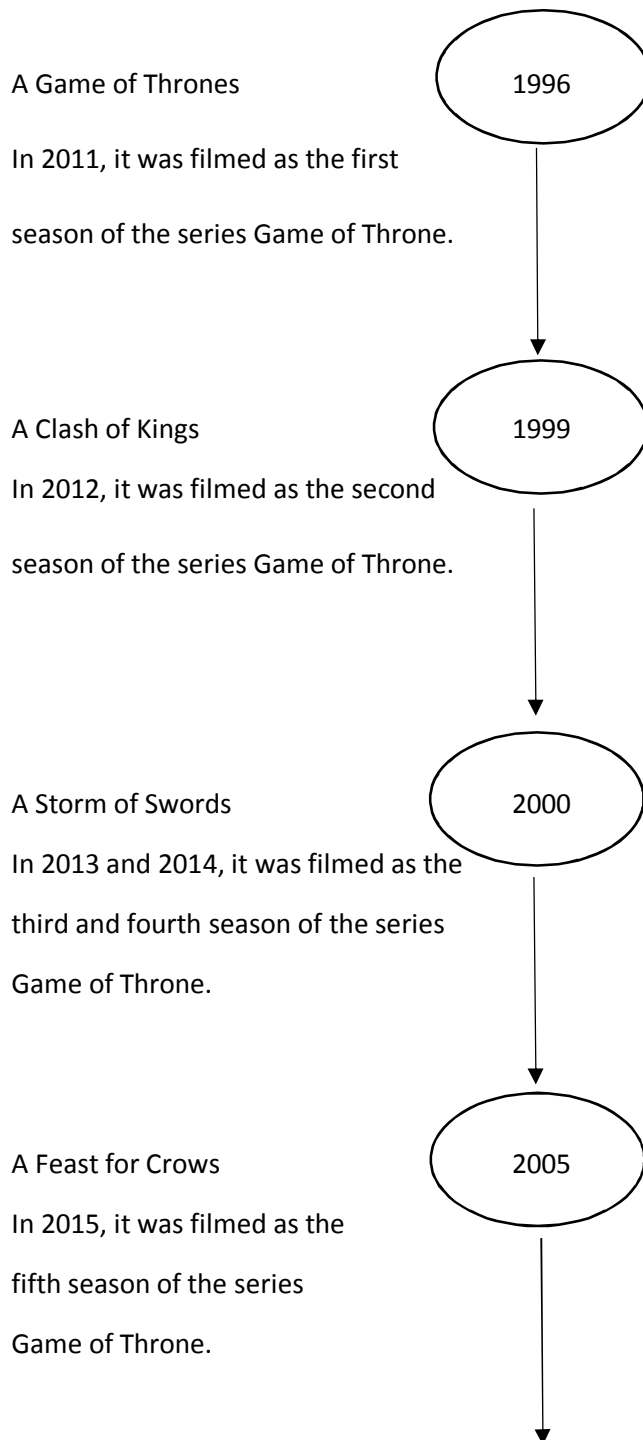
[172] See appendix 18: Logo of the series Game of Thrones
[173] See appendix 19: Books of the series Game of Thrones
[174] See appendix 20: DVDs of the series Game of Thrones

A Dance with Dragons
In 2015, it was filmed as the
fifth season of the series
Game of Throne.

(2011)
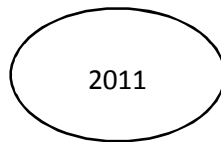
First season of series
Games of Thrones
Book: A Game of Thrones
(1996)

(2012)
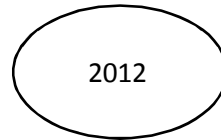
Second season of series
Games of Thrones
Book: A Clash of Kings
(1999)

(2013)
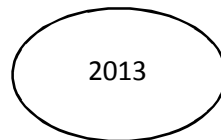
Third season of series

Games of Thrones
Book: A Storm of Swords
(2000)

(2014)
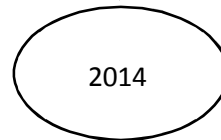
Forth season of series
Games of Thrones
Book: A Storm of Swords
(2000)

(2015)
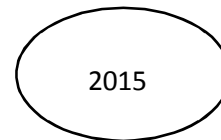
Fifth season of series
Games of Thrones
Books: A Feast for Crows
(2005) and A Dance with
Dragons (2011   )

```
            ┌─────────┐
            │  2016   │        Sixth season of series
            └─────────┘        Games of Thrones
                 │             This series is not based on
                 │             books.
                 ▼
            ┌─────────┐
            │  2017   │        Seventh season of series
            └─────────┘        Games of Thrones
                 │             This series is not based on
                 │             books.
                 ▼
            ┌─────────┐
Fire & Blood│  2018   │
            └─────────┘
                 │
                 │
                 ▼
            ┌─────────┐
            │  2019   │        Eighth season of series
            └─────────┘        Games of Thrones
                                This series is not based on
                                books.
```
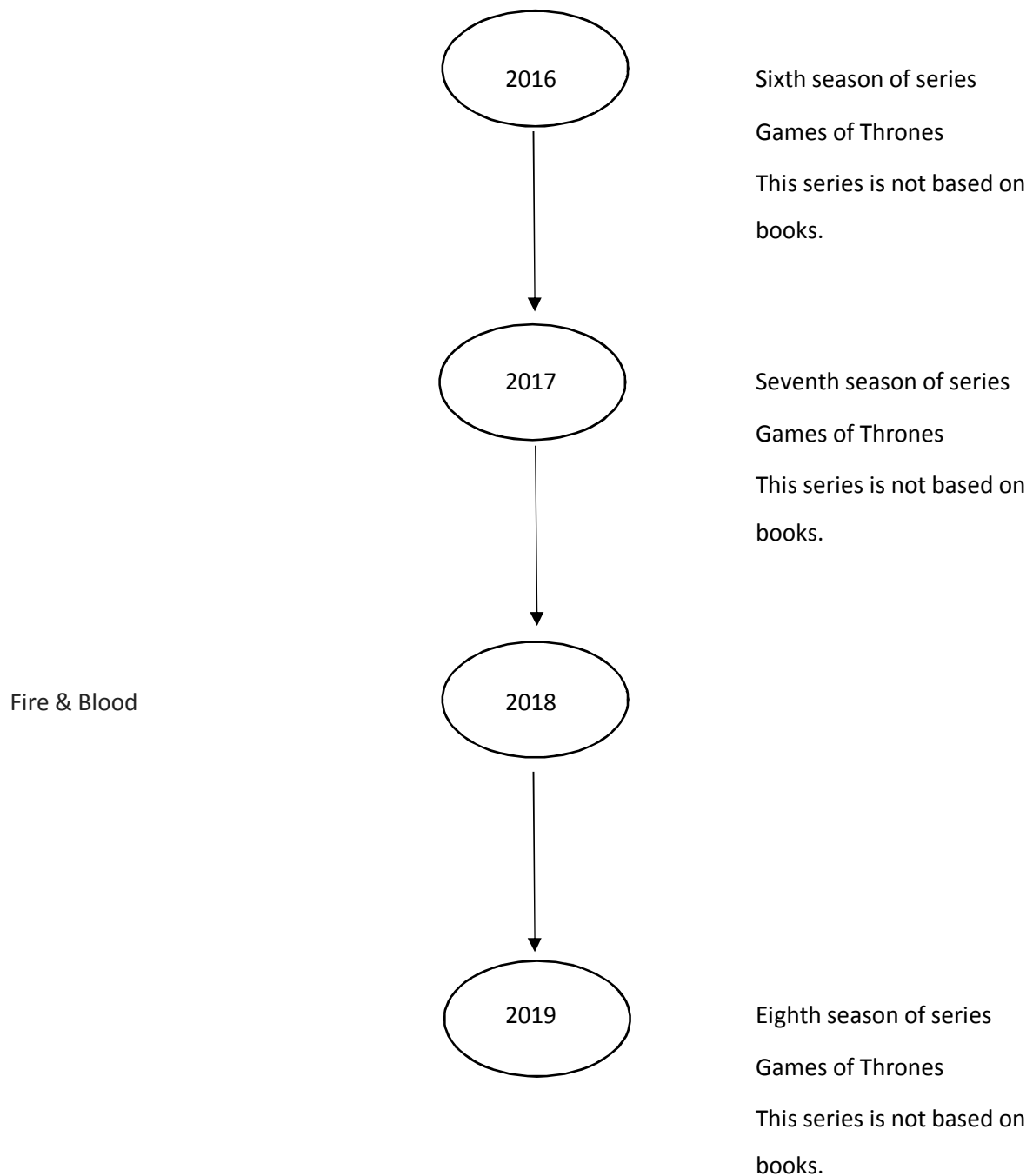
Figure 2 Chronology of books and TV series

6.4 Episode links

This chapter will focus on definition of typology of episodes, season and the whole drama Game of Thrones. If we perceive the entire story of the series as a coherent narrative, it is necessary to devote an analysis to how the narrative works with the above-defined lines of action in their individual intentional segments - that is, the episodes and seasons. The narrative divides information, creates space for new viewer hypotheses, and ends deadlines according to certain formulas.

Game of Thrones as a narratively complex drama which might work with several types of episodes - it can be defined by two extreme points: they are distinct parts on one side, and on the other hand, the parts are very extensive in terms of the number of lines and deadlines settled or set and their timing is not accidental, it is based on timing in the broadcasting scheme and division series into series.

Depending on the functions of each episode and what role they play in relation to narrative and action lines of the whole series (if they offer a separate story unit or their role key for the deadlines of a whole series or even a series), the individual series episodes can be classified into the following categories:

Distinctly separate story units or episodes. Distinctly separate story units or episodes are such parts that have an episodic character - these are parts that at the beginning set a problem (line) that is resolved and closed at the end of the same episode. These are all episodes that deal with only one single line - their function is thus either the illustration of the complex world of the story or these episodes provide some information that serves for the main lines in big detail and de facto on one motif they release another story line with a separate exposure and deadline. These episodes also serve as a delay to resolve other key lines. If we look at the scheme, when and how the episodes are included in the whole seasons, we find them rarely in the seasons. First of all, in the first season narration have to develop all other lines, in the final season then some at least seemingly should close.

Normal story episodes. Normal story episodes are those episodes that cannot be said that favour a particular one line before another line, but distribute space between several (more than one) story line at a time. They do not contain the motif or the story line that would be started and finished within one part. Logically normal story episodes in the series prevail.

The episodes devoted to the whole story. These episodes are the opposite of distinctly separate story units or episodes, always containing the main lines of a particular season (they are even genre richer than other parts, combining several genres from, for example, from thriller to science fiction or romance), working in a mode that is important for each episode of the series in general - as closing deadlines or, on the contrary, the opening episodes of the series. It is not by accident that they always appear at the beginning of each season and always in the last episodes of each season. As an example serves the Red Wedding of the third season where Robb and Catelyn are killed by the traitors of Frey and Bolton. These closing parts are closed. Of course, they close the season with everything ending up with a distinct cliffhanger, linking the narrative to the next seasons, keeping the viewer in tension and

expectation. The main questions and leitmotifs of the season are responded, and eventually erasing another cliffhanger questions. As well as from the genre point of view, at least seemingly culminate the main problems and plot of the whole season and conclude with partial deadlines - sci-fi motives, political, religious or relational.

6.5 Season links

The main objective of this chapter is to describe the eighth seasons of Game of Thrones series, to determine whether and how each of the season has its leitmotifs, how they define the seasons - whether they are separate parts or not, and what are the cliffhangers between seasons.

Two weeks before the first episode launched on HBO, the first 15 minutes of the first episode were previewed on website of the HBO television. There were a lot of rumours and bloggers shared their first impressions, blogger Ellen B. Wright stated:

> *… a 14-minute preview that inspired excited shouting from my corner of the universe, it was hard to go into the first episode of Game of Thrones without inflated expectations. I don't mean to damn with faint praise, therefore, when I say that I was not disappointed.[175]*

The original pilot of the first season from 2009 was not launched, even if some parts from the original was used in the first episode. The reason for this was very simple – the reception during the private projection with friends was very bad. HBO required re-filming of the pilot and as an outcome of this – 90 % of the pilot was re-filmed.

The first launch of the episode with the title name Winter Is Coming was on 17. April 2011, and the first season ended with the last episode broadcast on 19. June 2011.[176]

The second season was broadcasted on HBO according to a standard schedule starting a year later from 1. April 2012 and ending 3. June 2012. This season consisted of 10 episodes each lasting from 50 – 60 minutes. Season two mainly centres on the War of the Five Kings, fought between the leaders of Westeros factions who are either staking a claim on the Iron Throne, or seeking independence from it.

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[175] Available from:
https://www.tor.com/2011/04/18/game-of-thrones-episode-review-winter-is-coming/
[176] In the Czech Republic and Slovakia, HBO broadcasted episodes of the seasons the day after the American premiere.

The third season of Game of Thrones was premiered on HBO on 31. March 2013 and concluded on 9. June 2013. This season consisted of 10 episodes each lasting from 50 – 60 minutes. Season focuses around the war of the five kings; after the death of Renly Baratheon, all four kings in Westeros believe they have a claim to the Iron Throne, besides Robb Stark, who seeks vengeance for the death of his father, Lord Eddard "Ned" Stark.

The season four was ordered on April 2013 and filming started in July 2013. This season started on 6. April 2014 and closed on 15. June 2014, again consisting of 10 episodes with the average length from 50 – 60 minutes. After the death of Robb Stark at The Red Wedding, all three remaining kings in Westeros believe they have a claim to the Iron Throne. Meanwhile, at the wall, Jon Snow and the Night's Watch get ready for the battle against the free folk.

The fifth season started on 12. April 2015 and the last episode was aired on 14. June 2015 on HBO in the United States. But not only in the United States, because HBO announced that the fifth series of the Game of Thrones series were broadcasted in more than 170 countries including the Czech Republic and Slovakia at the same time as the US premiere scheduled for Sunday, 12. April at 09:00 pm. It was at 3:00 am in the morning of the Central European Time (CET). The episodes were available on HBO GO from 6am all day, and then at 8pm at HBO.

The season six launched on 24. April 2016 and concluded on 26. June 2016 on HBO and consisting of ten episodes, each of approximately 50–60 minutes long. HBO order this season already in April 2014 together with season five and filming started in July 2015.

The next to last season aired on 16. July 2017 and closed on 27. August 2017 on HBO with 3 episodes less. The previous six seasons started at the end of March or during April. The reason for the postponement of shooting, and hence the premiere dates, was the weather. For new episodes, the creators needed a gloomier atmosphere. And even in locations that have always been sunny in the series (Spain, Croatia etc.). The seventh season had only seven episodes. The explanation of the creators for shortening the number of episodes is that it took still longer to prepare individual episodes.

The final season of the series Game of Thrones was announced in July 2016 and should be broadcasted from 14. April 2019 till 18. May 2019. Unlike the first six seasons that each had ten episodes and the seventh that had seven episodes, the eighth season will have only six episodes. HBO head of programming Casey Bloys stated that instead of the series finale being a feature film, the final season would be six one-hour movies on television. He continued:

The show has proven that TV is every bit as impressive and in many cases more so, than film. What they're doing is monumental.[177]

Season	Episodes	Originally launched in the US	
		First episode	Last episode
1	10	17. April 2011	19. June 2011
2	10	1. April 2012	3. June 2012
3	10	31. March 2013	9. June 2013
4	10	6. April 2014	15. June 2014
5	10	12. April 2015	14. June 2015
6	10	24. April 2016	26. June 2016
7	7	16. July 2017	27. August 2017
8	6	14. April 2019	19. May 2019

Table 1 Season overview

6.6 Distribution of the series

The subsequent subchapters focus on legal distribution of the analysed series in countries, where the series were available and on illegal distribution, popularity, motivation and reasons.

6.6.1.   Legal distribution

The basic method of distributing the Game of Thrones was of course television broadcasting by HBO in the US as the main market and then by HBOs local subsidiaries. Except of this, series are broadcasted by other television (public or commercial) in other countries with respective delays. In addition, each season of this series was released on DVD in complete version, along with additional material (behind the scenes and background materials, cuts, etc.) and Blue ray box set. This is a common practice in the current distribution of the series.

One of the less companies, when HBO makes the Game of Thrones available for the use of the Internet to distribute it was iTunes Stores. In 2005, Apple announced the release of a new version of iTunes 6[178], which allowed paid downloading of music videos, short films and

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[177] HIBBERD, J. Game of Thrones: HBO clarifies prequels, final seasons plan. Entertainment Weekly. Archived from the original on 2. June 2017.

[178] iTunes Store is service operated by Apple Inc. as a software based online digital media. Right after opening the service offered legal digital catalogue of music to offer songs. By default, HD television episodes cost 2.99 dollars, while standard definition television episodes cost 1.99 dollars. The distributors can make a television episode called - Season Only.

episodes of television series. Till that time, Apple offered only paid music downloads. The whole series (season 1-7) are made available for purchase as a digital download on the iTunes Store.

In addition to classic TV broadcasting, HBO allows to track its offer via the online service called HBO GO. Like Netflix or Amazon Prime, it offers monthly subscriptions to the audience to access the library of all currently-featured films and series and all HBO productions.[179] Except the service HBO GO, the series Game of Thrones are available also through HBO Now.[180]

What makes Game of Thrones interesting is showing the last two episodes of season four in IMAX format and shown in IMAX theatres.

Country	Channel
Australia	Showcase
Austria	Sky Atlantic HD, TNT Serie, RTL II
Belgium	2BE, beTV, Prime, La Deux
Brasil	HBO Brazil
Bulgaria	HBO Bulgaria
Canada	HBO Canada, Super Écran, Showcase
Croatia	HBO, HRT
Czech Republic	HBO, ČT2
Danemark	HBO Nordic, C More, TV3
Finnland	HBO Nordic, C More, Yle TV2
France	OCS Choc, Canal+
Germany	Sky Atlantic HD, TNT Serie, RTL II
Greece	NovaCinema 1, NovaCinemaHD, Skai TV
Hungary	HBO
India	HBO
Ireland	Sky Atlantic
Italy	Sky Cinema 1, Rai 4
Japan	Star Channel
Malaysia	HBO Asia
Netherlands	HBO Netherlands, RTL 4
New Zealand	SoHo, Prime
Norway	HBO Nordic, C More, NRK

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[179] HBO allows you to order access to HBO GO directly without the need for an operator agreement. The service is available on www.hbogo.com as well as, as applications for mobile phones, tablets and selected smart TVs.
[180] HBO Now is a video on demand service allowing subscribers on demand access to HBOs library of original programmes. HBO Now is available as a standalone service and does not require a television subscription to use, targeting cord cutters using similar services such as Netflix or Hulu. Cord cutters are called consumers who primarily use online video services to view television programs rather than subscribe to television.

Poland	HBO
Portugal	Syfy
Romania	HBO
Russia	Fox Life, Ren-TV
Slovakia	HBO
Slovenia	Kanal A, HBO
South Korea	SCREEN
Spain	Canal+, Antena 3, laSexta
Sweden	HBO Nordic, C More, SVT1
Switzerland	TNT Serie, Radio Télévision Suisse
Turkey	CNBC-e, e2, STAR, tvyo
Ukraine	TET, 1+1
United Kingdom	Sky Atlantic, Sky1

Table 2 Overview of distribution through TV channels

6.6.2. Illegal distribution

The times when we were going to rent movies for movie rental store are irretrievably gone. With the arrival of the Internet, a number of these movie rental stores were crashing and were starting to develop so-called online video on demand services. Many of them have, for example, over several thousand movies, million hours of content, and almost none of them is complaining of a lack of customers. Thanks to the internet, streaming companies[181], video on demand services appeared.

As confirmed by the recent Nielsen survey, the Slovaks and Czechs do not have a problem paying for the film. It's more about the quality of the image, sometimes the absence of subtitles, but viewers do not want to be saving money on quality films and serials.

Based on the decision of the Court of Justice of the European Union[182] is downloading movies and serials from non- official sources and without buying them illegal in the European Union. Downloading movies and series from content sharing sites is unethical, but so far, European legislation has not sanctioned it. The user was able to download the entire movie or series without any problem, without being threatened with a heavy fine or for several years behind bars. Of course, this problem is not about downloading movies through torrents, because in

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[181] Top 10 most popular streaming services based on the survey are: 1. Netflix 2. HBO Now 3. Amazon Prime video 4. Youtube TV 5. HULU 6. Sling TV 7. Philo TV 8. Playstation Vue 9. Pluto TV 10. Fubo TV

[182] The Court of Justice of the European Union is the institution of the European Union that encompasses the whole judiciary. Seated in the Kirchberg quarter of Luxembourg City, Luxembourg. The Court of Justice of the European Union is the chief judicial authority of the European Union and oversees the uniform application and interpretation of European Union law, in co-operation with the national judiciary of the member states.

this case, the user not only downloads, but also automatically participates in the distribution of the movies. The no penalization of downloading of films for own use was based on an ambiguous interpretation of Directive 2001/29 /ES[183].

European legislation has overlooked the phenomenon of unauthorized downloading. Downloading movies and series for their own use without their further spreading was not only possible, moreover, it was not even punished. So, the user could easily download the latest movie from the site like uloz.to and or many other sites without owning a purchased official copy. In such a case that he helped spread the movies or series further, and the rights owner could arose a direct, but hardly quantifiable, detriment, it was already a criminal act.

European legislation has been adapted to the demands of the Supreme Court of the Netherlands, which has appealed to the Court of Justice of the European Union with a request for a clear statement on the judging of the downloading of movies or series for own use outside official sources.[184] In that context, the Court has interpreted unequivocally a directive which automatically adapts legislation in each of the countries of the European Union.

Unambiguous interpretations, that have made lawless downloading of movies or series for the own use, are valid since 2014. In practice, anyone who has downloaded a movie from other than the publisher or distributor's official site after that date, may be punished. The amount and the penalty rate depend on the damage caused intentionally and on the copyright and criminal law and penal code of the member country of the European Union. [185]

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[183] Available from:
https://eur-lex.europa.eu/legal-content/SK/TXT/?uri=CELEX%3A32001L0029
[184] On 10. April 2014, the Court of Justice of the European Union delivered the judgment in Case C-435/12, for a preliminary ruling under Article 267 of the Treaty on the Functioning of the European Union, brought by the judgment of the Supreme Court of the Netherlands dated 21. September 2012, relating to the action between ACI Adam BV and o., against Stichting de Thuiskopie and Stichting Onderhandelingen Thuiskopie vergoeding. The claimants in this case were importers of data media storage devices such as CDs. By virtue of the Dutch copyright law, the claimants were responsible for the payment of remuneration to authors. This payment has the effect of offsetting the costs of the private copy exception given that the imported media storage devices facilitate acts of private copying. However, the claimants contended that the remuneration payable to the defendants incorrectly takes into account copying from unlawful sources. In other words, the importers were being forced to pay compensation for illegal acts that should not fall within the private copy exception.
[185] If the amount of the damage exceeds EUR 26 600, the accused may be sentenced to a maximum of one year's imprisonment, and if the damage exceeds EUR 133 000, the minimum rate shall be increased to three years based on the Slovakian criminal law.

Based on the interview with the head of the Czech Pirate Party[186], Ivan Bartoš, the decision of the Court of Justice of the European Union can be overtaken into the national law and interpreted differently. In the interview, the stated:

According to the legislation in the Czech Republic, it is possible to create a copy of the audio-visual work, it is quite legal, it is often said that the downloading of the work is a crime, but that is not so.

The problem is with software that violates the license and if you download it and use it, you are breaking the law. You also break the law if you share the movie by uploading it to the Internet and sending the links for downloading. With this activity, you already breaking the law. Viewers often also pay to services that act against the copyright.

As an example we can use the web site uloz.to[187]. The web site uloz.to has been threaten for years by all kinds of organizations, film directors, but it is not effective. The server still exists and a long list of similar servers along with it. But, according to Bartoš of the Czech Pirate Party, uloz.to does not commit any crime, because it only provides storage space. As he commented:

… the problem arises in the moment, when someone alerts them [uloz.to] to the copyright-protected content and they [uloz.to] do not remove it.

By law, the owner of the service must remove from the copyright-protected content. Bartoš then continue with explanation:

However, the viewer does not play a negative role because he is just trying to get to the work in the fastest way.

Illegal downloads are happening all over the world, not only in the Czech Republic. The founder of Filmtoro.cz[188] Mr. Vyskocil explained it as follows:

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[186] The Czech Pirate Party is a political party in the Czech Republic, it was emerging from a student driven movement and founded in 2009. The party was initially inspired by Swedish Pirate Party which was (like most other Pirate parties) originally focusing on freedom on internet. The party is a member of Pirate Parties International and European Pirates.

[187] Uloz.to is the biggest Czech file sharing service for free sharing of files on internet, which was founded in 2007. With limited features, it's available for free, but you can buy a credit that can then allow you premium service, for example - downloaded at unlimited speed, multiple files at once, and streamed video files directly. Each user has unlimited storage space. The portal is available in Czech, Slovak, Polish and English language mutation. Domain using domain hack is registered in Kingdom of Tonga (.to).

[188] Filmtoro.cz is a signpost to distributors providing online streaming or downloading of the Czech or Foreign films and an aggregator of their metadata. Currently it contains more than 16 000 titles.

The reason is simple. It is caused due to the policy of film and television studios, which they either do not provide their content online officially or if they provide it online, they are not able to sell it well.

Another reason of illegal activities, as stated by spokeswoman of HBO Europe, Pavla Brožkova:

Viewers just get used to it that they do not need to pay for the television. Moreover, viewers feel that online video on demand service is limited.

Currently, the users can use more sophisticated form to avoid to be considered as a disseminator of illegal content. The sites which are offering online watching of the movies or series.

As stated before, the Game of Thrones was firstly launched in April 2011. The most pirated entertainment show of this year (2011) was TV show Dexter with 3.620.000 downloads per episode, followed by debut series Game of Thrones.

Most downloaded TV shows (per single episode) in 2011[189]		
Nr.	TV show	Nr. of unique downloads
1	Dexter	3.620.000
2	Game of Thrones	3.400.000
3	The Big Bang Theory	3.090.000

Table 3 Most downloaded TV shows per 2011 overview

In 2012, Game of Thrones ended up on the top of the ranking list for the most pirated TV show. This year for the first time, TV shows Dexter and Game of Thrones changed their positions. Episodes of both shows are shared among the millions of people due to the airing delays and limited legal download options. With 4.280.000 downloads for a single episode, Game of Thrones was the most pirated series. The reason for the increase in nr. of unique downloads in comparison to the previous year is simple – there were still persisting delays in launching series in different countries and the decision of HBO did not make widely available online. In fact, HBO had a fear to loose subscribers if the content is available on less expensive streaming service. The result is that HBO had a greater fear from losing money than increasing piracy.

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[189] Source: torrentfreak.com

Most downloaded TV shows (per single episode) in 2012[190]		
Nr.	TV show	Nr. of unique downloads
1	Game of Thrones	4.280.000
2	Dexter	3.850.000
3	The Big Bang Theory	3.200.000

Table 4 Most downloaded TV shows per 2012 overview

In 2013 Game of Thrones remained as the most downloaded series with 5.900.000 downloads via BitTorrent. The positions 2 and 3 were occupied by series Breaking Dad and The Walking Dead. In comparison to the previous year, the increase in unique downloads is more than 1.5 million per episode. The reason is again the decision of HBO to keep an access to the show exclusive and no other streaming or video on demand service provider could buy the rights. Interestingly, the director of the series, David Petrarca, claims that the pirate's download did not hurt the series, because thanks to this the series was being talked about, the necessary cultural buzz arose, and the Game of Thrones also benefited from the spread of information on social networks.

Most downloaded TV shows (per single episode) in 2013[191]		
Nr.	TV show	Nr. of unique downloads
1	Game of Thrones	5.900.000
2	Breaking Dad	4.200.000
3	The Walking Dead	3.600.000

Table 5 Most downloaded TV shows per 2013 overview

TV series piracy increased also in 2014. At the top in the ranking list remained Game of Thrones. It is happening still more often that the number of downloads exceeds the traditional TV viewers.

Most downloaded TV shows (per single episode) in 2014[192]		
Nr.	TV show	Nr. of unique downloads
1	Game of Thrones	8.100.000
2	The Walking Dead	4.800.000
3	The Big Bang Theory	3.900.000

Table 6 Most downloaded TV shows per 2014 overview

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[190] Source: torrentfreak.com
[191] Source: torrentfreak.com
[192] Source: torrentfreak.com

The Game of Thrones was also for 2015 the most pirated downloaded series. Right behind is positioned The Walking Dead and The Big Bang Theory. First place was defended with 14.4 million of downloads through BitTorrent, which represents increase in more than 6 million to the previous year. HBO even changed the premiere strategy and has decided for the worldwide premiere just because the interest of enthusiastic viewers and fans about the show was so great. Game of Thrones series were broadcasted in more than 170 countries at the same time as the US premiere scheduled for Sunday. However, the most eager fans have already downloaded the first four out of ten episodes from the internet before the premiere was broadcasted on HBO. As cable TV stated in their statement:

It is sad that the four episodes of the new series that leaked to the internet came from some group that had received them in advance with the consent of HBO.[193]

This leak of episodes almost certainly stemmed from preview copies sent to press. The press has had their hands on four episodes worth of press screeners for a while.

Most downloaded TV shows (per single episode) in 2015[194]		
Nr.	TV show	Nr. of unique downloads
1	Game of Thrones	14.400.000
2	The Walking Dead	6.900.000
3	The Big Bang Theory	4.400.000

Table 7 Most downloaded TV shows per 2015 overview

For the fifth year in the row, Game of Thrones was the winner of the most downloaded series on the Internet. On the second position remained The Walking Dead and the third position was occupied newly with the science fiction western Westworld. Producers continued trying to avoid leakage on pirate websites by providing the series no longer to journalists for their reviews. However, neither the unification of the premiere hours nor the date to one worldwide has helped.

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[193] Press statement of Hbo.com
[194] Source: torrentfreak.com

Most downloaded TV shows (per single episode) in 2016[195]		
Nr.	Previous year rank	TV show
1	1	Game of Thrones
2	2	The Walking Dead
3	(-)	Westworld

Table 8 Most downloaded TV shows per 2016 overview

2017 was the year when Game of Thrones was the most viewed season so far. Not only the most viewed, but also the most downloaded TV show on the web. In this year, HBO and its premium product – Game of Thrones, was afflicted by leaks and piracy. HBO has confirmed that it has been hacked and had a range of important files stolen, which appears to include upcoming TV shows as well as the script. This is a relatively new phenomenon, because previously most hackers were intent primarily on vandalism rather than making money, but nowadays stealing movies and series could bring serious money. The leaked files contained also the data related to Game of Thrones – revealing more spoilers, marketing plans and strategies, Game of Thrones roadmap, scripts and the episode The Spoils of War began to circulate on various file-sharing and streaming sites.

Most downloaded TV shows (per single episode) in 2017[196]		
Nr.	Previous year rank	TV show
1	1	Game of Thrones
2	2	The Walking Dead
3	4	Flash

Table 9 Most downloaded TV shows per 2017 overview

On pirate networks, the series The Game of Thrones has been the most downloaded ever since 2012. HBO's flagship product, however, did not come for the new parts in year 2018 (the last series will come in 2019), so that the imaginary throne took over the eternal couple of The Walking Dead. The Missing Game of Thrones shifted the line up to Flash and The Big Bang Theory.

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[195] Source: torrentfreak.com
[196] Source: torrentfreak.com

Most downloaded TV shows (per single episode) in 2018[197]		
Nr.	Previous year rank	TV show
1	2	The Walking Dead
2	3	The Flash
3	4	The Big Bang Theory

Table 10 Most downloaded TV shows per 2018 overview

The final season of the series will be launched after the deadline for completion of this thesis. The only way how to complete this chapter is to make a prediction of the most downloadable shows for 2019. Based on the previous trend, the most pirated TV show between years 2012 – 2017, it will attract the attention on millions of downloaders again. Expectation is to be on the first position of the ranking list for most downloadable TV show.

It's worth noting that BitTorrent site only makes up a small portion of the piracy landscape. A lot of people use streaming sites and services nowadays, which generally do not report viewing statistics. BitTorrent represents the representative sample and it's most used as a source for ranking of most pirated shows on the Internet.
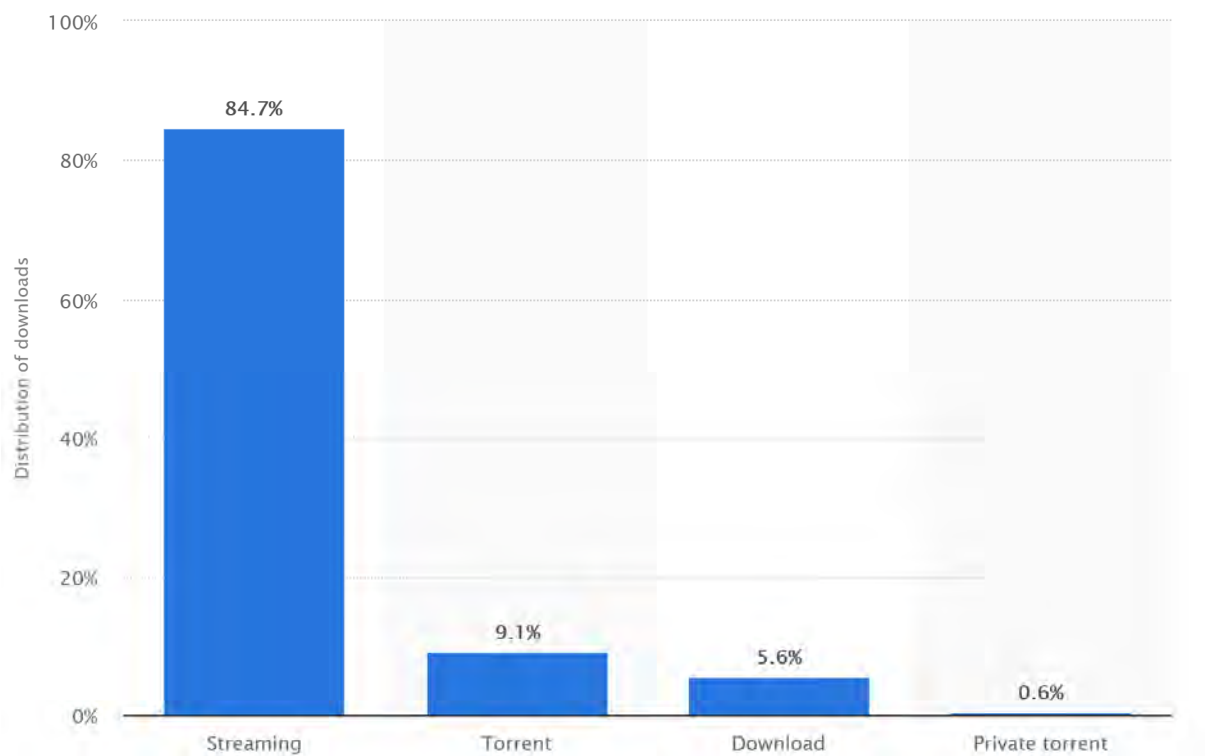
Figure 3 Distribution of illegal downloads in 2017

6.6.3.   Legal vs. Illegal distribution

Why these series are so often downloaded for later viewing? One of the answers is the popularity of this program - especially in the younger age group who uses the new media more.

One possible explanation is the complexity of the series Game of Thrones. Unlike other television series that are less memory-intensive, the Game of Thrones series contain a lot of information that the viewer must remember. To make the audience aware of the episodes they missed, or to refresh the knowledge of old episodes, it was customary for televisions to repeat programs. As Mittel states, however, this tradition is gradually disappearing:

> *One long standing tradition that has been in decline is the rerun – for decades, networks typically played each episode of the season twice throughout the year, filling in off-times with earlier episodes. These network reruns become less common in the 2000s, especially with DVD, DVR, and online video as methods for viewers to re-watch or catch-up on missed episodes.[198]*

A new trend is also the addition of information by monitoring the online version. Programs that have the most complex narrative structure can benefit from this trend. This complexity is no longer an obstacle to understanding the story, as viewers who are interested in deeper understanding of tiny details and connections now have the opportunity to watch the show as many times as they want and stop playing at moments they want. This is especially useful for capturing indices that appear on the screen for too short a time, or for revealing the various hidden jokes of the creators of the series.

Other benefits of watching a serial on a computer (whether downloaded, streamed or on DVD) are the ability to play multiple episodes at one time. This view is preferred by some audiences, as it allows them an uninterrupted flow of events, and they also have the opportunity to see hidden connections that they would not be able to notice with a weekly (sometimes longer) distance. Another advantage is the ability to organize individual episodes in a different order than originally broadcasted.

Another reason why people prefer to download serials from the Internet is because it is in a country where the series is not broadcast or is broadcast with a delay. Downloading the series

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[198] MITTEL, J. Previously On : Prime Time Serials and the Mechanics of memory. In: GRISHAKOVA, Marina; RYAN, Marie-Laure. Intermediality and storytelling. Berlin : De Gruyter, 2010. p. 94-95. ISBN 9783110237733.

allows them to maintain the same knowledge as the original audience, that is, to have the most up-to-date information which can be especially important at a time when the latest information can be obtained practically immediately after the original Internet broadcasting. Viewers will prevent this information from spoiling their enjoyment of watching the series and detecting this information as part of the action.

6.7 Transmedia extensions

This chapter will focus on how the fictional world of the series and the individual story lines spread on other media channels. It will also deal with what extra-textual experiences the viewer is looking for additional information on these other channels and how much they relate to the original text of the series, so if only the fictional world of the series uses a completely different story, or enrich or even change the storyline of the original series itself and its narration.

The original text of the series is complemented by other channels. These are web-sites, games, spin-off series, fictitious and official websites, on-line encyclopaedias or podcasts.

In this chapter, the thesis explores the extent to which television companies themselves use the possibilities of extending to intensify the narrative world of their products and how their production is timed, as well as how the users themselves adapt these transmedialities and the characteristics of these surrounding satellites.

This list is probably incomplete because due to the popularity of the show, extensions are being developed and released as we speak.

These are other media and promotional and / or narrative satellites:

- Webisodes
- Spin-offs
- Parodies
- Comics
- Books
- Games
- Official Sites
- Unofficial Sites

6.7.1. Webisodes

The term webisode was created by combining the words "web" and "episode". The format is used to fulfil the promotional functions as well as transmedia storytelling, but there are also websites standing by themselves as original, useless material.

Webisodes to serial Game of Thrones are named Histories & Lore. Each video lasts for about one to three minutes, but sometimes slightly more, and the videos included in each season's Blu-ray set have a combined running time of 60 minutes. The goal is that viewers new to the TV series that are not familiar with author George R.R. Martin's books are given within the space of an hour a thorough crash-course on all of the vital things one needs to know about the backstory of the world of Westeros.

Webisodes tell the major events of the 12.000 year long history of Westeros. In total, seven series of these short episodes have been published, each series of fourteen to seventeen parts. None of the individual websites has reached such a footage as a TV episode. The webisodes are accessible on the Internet and are also included in Blue ray for each season of Game of Thrones.

Similar to the theme of the books, each of the characters gives their own perspective on historical events.

In Season 1 the artwork was in the form of pencil and charcoal drawings, but as they were well-received, more time and resources were put into those produced in subsequent seasons, including full colour and more detailed artwork. From Season 2 onwards the videos also include much more zooming in and out by the camera, and sometimes even shifting between two frames to show action.

Webisodes are self-sufficient in terms of Jenkins's definition of transmedia narrative in that they provide a separate entry point into the world of transmedia storytelling, the viewer knows what the webisodes tell. It serves as an element providing background and partly as a tool for keeping viewers' attention in the gap between broadcasting the series - that is, for promotional purposes.[199]

Each of the aforementioned series of webisode Histories & Lore includes its own storyline that will be presented and resolved within the series. At the same time, each of these lines serves as an element that develops the lines contained in the TV series. These works meet Jenkins'

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[199] See appendix 21: Webisodes of the series Game of Thrones

demand for transmedia storytelling, so they are self-explanatory without their viewer knowing other works.

The webisodes also serve as promotional material, their publication dates are related to the broadcast gaps between the TV episodes of the series and keep the viewer's tensions and curiosity between the rows of the TV series.

When comparing the series of webisodes, it is clear that the range of storylines and production costs are on the upside.

Webisodes do not only develop their own, i.e. completely new storylines, but they also contribute to the plot lines present in the TV series.

Category	Webisode
Creator	Herzog & Co.
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	Yes
It has a promotional function?	Yes

Table 11 Webisode Histories & Lore

6.7.2.   Spin-offs

As the series Game of Thrones coming to its end, HBO decided to create an individual spin offs of Game of Thrones to make the most of the brand than its fame after the last series is broadcast.

All of the writers are to be working individually with George R. R. Martin. While HBO has decided in the first spin-off to reach for the most important period of the Westeros, except for the Game of Thrones itself, Martin's concept is far more minimalist. Martin told the Times:

> *I wanted to do a show called Spear Carriers, which would actually be set during the events of Game of Thrones, but it wouldn't be following Dany, Tyrion and Jaime. They would all be there in the background like Hamlet, and it would be more like, 'Here's a story about a guy in the City Watch; here's a story about a*

prostitute at one of Littlefinger's brothels; here's a story about a mummer who's in town to do juggling and tricks.' And they all get caught up in the events.[200]

Martins own idea for a spin-off, called Spear Carriers which would be set during the events of Game of Thrones but follow the 'regular folk' of the Seven Kingdoms:

Everything would only happen in the background. One day we would see a story about a member of a city patrol, once about a prostitute from Littlefinger's brothels, once again about a nomad who came to town to show off his tricks. And everyone would eventually get involved in the Game of Thrones. Something like that in my opinion could be fun.[201]

The Prequel Game of Thrones appears to start shooting at the end of 2019. George R. R. Martin revealed that the show should be called The Long Night.

HBO did unveil a trailer to tease all of its upcoming shows. As the teaser reveals:

Only one thing is for sure: from the horrifying secrets of Westeros' history to the true origin of the White Walkers, the mysteries of the East to the Starks of legend, it's not the story we think we know.[202]

Category	Spin off
Creator	HBO
Is it self-explainable?	Suppose to be
Can it serve as entry point to the franchise?	Not possible to answer
It has a promotional function?	Not possible to answer

Table 12 Spin off The Long Night

6.7.3. Parodies

Game of Grones[203] represents a parody of Game of Thrones published on March 2012 after announcing the acquiring the rights by Tomas Dunne Books.[204]

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[200] Available from: https://www.vice.com/en_au/article/j5z8wy/george-rr-martin-superhero-series-wild-cards-hulu-game-of-thrones-vgtrn
[201] Available from: https://www.vice.com/en_au/article/j5z8wy/george-rr-martin-superhero-series-wild-cards-hulu-game-of-thrones-vgtrn
[202] https://www.youtube.com/watch?v=wFT-h3WCWpo

The book opens with a witty on The Others, as a boy wizard, and a black-clad cyborg mystic and a poet-eared science officer discussing the protocol on the far side of The Wall. The book launches into a turn-by-turn journey of clashes and soap opera feuds in Easterrabbit, ruled by his grog-loving king "Bobbert Barfonme." He's come to the North to recruit his amigo Lord Headcase Barker, over numerous objections.

Anyone unfamiliar with world of Westeros is likely to be lost.

Category	Parody
Creator	Thomas Dunne Books
Is it self-explainable?	No
Can it serve as entry point to the franchise?	No
It has a promotional function?	No

Table 13 Parody A Game of Grones

Game of Thrones was notably parodied also on a web series: School of Thrones[205] [206]. The story of School of Thrones was set in a high school whose students fight for the title of prom king and queen. These new webseries that has taken the characters from Game of Thrones and turned them into modern-day high school students battling for the title of prom king and queen at Westeros Valley High. The webseries offered some new insight into the characters from the books, examining how they would react in this completely different context. In the first episode, Stannis has to suffer the humiliation of planning a party that flops before it even begins, and those indignant, puppy-dog eyes make it impossible not to sympathize with Stannis' righteous frustration. Other episodes for example opened with Sansa's inner monologue, and we are introduced to the cliques from her perspective.

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[203] George R.R.; Goldsher, Alan: A Game of Groans: A Sonnet of Slush and Soot.
[204] See appendix 22: Parody of the series Game of Thrones: A Game of Grones
[205] Appendix 23: Parody of the series Game of Thrones: **School of Thrones**
[206] Available from: https://www.youtube.com/user/schoolofthrones

Category	Parody
Creator	Will Save Productions
Is it self-explainable?	No
Can it serve as entry point to the franchise?	No
It has a promotional function?	No

Table 14 Parody A School of Thrones

6.7.4. Comics

A Game of Thrones[207] is the comic book adaptation of the fantasy novel Game of Thrones, created by fantasy author Daniel Abraham. Comics follow the story and atmosphere of the novel closely. First issue was published in September 2011, together were published 24 issues with 29 pages. The last comic book of A Game of Thrones was published in July 2014. Comics is in the time frame of the series between the end of first season and end of the season 5.

The comics use the series as the default setting of the fictional world and then the narrative is already unfolding in a completely self-sufficient direction. The narration tends to be overdone, however, as many sequences would play out just fine in its absence.

The comics was accepted with different opinions – some comics fans said that comics like this needs to offer something more - either offer a deeper exploration of the series' mythology or deliver a comic so beautifully rendered that the actual text doesn't even matter. On the other hand, comics' fans praised the comic, concluding that it communicated the book's depth better than the TV series did.

The comics are based on the gap between the broadcasting of the series. While Henry Jenkins's - We Had So Many Stories to Tell: The Heroes Comics and Transmedia Storytelling[208], which is dedicated to primarily comic books based on the Heroes series, points to this gap filling it in the comics.

Further Jenkins' findings relate to the characteristics of the Game of Thrones franchise in terms of promotional function:

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[207] See appendix 24: Comic book of the series Game of Thrones: A Game of Thrones
[208] Jenkins, H. We Had So Many Stories to Tell: The Heroes Comics as Transmedia Storytelling. 2007. Available from:
<http://www.henryjenkins.org/2007/12/we_had_so_many_stories_to_tell.html>

Comics have emerged as a key vehicle for constructing transmedia narratives - in part because they cost less to produce and are thus lower risk than developing games or filming additional material.[209]

Jenkins points out a change in the modeling of franchise affiliates. In the old comics' story, anything in relation to the original works was not allowed to be changed, and so Jenkins comic stories were relatively shallow in terms of story and character relationships. However, comics are created in close collaboration with TV series screenwriters, and thus more strongly coordinated in story lines, comics are allowed to reveal much more of what will eventually be published in the TV series.

Category	Comic book
Creator	Dynamite Entertainment
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	Yes
It has a promotional function?	Yes

Table 15 Comics A Game of Thrones

6.7.5.   Games

A.   Board game

A.1 Game of Thrones

A Game of Thrones[210] is a strategy board game created by Christian T. Petersen and released by Fantasy Flight Games in 2003.

Set on a map of Westeros, the Game of Thrones board game pits 3 to 6 players against each other to fight for control of the various regions, with the first player to control seven areas with castles or strongholds the winner. Each person starts with a unique setup tied to his House and a few units, but you get to muster new units in randomly determined rounds,

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[209] Jenkins, H. We Had So Many Stories to Tell: The Heroes Comics as Transmedia Storytelling. 2007. Available from:
<http://www.henryjenkins.org/2007/12/we_had_so_many_stories_to_tell.html>
[210] See appendix 25: Board game of the series Game of Thrones: The Board game

based on the supplies offered by the areas you control. The strategy of the game depends on how many players are playing the game:

- With three players, everyone starts a little distance apart, so you might go three rounds without combat while everyone spread out, but with five or six players you're going to smash into each other quickly.
- With more than three players, alliances can form more easily, and third-party players can offer support in combat that occurs adjacent to their forces, so negotiations become significant.

Each round of the game has three phases: the Westeros phase, the planning phase and the action phase. The first is a common and special event in the country that may affect the player. But most important is planning. Players use tokens to secretly give orders to all of their units. Here is the importance of diplomacy and deduction. Players can make different promises, but they are never binding. The result is tense bargaining, which often ends up with treachery worthy of Westeros. In the action phase, orders are executed and battles occur. If your armies meet in battle, you can reinforce them with your family cards. Eventually the clans will consolidate their strengths in the areas they control, and in subsequent rounds they can improve their positions in the Iron Throne match as well as in the battle of savage hordes.

The game ends when one of the players controls 7 fortress or castle areas. If it does not happen in the tenth round, the end of the line is won by the family that has such areas.

The Game of Thrones story and characters are moderately integrated into gameplay, particularly the map and settings themselves. Each player gets a deck of cards with characters on them to be used in combat, with abilities tied to the characters' traits. But really, the show connection is much more a function of putting you into Westeros than incorporating any of the story or the personalities themselves.

Category	Board game
Creator	Fantasy Flight Games
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 16 Board game of the Game of Thrones

Battles of Westeros[211] was created by Fantasy Flight Games in 2010 created for two players who recreates the military conflicts. In this epic board game of battlefield tactics, players control either House Stark, the wards of Winterfell who have called their hearty allies to defend their honor and lands, or House Lannister, an aggressive force funded by Casterly Rock's endless supply of gold.

Battles of Westeros is played over one of several included scenarios, called battles. Each of these has a battle plan that dictates the formation of the map called the battlefield, starting positions of each House's units, starting resources, special rules, and victory conditions for the game session. A battle is played over several rounds, with each round consisting of alternating player turns. The goals a player needs to accomplish to win a game of Battles of Westeros can vary. Some battles require players to earn a certain number of victory points, while other battles require a player to take and hold strategic positions on the battlefield, but this collection of available scenarios.

Battles of Westeros also offers plenty of strategic complexity, resulting in a satisfying number of compelling choices in every game. For example, each player has a special randomized Leadership Deck, consisting of unique tactics and abilities; this deck will change based on the scenario being played and characters present.

The Game of Thrones story and characters are integrated into some extend into gameplay.

Category	Board game
Creator	Fantasy Flight Games
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 17 Board game of the Game of Thrones

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[211] See appendix 26: Board game of the series Game of Thrones: The Battle of Westeros

A.3 A Song of Ice & Fire: Tabletop Miniatures Game

A Song of Ice & Fire: Table top Miniatures Game is a competitive miniatures game for two or more players created by CMOM Limited, Dark Swords Miniatures and Edge Entertainment. Each player controls one of the Great Houses of Westeros, commanding battlefield units, recruiting legendary Heroes, and manipulating the political stage, in the attempt to claim the greatest prize of all: The Iron Throne. Players can recreate their favourite moments from the series or create their own stories.

Battles can range from large scale wars with hundreds of miniatures to simple skirmishes between a few units without complicating the elegantly designed rules. The game features several unique systems, including alternating activations that keep the players engaged.

This game modification cannot be defined as transmedia narrative, merely use certain elements known from various Game of Thrones franchises without contributing to the narrative lines of the original work. However, they can be perceived as produser activity, when the user creates based on the information already supplied.

Category	Board game
Creator	CMOM Limited, Dark Swords Miniatures and Edge Entertainment
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 18 Board game of the Game of Thrones

B. Card game

Game of Thrones: The Card Game is a card game in which two players wage war in the fields of Westeros and conspire to crush their opponents at court in King's Landing. The card game is developed by Fantasy Flight games in 2002.

Two fixed, fifty-card decks allow players to take control of either House Lannister or House Stark. A player must earn 15 power tokens between their House card and characters in play to win A Game of Thrones. Numerous cards in the game can change the amount a player or his opponent are required to earn in order to win. Generally, power tokens are earned by winning

challenges against an opponent, but some cards allow a player to directly claim power for his House card or characters in other ways.

Each deck includes the show's most recognizable characters and locations, including Eddard Stark, Cersei Lannister, Robert Baratheon, Littlefinger, and Jon Snow.

Fantasy Flight game has an official group of volunteers that organize sanctioned tournaments for A Game of Thrones. These volunteers organize tournaments, arrange demonstration games for new and interested players. There are several different official tournament types organized. Volunteers tries to provide a central list of all international and local store tournaments, to help gamers find play to compete in.[212] The A Game of Thrones World Championships are held yearly.

Category	Card game
Creator	Fantasy Flight Games
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 19 Card game of the Game of Thrones

C. Role-playing games

C.1 Game of Thrones

Game of Thrones[213] is the title of a single player role-playing video game developed by Cyanide Studios and published by ATLUS in North America and Focus Home Interactive in Europe. It is available on PC, PlayStation 3 and Xbox 360.

The game follows two characters through events in Westeros, beginning approximately four months before the death of Jon Arryn and continuing into the early part of the first season. The first character is Mors Westford, a sworn brother of the Night's Watch who is serving on the Wall with his faithful dog. The second is Alester Sarwyck, a nobleman from the south who has spent years in exile in Essos and become a priest of R'hllor, the Lord of Light. He is

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[212] International tournaments for a Game of Thrones: the Card Game is available from: http://www.thrones-tournaments.com/
[213] See appendix 28: Role-playing game of the Game of Thrones: Game of Thrones

summoned home to Riverspring by the death of his father and an attempt by one of his bastard cousins to claim the castle. While their stories are initially separated by thousands of miles, they will eventually have an impact on one another.

The story begins with Alester Sarwyck, a red priest returning from self-imposed exile in the Free City of Braavos to attend his Lord father's funeral. Alester discovers his brother Gawen has been disinherited and is wanted for their father's murder and that his sister Elyana has been betrothed to their bastard half-brother, Valarr Hill. As the nobles leave the funeral, a riot breaks out among the small folk due to the display of finery. The player then has the choice to settle the revolt by force or by negotiation. Alester then decides to find Gawen and find a way to end Elyana's betrothal to Valarr.

Although using actors, music and imagery from the TV series, the computer game also references events from the A Song of Ice and Fire novels that do not take place in the TV series. In addition, the visual representation of locations such as the Red Keep and Castle Black differ from the TV series in many respects. For this reason, it is assumed that the computer game is not to be considered canon for either the TV series or books, but as its own self-contained entity.

Cyanide Studios bought development rights to the Song of Ice and Fire novels in 2007 with no involvement of HBO. At the end, Cyanide and HBO announced that they had reached an agreement for the RPG to be released under a license allowing Cyanide to use HBO art assets, the logo from the TV series and some of the actors as well. This required some rewriting of materials already completed for the game. George R. R. Martin has acted as consultant on the game's script.

Category	Role-playing game
Creator	Cyanide Studios
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 20 Role-playing game of the Game of Thrones

C.2 A Song of Ice and Fire Role-playing game

A Song of Ice and Fire Role-playing game[214] was developed by Green Ronin Publishing in 2009 and published on George R.R. Martin's website. This roleplaying game was designed to reflect the realities of Westeros. Play is centred on not just characters but noble houses. This provides a ready-made rationale for adventures. The game has two core books. The first, A Song of Ice and Fire Roleplaying, provides the rules. It covers everything from character and house creation to intrigue and mass combat. The second book, A Song of Ice and Fire Campaign Guide, describes Westeros in lavish detail, providing full details on all the major regions and principal players of the game of thrones.

To promote this game, Green Ronin gave away thousands of free Quick-Start rules for the game at participating retail stores. Also a Quick start in .pdf was released later, which gives a taste of the rules, six pre-generated characters, and a short adventure so you can try the game out.

Category	Role-playing game
Creator	Green Ronin Publishing
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 21 Role-playing game of the Game of Thrones

D. Video games

Till now, several video games based on Game of Thrones series, and the A Song of Ice and Fire have been released.

D.1 A Game of Thrones: Genesis

Game of Thrones: Genesis is a strategy video game developed by Cyanide in 2011. A Game is based on the book A Song of Ice and Fire. The game takes place over 1 000 years of the

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[214] See appendix 29: Role-playing game of the Game of Thrones: A Song of Ice and Fire Role-playing game

fictional history of Westeros, beginning with the arrival of the Rhoynar led by the warrior-queen Nymeria and ending with the defence of the Wall from the wildling assault.

The game can begin with the beginning of A Game of Thrones and ends when someone wins the Iron Throne. The goal of the game is to win the Iron Throne and doing so can be done by amassing enough prestige within the game. Prestige is accumulated through various means. There are a number of titles that earn an ongoing prestige boost - most allies, highest income, most enemies killed and control of a sept. Further, there are a number of unique challenges issued to each player which when achieved reward prestige points. During the game, the only building a player controls is the Feudal Home. Through alliances other towns and castles can be won over, but they are at constant risk of being stolen, whether by diplomacy or secret alliances. As stated on the official website of Cyanide studio:

A deep and exciting gameplay combining strategy, diplomacy and politics.[215]

Category	Video game
Creator	Cyanide
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 22 Video game of the Game of Thrones

D.2 Game of Thrones: Ascent

Game of Thrones Ascent[216] is a free-to-play social media strategy video game developed by Disruptor Beam in 2013. Firstly was available on Facebook, later available for iPad, Android and Kongregate. [217] The game was a first such a social network game. The game includes the ability to engage in the dynamic political and social intrigue featured in the books and television show.

As George R.R. Martin stated:

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[215] Available from: http://www.cyanide-studio.com/got-genesis
[216] See appendix 30: Video game of the Game of Thrones: Game of Thrones Ascent
[217] Kongregate is an American mobile, PC, and Console publisher and web gaming portal.

Designers took great pains to make sure the flavor of the novelsis here. He saw alliance building, treachery, marriages, murders, and most of all the constant struggle to be the greatest house in Westeros.[218]

The game is divided into several sections, which are pleasantly connected. You will find yourself in different periods of books and stories, and according to your decisions you will be rewarded and the character of you and your family will start to form.

The graphic style is very good and the game was appreciated by many players. One of them stated:

The big plus of Game of Thrones Ascent is the fact that you will feel like you really are and breathe in this fantastic world.

Category	Video game
Creator	Disruptor Beam
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 23 Video game of the Game of Thrones: Ascent

D.3 Game of Thrones: A telltale Game Series

A telltale Game Series is an episodic adventure game created by Telltale Games for Android, iOS, Microsoft, Playstation 3 and 4, Xbox 360, Xbox One, firstly released in 2014. The player controls five characters affiliated with House Forrester of Ironrath, a house of the wolfswood in the north. Other locations in the game include the Wall and King's Landing. First season had 6 episodes. There were no more seasons released due to complications in production company, Each episode contains five points where the player must make a significant decision, choosing from one of two available options. Through Telltale's servers, the game tracks how many players selected which option and lets the player compare their choices to the rest of the player base. The game can be completed regardless of what choices are made in these situations. The main events of the story, as described below, continue regardless of what choices are made, but the presence and behaviour of the non-player

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[218] Available from: https://grrm.livejournal.com/280977.html

characters in later scenes is affected by the choices. The game allows the player to make multiple saves, and includes a rewind feature where the player can back up and alter a previous decision, thus facilitating the exploration of alternative choices.

Category	Video game
Creator	Telltale Games
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 24 Video game of the Game of Thrones: Ascent

D.4 Game of Thrones: A Conquest

Game of Thrones: A Conquest represents strategy mobile game based on Game of Thrones series, created by Turbine in 2017. Game of Thrones: A Conquest allows players to become a Lord in Westeros and define a strategy for conquering the Seven Kingdoms.

Category	Video game
Creator	Turbine
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 25 Video game of the Game of Thrones: Conquest

D.5 Reigns: Game of Thrones

Reigns: Game of Thrones[219] is a strategy video game developed by Nerial in partnership with HBO in 2018 for Andriod, iOS, Microsoft and in 2019 also for Nintendo. The goal of the game is to rule as king or queen for as long as possible, to make decisions and guide Westeros through the winter against the White Walkers. These decisions are made using a so-called Tinder interface, by left-and-right wiping on the screen and have two answer options. In order to survive as long as possible, four different needs have to be balanced: common people,

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[219] See appendix 31: Video game of the Game of Thrones: Reigns: Game of Thrones

faith, the military and the banks. In addition, the game objective and certain missions that lead to its fulfilment must be kept in view. The missions and events cause new events and characters to be unlocked.

Category	Video game
Creator	Nerial with partnership HBO
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 26 Video game of the Reigns: Game of Thrones

D.6 Game of Thrones: Seven Kingdoms

Game of Thrones: Seven Kingdoms is a fantasy massively multiplayer online role-playing game developed by Bigpoint and Artplant in collaboration with HBO in 2013. The game has no connection with the single player Game of Thrones or the social media Game of Thrones Ascent. Game of Thrones: Seven Kingdoms takes place shortly after the end of season 1 as the war for the Iron Throne begins. Players can align with three initial factions: House Stark, House Lannister, and House Baratheon. The player can also avoid picking a faction for a while. Players and guilds, which represent minor houses, can align with a different faction for benefit, which is touted as one of the means of playing out the political aspects of the game.

The game is a sandbox-style game focused on player vs. player action and warfare. Players can take part in ranked 5 on 5 duels, or battle for control of castles and fortresses in the massive, open-world sandbox.

Category	Video game
Creator	Bigpoint and Artplant and partnersip with HBO
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	No
It has a promotional function?	Yes

Table 27 Video game of the Game of Thrones: Seven kingdoms

6.7.6. Official Sites

The official web site of the TV series represents web site hbo.com. This site is accessible only for North American region or better said computers with this IP address can access it. For other regions is available regional mutation of this website, for example for Slovakia hbogo.sk. The site is promoting part of the broadcast of Game of Thrones on TV. Content identical for all regions offers trailers, news section, brief information about the storyline and its creators, list of episodes of the series and episodes and seasons.

The hbogo.sk website works only as an information channel filling through promoters and offered merchandising a promotional function, but this channel does not enrich the transmedia storytelling.

Category	Video game
Creator	HBO GO
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	Yes
It has a promotional function?	Yes

Table 28 Video game of the Game of Thrones: Seven kingdoms

6.7.7. Unofficial Sites

In addition to the official HBO GO website, there are other Internet sites, sites and other products representing the unofficial franchise line, which are made up of private entities or thanks to the principle of collective intelligence.

A. Encyclopedia

In addition to the official Game of Thrones site on HBO GO (hbogo.sk), Internet users have the ability to discover Game of Thrones on the Internet encyclopaedia which is available only on Wikipedia.org. The websites of Wikipedia dedicated to Game of Thrones contains a catalogued system of passwords that is based on the principle of collective intelligence as

defined by Pierre Lévy[220] - that is, the ability of virtual communities to use their members' knowledge through collaboration and discussion. Game of Thrones related encyclopaedia on Wikipedia allow users to have the right to immediately access and edit individual passwords and articles, with contributions by individual authors being reviewed by other community members.

B. Fan sites

In addition to the encyclopaedias and official websites of hbo.com (hbogo.sk), the sites run by viewers and fans of the series are also dedicated to Game of Thrones and other franchises.

To list all fan related websites is not possible in this subsection, because there are thousands of these fan sites and these exist in many countries independently.

However, the one of the biggest international fan site gameofthrones.fandom.com can be mentioned as an ideal example of an unofficial website. This site contains the content of each episode of the Game of Thrones series, webisodes, comics, books and games. In the news section, the site presents articles on both Game of Thrones franchises and official creators' announcements including trailers and podcasts, as well as press articles about Game of Thrones. In addition, it offers a platform for discussion forums and dates of broadcasting of specific episodes on American and local TVs or on the Internet, as well as for example to download a background for a Game of Thrones franchise theme.

As in the case of encyclopaedias, the fan site does not develop transmedia storytelling. The fan sites serves as a source of information and possibly as a guidepost to other products and information. And then also as an unofficial promotion tool based on fan activity.

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[220] Lévy, P. Collective Intelligence – Mankind's Emerging World In Cyberspace. Basic Books. 2007. p. 1 ISBN 978-0738202617

C. Fan fictions

On the motives of the characters, or the entire fictional world of Game of Thrones, there are many literary works that can be categorized as a fan fiction[221]. This work is primarily based on the work of an already existing - in this case, primarily Game of Thrones franchise, but the resulting works are not a copy of the work of the original but standalone fan-produser. Game of Thrones franchise fan fiction is available for example on fanfiction.net where over three thousand fan fiction can be found. In general, however, this phenomenon can be summed up as an unofficial continuation of transmedia storytelling, produced by viewers themselves, or fans of franchise.

Category	Unofficial sites
Creator	produsers
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	Yes
It has a promotional function?	Yes

Table 29 Unofficial sites of Game of Thrones

6.7.8.   Unique transmedia experience – 5 senses

HBO asked Campfire[222] to help build buzz for the premiere of their new series Game of Thrones. To do this, Campfire created an immersive fan engagement program with different audiences on different levels and generated support for Games of Thrones based around the 5 senses.

The immersive fan engagement program that Campfire created tied back to the essentials of storytelling. They utilized social media outlets, the excitement of spinning out a story, digital content, as well as the physical experience as brought to life by their interactive program with the five senses.

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[221] Fanfiction - is a literary work based primarily on a work already existing and written by its fan. The work on which fan fiction is exposed, also referred to as canon, is often belles letters, but alsofilm, television series or comics. In the vast majority of cases, fan fiction does not have commercial ambitions and spreads primarily through the Internet.
[222] Campfire is a marketing company that creates hype or 'buzz' for a new product that has yet to hit the market.

Smell.[223] Campfire was sending bloggers and prominent influencers of the Game of Thrones social circle a kit of specific fragrances - Master's Path Scent Kit that contained the essence of certain locations throughout the realm of the show. Within two days of receiving this scent kit, the media influencers had taken to their blogs, YouTube channels, Facebook, and Twitter to report to their fellow fan followers.

Sound.[224] An interactive game was developed by recreating Westeros tavern with immersive 3D sound experience, visitors could navigate through the tavern and get the experience of dark conspiracies taking place in the kingdom.

Sight.[225] An interactive game was used to have the view of a first-person perspective seeing everything a character from that world would have seen. This took fans on the top of the wall – fans could learn history of the wall, and feel cold isolation of those who protected it.

Touch.[226] An application has been developed that transported you to the region that was experiencing the weather of wherever you were at, so for all you Game of Thrones fans, if they pulled up Chicago on the app it would take them to the coldest regions of the realm, in the northern reaches of the land close to the Wall.

Taste.[227] Campfire partnered with a top chef to create dishes that were commonly referenced in the books, and then sent out the creations on a food truck to parts of Los Angeles and New York. The event brought die-hard fans, foodies, and HBO's target audience together and the convention-like circumstance of the event was covered by the news, social media outlets, bloggers, and cuisine magazines. The venues had an atmosphere of fair convention.

Category	Transmedia marketing
Creator	Campfire
Is it self-explainable?	Yes
Can it serve as entry point to the franchise?	Yes
It has a promotional function?	Yes

Table 30 Transmedia marketing and unique experience of 5 senses

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223 See appendix 32: Unique transmedia experience: Smell
224 See appendix 33: Unique transmedia experience: Sound
225 See appendix 34: Unique transmedia experience: Sight
226 See appendix 35: Unique transmedia experience: Touch
227 See appendix 36: Unique transmedia experience: Taste

7. Conclusions

The primary aim of the thesis was to present a comprehensive view of transformation in transmedia storytelling and present the contemporary and future trends in transmedia storytelling and transmedia television.

The main aim of the theoretical part was to clearly define transmedia on the basis of literature. Therefore, it was necessary to start by examining the transformation of the audience's concept in response to the convergence process. The main feature of these changes is the migration of viewers and users across media platforms. The second no less important change is the reinforcement of the immersive experiences of viewers to symbolic content. Technological, social and institutional changes have created new categories of audience, and its role in production and consumption is different. Nowadays, viewers have the opportunity not only to passively watch audio-visual content, but also to become producers of new products for participatory and prosumentary platforms. The concept of immersion gains new meaning because it becomes part of production and distribution strategies.

Obviously, we will continue to see confusion between transmedia extension and adaptation or cross-media interaction with the transmedia system. Of course, in the context of a specific discourse, it may not be a mistake because it is important what is being studied in a particular field. Based on the theoretical part, it is clear that TV broadcasters are more motivated to apply transmedia systems to produce their own symbolic content and brand building process.

Creators need to take into account the aspects of transmediality in the development of individual projects, making it difficult for them to master transmedia systems. At present, the most relevant way for them to apply transmediality in the form of a transmedia marketing campaign.

Transmediality and the convergence process have a major impact on the strategies of distributors and broadcasters. The concept of distribution windows and the life cycle of an audio-visual work as a television station and distributor of a cinematographic work was presented. Indeed, each subject has a different approach to the issue that stems from the primary function of each subject. At first glance, it may seem that these are very close terms in terms of social media and participatory platforms, but it is not. The main difference is in the form of using distributed content and the different functions of social platforms.

TV broadcasters motivate the application of transmedia extensions 2 main reasons: the process of brand building and the prerequisite for enhancing immersion experiences from the audience to their original production.

It is important to comprehensively comprehend interactivity, and it is necessary to take into account the reasons why complementary content is produced. There are two main motivations for broadcasters to incorporate transmedia extensions into their media strategies. The primary thing is that they allow them to promote TV shows before the TV premiere. Secondary is to keep a permanent audience in touch with the fictional world during pauses between each series. TV shows are the gateway to the transmedia world. That is why most of the transmedia strategies are focused on fans of the original work and they spread all the extensions of the symbolic content narrative.

Due to the complexity of the series, the trend is to download them for later viewing. Unlike other television series that are less memory-intensive, the series contain a lot of information that the viewer must remember.

A new trend is also the addition of information by monitoring the online version. Programs that have the most complex narrative structure can benefit from this trend. This complexity is no longer an obstacle to understanding the story, as viewers who are interested in deeper understanding of tiny details and connections now have the opportunity to watch the show as many times as they want and stop playing at moments they want. This is especially useful for capturing indices that appear on the screen for too short a time, or for revealing the various hidden jokes of the creators of the series.

Trend is also to play multiple episodes at one time. This view is preferred by some audiences, as it allows them an uninterrupted flow of events, and they also have the opportunity to see hidden connections that they would not be able to notice with a weekly (sometimes longer) distance. Another advantage is the ability to organize individual episodes in a different order than originally broadcasted.

Another trend is that TV will use tools to create truly interactive multi-screen experiences through real time transmedia storytelling. Transmedia storytelling related to alternative reality games and augmented reality experiences will create experiences around locations projects using more applications.

Viewers in the future can access content of TV stories all the time which means that TV stories will increasingly run parallel to our real life. Such stories will occur in real time and 24 hours 7

days in a week. And the content can access the viewer in the same way. As characters become more real, it's only natural that viewer would like to go on living their lives.

Future storytelling will be used to evoke attention and empathy for social causes. Transmedia stories can be created in a storyworld reaching positive impact on real world.

Viewers will be more affected into their real life, more integrated into stories across platforms with expectations of the interface into the real world, more interactive with the characters, story.

Significant penetrating of the new technologies such as virtual, augmented and mixed reality to activate all 5 senses. There will be possibility to enter to story anytime and walk through the story and influence the story.

8. Glossary

Brand building, in marketing named transmedia branding. Transmedia branding can be defined as communication process in which information about the brand is dispersed across multiply media for the purpose of creating a participatory and engaging brand experience.

Crossover is the placement of two or more otherwise discrete fictional characters, settings, or universes into the context of a single story. They can arise from legal agreements between the relevant copyright holders, unauthorized efforts by fans or common corporate ownership.

Fan fiction (known also as fanfic) refers to derivative creative stories featuring the characters, settings, premises. Based on the original source material, but written by a fan. It is a form of transformative work designed as an expression of appreciation and exploration of the canon material. No profit is made from its production or distribution.

Internet meme, in short meme, is a concept spreads virally from one person to another via the Internet (social networks, blogs, email). As an example, it can be an image to an email or video file.

Prosumer blend terms producer and consumer. A prosumer is a person who consumes and produces a product. It is derived from "prosumption", a dot-com era business term meaning production by consumers.

Webisode is created from the words web and episode, it is an original episode based on the television series and it is distributed as web television for download or in streaming. Webisodes are short ranging from 3-15 minutes in length. Usually it is part of the web series that features serial storyline where the basic method of viewership is streaming online over the internet. There are also original webisodes for the purpose of monetizing the transitional audience and produce new celebrities.

World Building is the process of constructing an imaginary world associated with the whole fictional universe. This world can be called conworld. World Building involves the creation of a backstory, maps, and people for the world.

9. Appendixes

Appendix 1: Radio and Television of Slovakia

Najpopulárnejšie relácie

Filmy, Seriály

01. Tajné životy
02. Kolonáda II.
03. Tajné životy II.
04. Inšpektor Max
05. Zem ohňa

Správy, Publicistika

01. Správy RTVS
02. Správy RTVS
03. Dámsky klub
04. O 5 minút 12
05. Test magazín

Zábava

01. Nikto nie je dokonalý
02. Duel
03. Tajomstvo mojej kuchyne
04. Neskoro večer: Talkshow Petra Marc...
05. Milujem Slovensko

RTVS · Rádio Slovensko · Facebook · RTVS organizácia · Partneri
Ako si naladiť rádiá · Rádio Regina · Twitter · Úhrady RTVS
Ako si naladiť televíziu · Rádio Devín · YouTube · O RTVS
Jednotka · Rádio_FM · LinkedIn · Reklama
Dvojka · Patria · Instagram · Rada RTVS
Aplikácie · Rádio RSI · Kariéra v RTVS
Rádio Pyramída · Kontakty
Rádio Litera · Mapa stránok
Rádio Junior · Logá na stiahnutie

Televízia · Rádio · Archív · Program · Hľadaj

TV · Live :1 · Live :2 · Live :O · Live RTVS · **Archív** · TV program · Relácie A-Z · Podľa žánru

A-Z · Zobraziť podľa dátumu

0-9 · A · B · C · D · E · F · G · H · I · J · K · L · M · N · O · P · Q · R · S · T · U · V · W · X · Y · Z

A

A VEĎ SME MY BOLI ... · A3UM · Ahoj Slovensko · Ahoj, republika! · Amaro Džives - Náš d... · Ambulancia
Sobota 19.5.2018 · Sobota 14.12.2013 · Piatok 14.12.2018 · Nedeľa 28.10.2018 · Streda 8.4.2015 · Štvrtok 18.2.2016
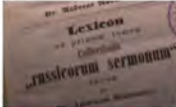
12:35 · 21:30 · 08:45 · 08:55 · 20:05 · 16:25

Anasoft litera 2018	Andrej Radlinský	Anjeli strážni	Anjeli strážni	Art Film Fest 2018	ArtSpektrum
Streda 13.3.2019	Sobota 8.7.2017	Sobota 23.2.2019	Sobota 16.2.2019	Nedeľa 24.6.2018	Pondelok 12.10.2015
23:15	20:10	20:10	20:10	21:55	15:25

Atletika - Banskobyst...	Atletika - Banskobyst...	Atletika - HME 2019	Atletika - ME 2018 v ...	Atletika - Medzinárod...	Atletika - Medzinárod...
Utorok 6.2.2018	Sobota 9.2.2019	Nedeľa 3.3.2019	Nedeľa 12.8.2018	Nedeľa 7.10.2018	Nedeľa 1.10.2017
18:30	19:00	20:20	19:30	08:40	08:45

Atletika - Míting PTS ...	Atletika - PTS Bratisla...	Atletika - Zlatá tretra ...	Autosalón
Piatok 29.6.2018	Sobota 17.6.2017	Streda 13.6.2018	Nedeľa 7.4.2019
19:00	15:00	19:00	09:40

Aplikácie RTVS

Nájdete nás aj vo svojom mobile

Správy RTVS

Objektívne a ucelené informácie o aktuálnych udalostiach doplnené o videá, fotografie, ako aj zvukové záznamy máte vďaka RTVS od teraz vždy poruke. V aplikácii nájdete časovú os, teda chronologicky zoradené informácie od redaktorov spravodajských tímov RTVS, dôležité udalosti, analýzy a aktuality. Ak vás zahlcuje dostupné množstvo informácií, ale zaujímate sa len o aktuálne kauzy, konkrétne témy, politické strany či regióny, jednoduchý systém vám ukáže len správy, ktoré chcete čítať. Aplikácia je určená pre systémy iOS a Android.

Stiahnuť na App Store

ZÍSKAJTE Z Google play
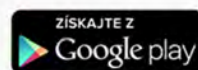
Podporované: iOS 7.1 a novší (iPhone, iPad, iPod Touch) alebo Android 4.0 a novší

iReportér RTVS

Staňte sa spolutvorcami obsahu RTVS. Aplikácia iReportér RTVS Vám ponúka možnosť informovať celé Slovensko o aktuálnom dianí okolo Vás. Stiahnite si aplikáciu pre Android alebo iOS, zaregistrujte sa a staňte sa iReportérom RTVS. Natočte nám video zo zaujímavej, atraktívnej alebo dôležitej udalosti okolo Vás, jednoducho ho nahrajte do aplikácie, pridajte k nemu stručný popis a pošlite ho do našej redakcie. Ak natočíte video z aktuálneho diania, pošlite nám ho, čo najrýchlejšie, naši editori ho spracujú a bude mať väčšiu šancu dostať sa do vysielania RTVS. Začnite už dnes a tvorte s nami vždy aktuálne a pútavé spravodajstvo.

Zelená vlna

Profesionálne dopravné spravodajstvo aj vo vašom mobile úplne zadarmo. S aplikáciou Zelená vlna môžete sledovať aktuálne dianie na cestách, vypočuť si posledné znenie dopravného spravodajstva, ako aj nahlásiť dopravnú udalosť. Používateľské prostredie je jednoduché a intuitívne, medzi funkciami sa prepína jednoduchým potiahnutím prsta po obrazovke. Aplikácia je určená pre systémy iOS a Android.
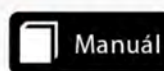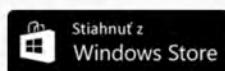
Podporované: iOS 6.0 alebo novší (optimalizované pre iPhone 5), iPhone, iPad a iPod touch, Android 2.3.3. a vyšší

Appendix 2: Facebook of Radio and Television of Slovakia

Appendix 3: Youtube of Radio and Television of Slovakia

Appendix 4: TV Markiza

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OTECKOVIA

Nečakaný zvrat v deji. Aj Sisa je v šoku!

Exkluzívne zábery do zákulisia Oteckov: Takéto majú v skutočnosti vzťahy

Ema s Alexom pristihnutí! Znovu spolu strávili noc

Mládež z Oteckov prehovorila: Pravda o nakrúcaní intímnej scény

Brutálna hádka medzi Sisou a "svokrou". Toto sa doteraz nikomu nepodarilo!

Viac zo sekcie Oteckovia

NAJNOVŠIE

TVNOVINY.SK

Vďaka Hazardovi sa Chelsea posunula v tabuľke

DOMA

Hviezdy Neželanej nevesty aj napriek vyhrážkam smrťou cestovali do Izraela: Mali k sebe blízko

dajto

Neuveriteľné video: Dievčatko spadlo z 26. poschodia, vstalo a odkráčalo preč

UVIDÍTE

VŠETKY MARKIZA DOMA DAJTO

ĎALŠIE INFORMÁCIE

- Kontaktné informácie
- Manažment televízie
- Klientská zóna/Reklama
- Moderátori
- Redaktori
- Tlačové správy
- Osobné údaje
- Všeobecné obchodné podmienky
- Technická podpora
- Kariéra

MOBILNÉ APLIKÁCIE

SOCIÁLNE SIETE

f Facebook

Instagram

Youtube

Appendix 5: Facebook of TV Markiza group

Appendix 6: Youtube of TV Markiza

Appendix 7: TVNOVINY.sk of TV Markiza

Appendix 8: Eshop of TV Markiza

Appendix 9: TV JOJ Group

Najlepšie počasie
spravodajstvo

Šport
spravodajstvo

Noviny TV JOJ
spravodajstvo

KRIMI
spravodajstvo

Lucky Room
relácia / 24. diel

Noviny o 17:00
spravodajstvo

Top Star
relácia / 409. diel

Noviny o 12:00
spravodajstvo

NOVINY.SK

Časť elektrárne v Jaslovských Bohuniciach odstavili. Pri likvidácií muselo pomáhať Rakúsko

Vláda rozdeľovala peniaze v Medzilaborciach. Prispiet...

Šefčovič o ministerstve financií neuvažoval, venoval...

20:02 - Policajta kopol do rozkroku. Súd ho poslal za mreže na 15 mesiacov. (noviny.sk)

19:47 - Prezident Spojených štátov Donald Trump prival v Bielom dome egyptského prezidenta. (sito)

19:32 - Na letisku v Tirane vyčíňali banditi, polícia jedného z nich zastrelila. (sito)

19:18 - Poštárka si nelegálne privyrábala. Okrádala zákazníkov prostredníctvom poukazov.

NAJSLEDOVANEJŠIE V ARCHÍVE

PRÁZDNINY III.

DEADPOOL
SOBOTA 20:35

Appendix 10: TV JOJ Videoportal

Appendix 11: TV PLUS

Appendix 12: TV WAU

Appendix 13: RiK

Appendix 14: JOJ Cinema

Appendix 15: JOJ Family

Appendix 16: Facebook of TV JOJ

Appendix 17: YouTube of TV JOJ

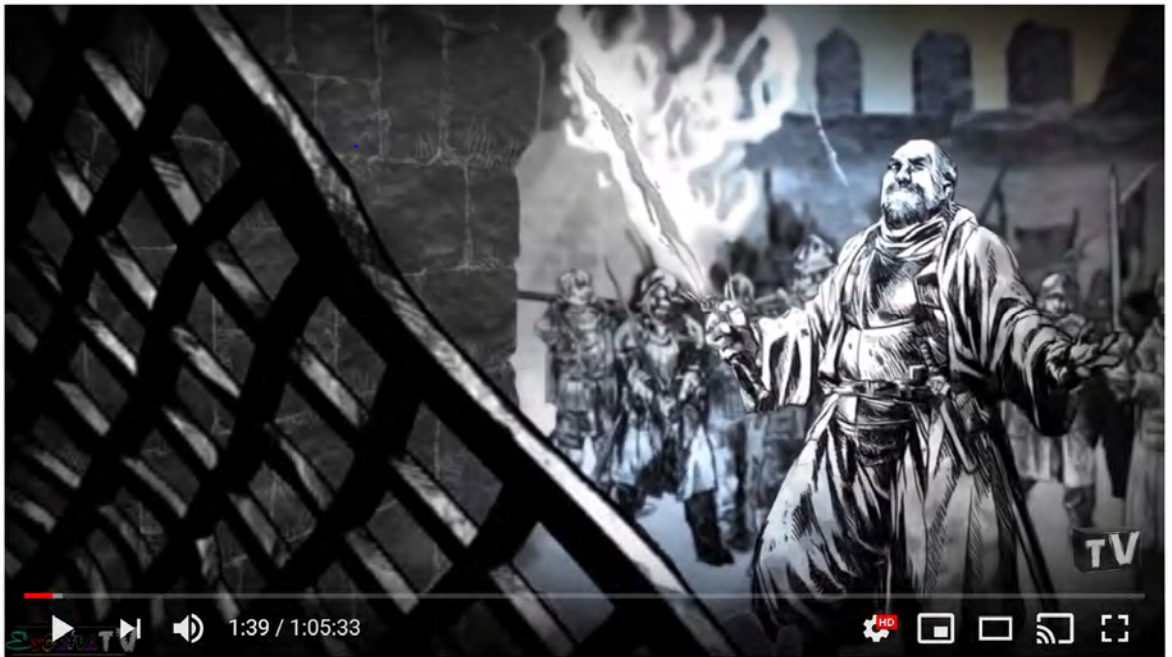Appendix 18: Logo of the series Game of Thrones

Appendix 19: Books of the series Game of Thrones

Appendix 20: DVDs of the series Game of Thrones

Appendix 21: Webisodes of the series Game of Thrones

Appendix 22: Parody of the series Game of Thrones: A Game of Grones

GEORGE R.R. WASHINGTON

A GAME OF GROANS

A SONNET OF SLUSH AND SOOT

Appendix 23: Parody of the series Game of Thrones: School of Thrones
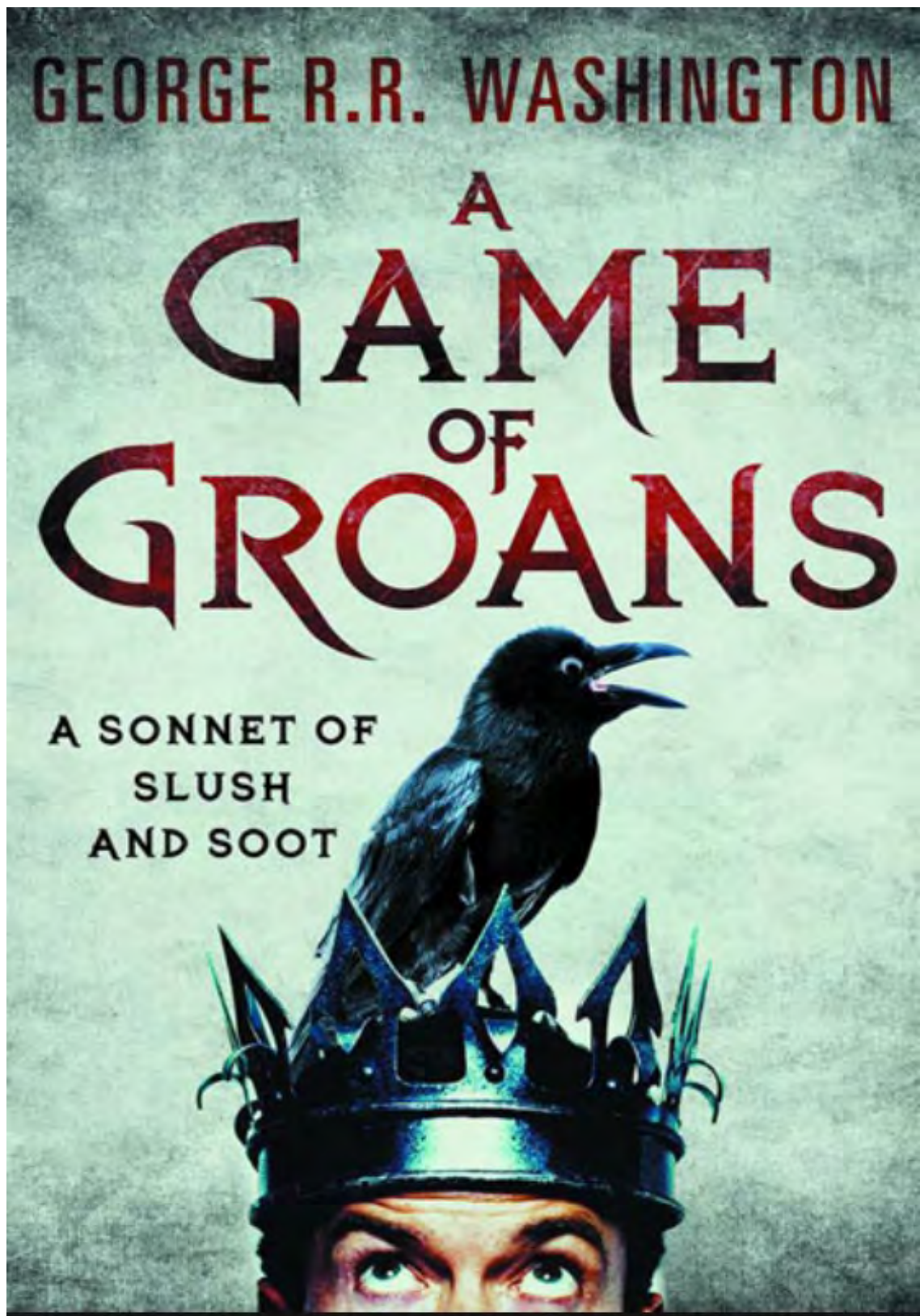
Appendix 25: Board game of the series Game of Thrones: The Board game

Appendix 26: Board game of the series Game of Thrones: The Battle of Westeros

BATTLES OF WESTEROS

A BattleLore Game

CORE SET

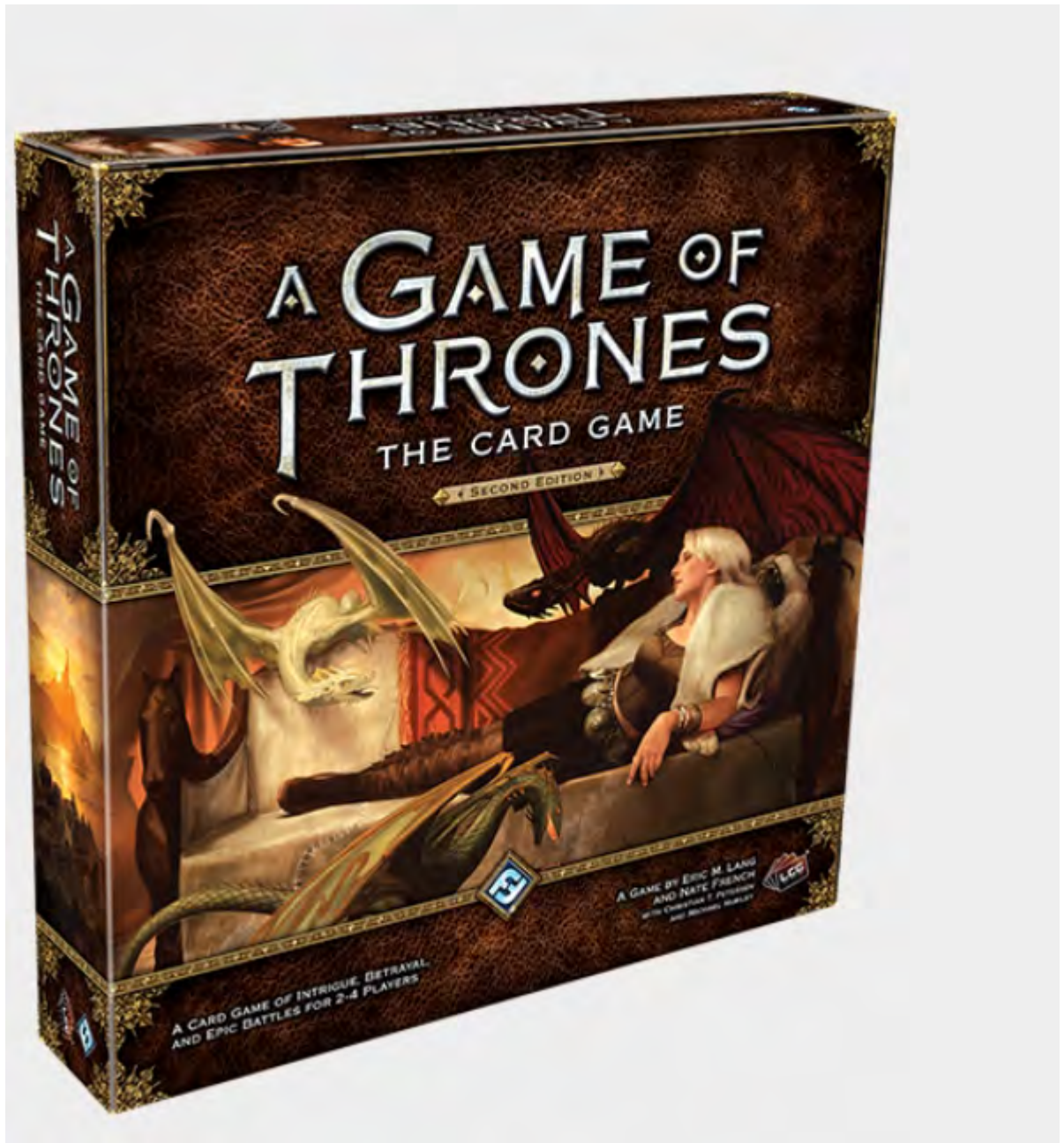A Game of Epic Battles in George R. R. Martin's
A Song of Ice and Fire Setting for 2 Players

Game Design by Robert Kouba
Inspired by the classic game created by Richard Borg

Appendix 27: Card game of the series Game of Thrones: The Card game

Appendix 28: Role-playing game of the Game of Thrones: Game of Thrones

Appendix 29: Role-playing game of the Game of Thrones: A Song of Ice and Fire Role-playing game
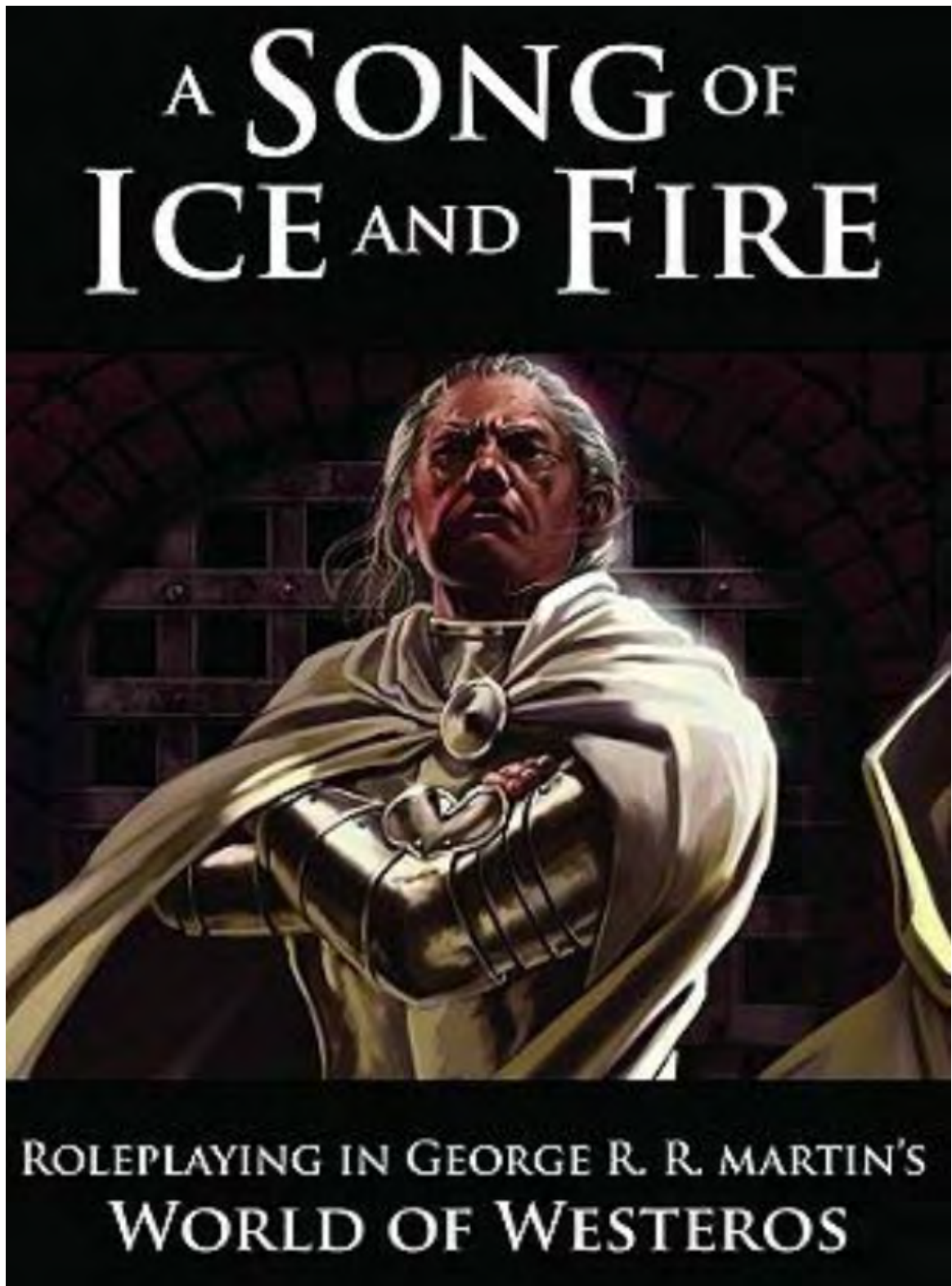
Appendix 30: Video game of the Game of Thrones: Game of Thrones Ascent

Appendix 31: Video game of the Game of Thrones: Reigns: Game of Thrones

Appendix 32: Unique transmedia experience: Smell

Appendix 33: Unique transmedia experience: Sound

Appendix 34: Unique transmedia experience: Sight
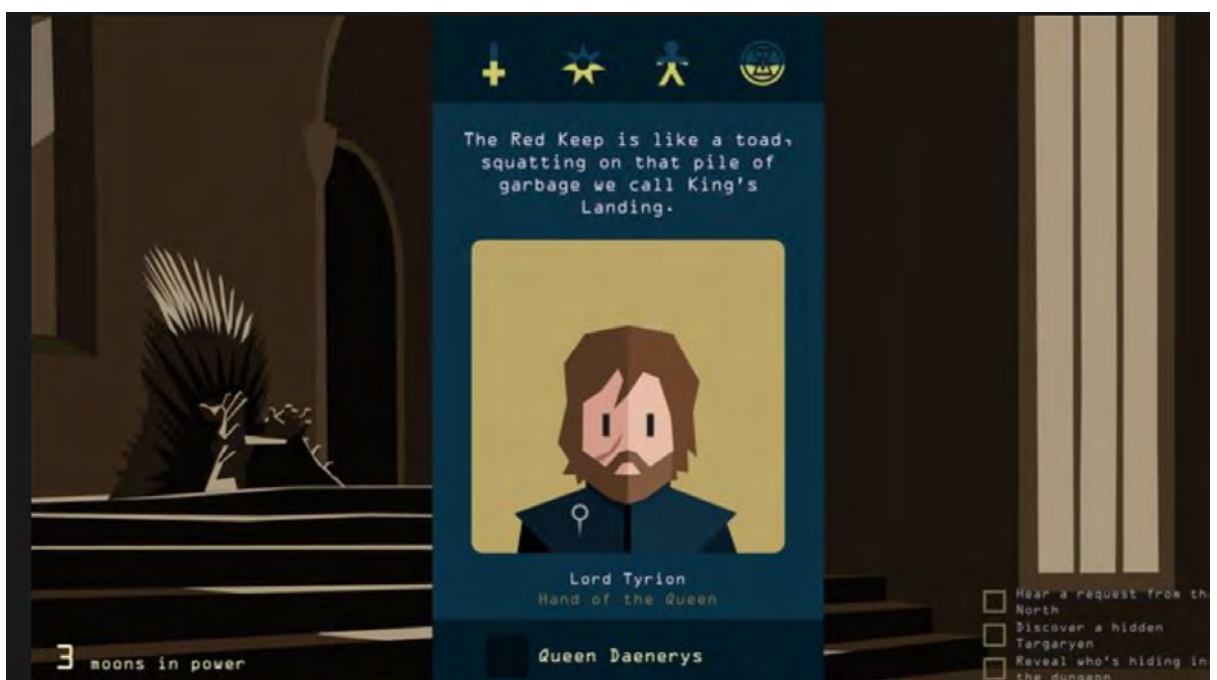
Appendix 35: Unique transmedia experience: Touch

Appendix 36: Unique transmedia experience: Taste

THIS IS GONNA BE GOOD

In the spirit of Tony Bourdain, food as adventure. Try everything twice in case it was made wrong the first time. Eat without fear or prejudice.

Thursday, March 31, 2011

Tom Colicchio's Game of Thrones food truck

Click on the pictures to get up close

Contributors

1000yregg
- -
fougoo
- -
BrookLEn

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