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DIPLOMA THESIS



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Transmedia Storytelling in the World of *Harry Potter*

Transmediální vyprávění na příkladu Světa *Harryho Pottera*

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Declaration

I declare that this thesis was composed by myself, that the work contained herein is my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree or professional qualification except as specified.

Prague, July 26th, 2023

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Abstract:

The master thesis focuses on the analysis of the World of *Harry Potter* (*Wizarding World*) in a **transmedia context**. Currently, *Harry Potter* is among the best instances of successful transmedia franchising. The thesis will focus on official media channels and extensions which expand on the original narrative. The most significant contribution to transmedia research is the producer's approach to **narrative structure** in a **transmedia context**.

In the theoretical framework, the Literature Review is focused on **transmedia storytelling**, media platform **narratology**, as well as **participatory culture**. All these elements are a crucial factor for spreading the narrative through all media channels.

The main goal of the master thesis is to analyze the *Wizarding World* from the producer's point of view. The analysis will not be a semio-narrative analysis of primary extensions (the books and original films, including the *Fantastic Beasts* and other spinoff literature and film series), but rather a holistic analysis of all official extensions comprising the transmedia narrative and its structure and strategic deployment. Fan community content, and any unofficial extensions are omitted from this research. It will also avoid going into detail regarding specific pieces of physical merchandise, but all official media channel extensions creating the rich transmedia franchise will be included. An exhaustive list of analyzed extensions is available in the attachment: Content List. The conclusions will be an insight into how exactly each type of official extension and channel contributes to the unfolding of the *Harry Potter* narrative and how producers implement the transmedia practice in their media production. The thesis will answer the question of how the producers of the *Wizarding World* have structured the narrative whole, which narrative strategies are being employed and how, as well as which storytelling systems the narrative is divided amongst. It will also uncover how the producers have changed their approach to engaging fans and fostering an active audience and strong participatory culture surrounding the narrative.

The timeline being analyzed is 06/1997-02/2023, which begins after the release of the first book and covers the launch of *Pottermore*, one of the most impactful transmedia aspects in the *Wizarding World* as well as the release of the game *Hogwarts Legacy*.

Abstrakt:

Magisterská práce se zaměřuje na analýzu světa *Harryho Pottera* (*Wizarding World*) v **transmediálním kontextu**. *Harry Potter* patří v současnosti k nejlepším příkladům úspěšné transmediální franšizy. Práce se zaměří na oficiální mediální kanály a oficiální extenze, které rozšiřují původní příběh. Nejvýznamnějším přínosem pro transmediální výzkum je přístup producenta k **narativní struktuře v transmediálním kontextu**.

V teoretickém rámci se přehled literatury zaměřuje na **transmediální vyprávění, naratologii** mediálních platforem a také na **participativní kulturu**. Všechny tyto prvky jsou klíčovým faktorem pro šíření narativu všemi mediálními kanály.

Hlavním cílem diplomové práce je analýza *Wizarding World* z pohledu producenta. Nebude se jednat o polopatickou analýzu primárních rozšíření (knih a původních filmů, včetně Fantastických zvířat a dalších spinoffových literárních a filmových sérií), ale spíše o holistickou analýzu všech oficiálních rozšíření tvořících transmediální narativ a jeho struktury a strategického nasazení. Obsah fanouškovské komunity a veškerá neoficiální rozšíření jsou z tohoto výzkumu vynechána. Nebude se také zabývat podrobnostmi týkajícími se konkrétních kusů fyzického zboží, ale budou zahrnuta všechna oficiální rozšíření mediálních kanálů tvořící bohatou transmediální franšizu. Vyčerpávající seznam analyzovaných extenzí je k dispozici v příloze: Seznam obsahu.

Závěrem bude přehled o tom, jak přesně přispívají jednotlivá oficiální rozšíření a kanály k rozvíjení příběhu *Harryho Pottera* a jak producenti uplatňují transmediální postupy ve své mediální produkci. Diplomová práce odpoví na otázku, jak tvůrci *Wizarding World* strukturovali narativní celek, jaké narativní strategie a jakým způsobem využívají a mezi jaké vyprávěcí systémy vyprávění rozdělují. Odhalí také, jak producenti změnili svůj přístup k zapojení fanoušků a podpoře aktivního publika a silné participativní kultury obklopující vyprávění.

Analyzovaná časová osa je 06/1997-02/2023, která začíná po uvedení první knížky a zahrnuje spuštění *Pottermore*, jednoho z nejvlivnějších transmediálních aspektů v *Wizarding World*, a také vydání hry *Hogwarts Legacy*.

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Foreword

The concept of **transmedia storytelling**, as articulated by Henry Jenkins (2006), presents an emergent paradigm of narrative engagement that unfolds across a variety of media platforms, each contributing uniquely to the overarching story world. This phenomenon has been manifestly evident in the proliferation of the *Wizarding World* franchise, the creation of British author J.K. Rowling, which has evolved beyond its original seven-book series to encompass a vast transmedia landscape. The ongoing development of narrative extensions - from film adaptations and video games to stage productions and merchandise - has expanded the universe exponentially, turning it into a significant cultural staple. Despite the global recognition and influence, the **narrative strategies** and **storytelling systems** employed across the *Wizarding World* franchise's various media extensions remain an **uncharted territory**. This thesis is driven by the necessity to explore the narrative strategies - addition, omission, transposition, and permutation (Scolari, 2013, p. 16-18) and storytelling systems (Miranda-Galbe, Cabezuelo-Lorenzo, López-Medel, 2021, p. 5-7) employed within this franchise. Furthermore, an analysis of how these extensions contribute to the overall narrative universe, and the participatory culture (Jenkins, 2006) within the fandom, is deemed essential.

1 INTRODUCTION

Many of the massive pop culture storylines that consumers continue to enjoy today such as from the television series *Game of Thrones*, superhero films set in the *Marvel* (newly extended) universe, *Star Wars* and the main target of this analysis, *Harry Potter*, are being spread through an increasingly large range of media forms (Schiller, 2018, p. 97). Generally starting as books, these stories are then adapted and expanded upon in television series, feature films, computer games, through online platforms as well as puzzles for children, web series, and also YouTube and other social media channels. One famous example is *The Matrix*, in which key story information is omitted in certain areas, forcing the viewer to piece it together across three feature films, an animated series, comic books and video games in order to complete a full picture of the world and storyline. Jenkins (2007) mentions that in *The Matrix*'s case, there is no single 'urtext' from which to gain all the information required to fully grasp the storyworld. This concept was coined by Jenkins (2007) under the term "transmedia storytelling", referring to "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." During this process, each new extension acquires new consumers as they are unveiled, while simultaneously allowing dedicated fans to take their journey in the world they enjoy one step further (Jenkins, 2010b, p. 948).

The primary objective of this research is to conduct analysis of the use of **transmedia storytelling** within the **official extensions** of the *Wizarding World* franchise, inspecting its **narrative strategies** (Scolari, 2013, p. 16-18) and **storytelling systems** (Miranda-Galbe, Cabezuelo-Lorenzo, López-Medel, 2021, p. 5-7) across an array of media extensions in order to evaluate its alignment with theoretical concepts. This study endeavors to expand the existing body of knowledge on transmedia storytelling, and on how the modern producer approaches its development within the context of a globally influential franchise. The subject of the study will be established, followed by chapter dedicated to key terminology and another regarding transmedia storytelling development and definition. In the Literature Review portion, the theories which support the methodological approach will be established. This will include Scolari's (2013, p. 16-18) "taxonomy of expansion and compression", Jenkin's (2010) "Transmedia Education: the 7 Principles Revisited", as well as Miranda-Galbe, Cabezuelo-Lorenzo and

López-Medel's (2021, p. 5-7) "distribution of narrative systems" from their analytical model of transmedia storytelling ecosystems in audiovisual fiction. Then the method will be defined and applied to Attachment 1: Content List in order to answer the research questions:

1. How do Scolari's (2013) narrative strategies of addition, omission, transposition, and permutation manifest across the various media extensions of the Harry Potter franchise?
2. What storytelling systems, as defined by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021) are prevalent across the narrative extensions, and how does each system contribute to the overall narrative, audience engagement and immersion?
3. How do the producers apply the narrative strategies and storytelling system distribution in order to attempt to engage fans with interactive elements and foster a participatory culture?

1.1 J.K. Rowling's World Of Magic

The history of the *Harry Potter* franchise is strongly intertwined with the creative legacy of its original creator, J.K. Rowling. The narrative is one full of fantasy and excitement which has come to be adored by both children and adults alike. Starting in the form of literature for children and young adults in primary and middle schools, the series matured alongside its target audience. This meant that an extremely large range of audience members could find enjoyment in the content. Author J.K. Rowling capitalized upon this by expanding the narrative beyond the original book series, she went on to develop her universe further by giving faces to the characters through the widely successful *Harry Potter* film franchise. The film series narrative stayed closely in line with the original novels, thus marking the *Wizarding Worlds*' transition into **cross-mediality** (to be explained in the following chapter). However, Rowling did not cease in her passion for developing the story world, and expanded even further with a large sum of *Harry Potter* merchandise, four "The Wizarding World of Harry Potter" *Harry Potter*-themed amusement parks as well as one "The Making of Harry Potter" park in London, three more feature films which are also set in the same world, over twenty *Harry Potter* video games as well as many mobile games and apps, a full length play and its accompanying

screenplay released as an additional book, the website *Pottermore* which was aimed at a younger audience and contained large amounts of additional information on the world, and finally, countless *Harry Potter* stores, including an online shop for official *Harry Potter* merchandise. Her presence in these extensions was often somewhat limited, however, all of the directors, producers, licensees, screenwriters as well as fan creators share and work in conjunction with Rowling's creative goals, and in turn, as the number of fans grew and the story continued to expand, the *Wizarding World* evolved into what is an incredibly expansive and longstanding transmedia franchise. While it may seem that this speaks to the potential of collaborative authorship in transmedia storytelling, Jenkins (2006, p. 106) mentions in response that "the most successful transmedia franchises have emerged when a single creator or creative unit maintains control," as remains the case in *Star Wars*, as well as the *Harry Potter* franchise.

1.2 Terminology

Although this thesis' primary focus is on transmedia storytelling, it is necessary to first outline key terminology in order to establish a complete picture of what transmedia storytelling is, and what it is not. In the following chapter, the necessary terms will be briefly explained. Certain terms have been identified as necessary prior knowledge and will not be covered, the omitted terms are: narrative, media, mass-media, multimedia, hypermedia, paratext (literary theory), fan-fiction, fandom, canon (fandom slang), diegetic and non-diegetic. Definitions of omitted terms are available in Attachment 2: Definitions. Transmedia storytelling itself, its defining characteristics, and the differences between it and other types of media extensions will be covered thoroughly in a following chapter dedicated to defining transmedia.

1.2.1 Convergence

Academics in the field do not necessarily agree on one definition, but in its essence, **convergence** is the coming together of multiple things (Wilkinson, 2005). As an example, the "coming together of different equipment and tools for producing the news" (Deuze, 2007, p. 245) could be considered convergence. The combination of a camera, microphone, news anchor, and source of the information (among other things) are all necessary components which make up the final product, the news broadcast.

In the context of **convergence theory**, an additional interpretation of the term refers to "the flow of content across multiple media platforms" (Jenkins, 2006b). From the perspective of this thesis, this is meant to imply that multiple media platforms are converging to bolster the overarching narrative, which is a sound description. However, this research believes John Hartley's (2013, p. 36) description of convergence as "the dissolving distinctions between media systems, media content and the resulting trade between systems" is the most encompassing, as people don't regard the news as a combination of many different mediums to form a whole, but rather see the news as "the news". Thus, the cameras, microphones, anchor and presented data all blend into one single entity that is "the news". The term **media convergence** encapsulates the way that digitization has influenced development, consumption, and publishing of contemporary media. **Participatory culture** plays a large role in this development as well, in regards to the ever-evolving relationship between the media creators and consumers of content, (Guynes, Hassler-Forest, 2018, para. 1) and will be assessed further in the relevant chapter of this document.

From the producer's perspective media convergence can be further divided into two separate categories, that of **horizontal integration** and that of **vertical integration**. The former is accomplished through expansion via mergers, or the purchase of other firms in order to expand upon a product. While the latter type is accomplished through employment in order to command the distribution of said product, i.e. through the ownership of products and services which cover all the different "pipelines" of industry (Deuze, 2007b, p. 60). For this analysis, the context in which 'media convergence' will be used will be to describe the ongoing process of how different forms of media interact with one another. J.K. Rowling employs many platforms in the distribution of her narrative content, and her repertoire is a prime example of media convergence at its best.

In the consumer society, media convergence has shown itself to be a wildly successful phenomenon that helps creative firms succeed both financially and socially (Wilkinson, 2005). Rowling's media empire, the *Wizarding World*, is one such success. Her series of novels went on to inspire 8 incredibly popular film adaptations, a wide selection of *Harry Potter* merchandise, the now renowned *Harry Potter Studios* and multiple theme parks in the United States as well as globally. *Harry Potter* has naturally evolved to become product based in media convergence. However, there is more than one phenomenon at play in when it comes to this narrative. The framework which arose with

the expansion of the internet and a more actively involved audience of consumers, and the namesake of this thesis, transmedia storytelling. While media convergence has been the subject of thorough analysis, and has proven its worth, transmedia storytelling is yet to receive its acclaim, it has compelling potential which is empowered by the aspect of including active audiences in its development (Lubbes, 2020, p. 2).

1.2.2 Hypertext

In June of 1945, Vannevar Bush published in his article in the *Atlantic Monthly* a vision of text within which one could jump from one part to another in an instant, setting the grounds for an evolution in the functionality of texts, and their storage. The article continues by stating to simply use your mouse to click on a term or reference in a text – i.e., a name, place, date, or anything else – and gain immediate access to details relating to the person in question, a recounting of events, or any other relevant information, possibly even translations into other languages. Vannevar had the thought that every document may be “**hyperlinked**” to original documents around the globe, allowing for one to have access to a database of knowledge encapsulating all disciplines and subjects from around the world. (Dudáček, 2018, p. 30-31). According to Marie-Laure Ryan (2017, p. 1), in the 1990s hypertext came to be regarded as the future of narrative. Berners-Lee, Cailliau, Groff and Pollermann (1992, p. 74-82) note that hypertext signifies more than just a technical approach to interlinking documents; it embodies a paradigm shift in the cognition of both creators and users of these documents. While this introduces challenges due to the learning curve associated with mastering hypertext, it also offers unique advantages to those who endeavor to do so. For instance, hypertext facilitates a more intuitive interaction with multiple documents concurrently, a task that can be challenging within the confines of conventional linearly structured documents.

When regarding hypertext as a medium, there is no ‘urtext’, or central text which all others are branches of. The hierarchy, organization, and decisions to either follow or disregard links is left entirely upon the reader. This in turn changes the reader’s role in the process from consumer to author of the hypertext medium. The reader’s active participation leads to them becoming the author, but that does not mean they gain control over the text, rather control is lost entirely, as the author cannot determine the exact order another reader will be approaching the text, or even where the reader will end up in the long line of hypertext links. The author’s text is fragmented across the network and

combined with those of other authors to which the hypertext links. Kobikova (2003) mentions that “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.”

1.2.3 Cross-media

When converging media forms in a system can each maintain their own autonomy, this is defined as **cross-media**. Cross-media was originally introduced by marketing companies, whose main goal was to improve upon traditional advertising techniques of the past by involving other forms of media consumption. Cross-media can be considered a media effect, an example of this could be a film achieving unexpected success, which then provides the budget for the film being converted into a video game or television series. The product which was originally developed in a singular medium is recreated or transferred into other mediums. In the book *Cross Media Communications*, Drew Davidson (2015, p. 9) explains cross-media as a combination of technology and culture, stating “Cross-media Communications are integrated, interactive experiences that occur across multiple media, with multiple authors and multiple styles. The audience becomes an active part in the cross-media experience. It is an experience that occurs across the Internet, video and film, broadcast and cable TV, mobile devices, DVD, print, and radio.” Max Giovagnoli’s (2011, p. 12) definition adds that in cross-media, the narrative form does not change when applied across different media platforms. An example would be a movie being released in cinemas and then online via streaming service. He goes on to state that cross-media and transmedia are terms which are often used interchangeably due to the narrow boundary between them and the multidisciplinary overlap in public discourse relating to media systems. Therefore, it is key to establish the difference between the two types of media extensions. Moloney (2014), in his definition, does well to simplify the key distinguishing factor:

- Cross-media extension = One story, a large number of channels
- Transmedia extension = One imaginary world, a large number of stories, forms and channels

Media extensions of the cross-media form do not expand upon the narrative of the world, but simply redistribute the narrative and its contents through as many different mediums as is possible in a given case. The difference in transmedia extensions is that they

each provide varying entry points into a complex world with each one offering its own mode of content consumption. Cross-media extensions are present in transmedia systems, but they remain as a fixed component and cannot be regarded as individual transmedia extensions, rather only as a component of the larger transmedia system.

An important factor in cross-media is also cross-media interaction, especially in the context of TV broadcasts. In such cases, cross-media interaction becomes a communication tool for the creators of the content to interact with their audience by employing a separate media platform. An example of this could be the voting systems used in reality TV shows, online interviews with creators or live broadcasting on the news (Veglis, 2012, p. 314-324).

1.3 Transmedia Storytelling Development

Among the oldest instruments for providing amusement and engaging the audience is storytelling, alongside artistic and musical expression, as well as the written word. As our society progressed, the evolution and expansion of entertainment as a whole continued to flourish alongside it. Initially, books were brought to life through cinema, then hypertext and hyperlinks further pushed the medium of text, creating a web of information, further, the age of industry brought with it the news and other broadcasting, and finally, the internet complemented all previous media by bringing them and society into the Digital Age. More than any other means of communication, a well-told story has the potential to shape attitudes, invoke euphoria, and influence masses (Nedelcheva, 2016, p. 1). The implementation of such a story into a comprehensible plan of communication can produce compelling results.

Not only does storytelling itself have ancient roots, transmedia storytelling has its own as well. There are examples of it to be found in mythology, where certain stories of the gods were depicted in artworks, on walls or onto clay pots, while other stories of the same gods were available in written form (Moloney, 2011). In fact, Derek Johnson (n.d.), in *A History of Transmedia Entertainment*, expresses that the Bible is among the most highly successful transmedia narratives in all of history. Although, I would argue that the Bible is more often than not used in a cross-media sense rather than a transmedia one.

Much like photographs had been prerequisite to film, computers and the internet preceded a brand-new era of transmedia storytelling, bringing new possibilities for combining many different forms of media to tell a far more complex story than ever

before. Thanks to this new technology, narrative gained a far broader power over perceptions, and the ability to create and coordinate communities, affecting the very lifestyle and thoughts of an audience on an incredibly large scale.

The first mention of the term “**transmedia**” in its now-relevant usage can be found in the book *Playing with Power*, by Marsha Kinder (1991). The text served as a launch platform for an influx of discussions and research on the topic, and that of “transmedia storytelling”. The latter term was, as previously mentioned, coined by Henry Jenkins (2003), but research did not stop there. Other researchers also played a part in its development, Carlos Scolari (2009), Max Giovagnoli (2011), Elizabeth Evans (2011), Colin Harvey (2015), Robert Pratten (2011), Kevin Moloney (2011), Dr. Andrea Phillips (2012), Dr. Pamela Rutledge (2011), Amanda Hovious (2015) and Marie-Laure Ryan (2017), among others, all added their takes and ideas to the discussion. The main conclusion that all of these scholars can agree upon, is that this new, interactive form of modern-day storytelling completely changes the landscape of the entertainment industry by extending its capacities to a new level of dominance and superiority (Nedelcheva, 2016, p. 2).

“The expansion of storytelling across multiple media is being hailed by its proponents as the **narrative form of the (digital) future**” (Marie-Laure Ryan, 2017, p. 1), just as in the 1990s when hypertext fiction was regarded as the future of narrative. Alongside the internet, the rapid expansion of video game technologies and new possibilities for creating realistic virtual worlds also aided in the development of far more robust transmedia narratives. But by far the most significant new factor was the influx of new means of communication which the internet enabled, specifically social media. All of these factors converged and empowered entertainment franchises by allowing “transmedia storytelling to flourish” as Amanda Hovious (2015) mentions in *Transmedia Storytelling: The Librarian's Guide*.

1.4 Defining Transmedia Storytelling

As mentioned in the previous chapter, there are at the very least 12 slightly differing explanations of transmedia storytelling, and likely many more than that, however I believe the following to be sufficiently explicit. Jenkins’ many definitions are certainly the most widely accepted, in *Convergence Culture*, Jenkins (2006, p. 95-96) defines transmedia stories as those which “unfold across multiple media platforms, with each new

text making a distinctive and valuable contribution to the whole.” While this definition could be sufficient, I believe other scholars descriptions to also bring merit. Walker (2004, p. 1) defined transmedia storytelling as a means of distributing narrative, specifically narratives which “explode the work altogether, sending fragments and shards across media, through the network and sometimes into the physical spaces that we live in.” Another scholar, Dena (2004, p. 1-10), did not use the term transmedia storytelling at all, but rather cross-media storytelling (before the term transmedia storytelling had been fully established), and shed light on the pivotal importance of the consumer and the role the narrative plays in the consumer’s daily activities and lifestyle, which is a key aspect of transmedia. Further, Rose (2011) suggests the notion of “immersive media”, which pinpoints immersion as another fundamental component of transmedia storytelling. Both Dena and Rose had different terms for what they were describing, cross-media and deep media respectively, but in reality these descriptions each express differing facets of what is transmedia storytelling as a whole. Another, more thorough definition, as suggested by Miranda-Galbe (2017, p. 41) is “a narrative technique to tell stories in which various medium are involved creating more richness and narrative complexity, and increasing the experience and immersion from the users/spectators that wish to do so.”

It should be pointed out that in accordance with these definitions, not all cross-platform (cross-media) stories can be defined with the term transmedia storytelling, and a final distinction must be made. A relevant example for this thesis would be the adaptation of the series of *Harry Potter* novels from their written form to the big screen. This cross-media expression is such because the films do not strictly add anything to the narrative whole, but instead serve to “replicate the story rather than retell it or continue it.” (Hovious, 2015, p. 4) “In an ideal transmedia application, each channel does the best and unique thing that it does. Accordingly, a story can firstly be launched as a movie and be extended through television, novel, and comic book versions; and eventually, the created world, which is open to explore in all aspects, can be experienced through games. In addition, in order to take pleasure in playing the game it is not necessary to see the movie and be informed about the story,” state Prof. Emet Gürel and Öykü Tıǧlı (2014, p. 42) in *New World Created By Social Media: Transmedia Storytelling*. They continue by sharing Long’s (2007, p. 14-15) quote: “each product is like the access point for ‘franchise’ practices representing the whole. While each could be experienced separately and still be enjoyable, each component became part of a single unified storytelling experience”.

To reinstate, Jenkins (2006, p. 95-96) definition receives the most widespread acknowledgement, but other definitions help to provide a clearer picture of what transmedia storytelling is. The **primary function** of transmedia extensions is thus made clear. That is to **expand upon the original story with an entirely new experience, with each medium making its own unique contribution to the stories unfolding.** They do not have a purely informative function, rather they aim to facilitate an immersive experience while also enhancing the public recognition of the fictional world. In addition, they **provide the audience with a set of roles and goals through which aspects of the story can be projected into their everyday lives.** This “performative” function is represented, for example, by the action figures of popular heroes that have inspired generations of children to construct their own stories based on their knowledge of a favorite fictional world (Jakubisko, 2019, p. 60). **The viewer is motivated not only to consume the content, but also to participate and interact with the fictional world itself,** in turn bringing the fictional world to themselves in their day to day lives. Thanks to the process of convergence (and social media), they are released from being passive consumers and can choose to become a distributor or co-author of the story themselves. "The audience is thus an intrinsic part of transmedia systems, which influences the producers of the media content" (Jakubisko, 2019, p. 61). The consumer is forced to glean information from many dispersed forms of the narrative, and they are rewarded for this with a complex and immersive experience of a fictional world that they love. “Through its nature emphasizing participation and experimentalism, transmedia storytelling as a technical term makes consumer exist within the story world and become story’s consumer, narrator, and producer” (Gürel, Tıǧlı, 2014, p. 42). Jakubisko (2019, p. 66) goes on to state that "transmediality is a new phenomenon and therefore there is no tried and tested method for its application." This may yet be true; however, the field is certainly ever evolving and new methods are being applied and tested on a consistent basis. These methods will be further assessed in the coming chapter dedicated to methodology, however the theory which supports the chosen methodological approach will be established in the following Literature Review section.

1.4.1 Transmedia storytelling typology

As of writing this thesis, two main forms of transmedia storytelling have been distinguished according to Marie-Laure Ryan (2015, p. 2-17). One stemming from the deliberate decision to spread a certain narrative through a multitude of media platforms from the onset, keyed as **top-down** transmedia storytelling. The other, **bottom-up**, starts with the rampant success of a narrative originally planned and released in a single medium before being developed further through other media platforms. Marie-Laure Ryan (2017, p. 1) mentions that “if transmedia is to be a truly new mode of narration, it should proceed top-down, but actual examples are rare.” In Jenkins (2007) definition of Transmedia Storytelling in “Transmedia Storytelling 101”, “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. Ideally each medium makes its own unique contribution to the unfolding of the story.” Here Jenkins mentions that each media extension, which when combined together create the transmedia narrative, must be planned deliberately and systematically, but as Marie-Laure Ryan said, examples of such transmedia narratives are rare. Are *Star Wars* and *Harry Potter* thus not truly transmedia due to the fact that they started as a singular cross-media extension? I would argue that the lines thin dramatically once a narrative has enough pieces built around it to create a rich enough experience. While the story may have been all-encompassing on release, the story world, in *Star Wars* for example, has developed to such an extent that the original film could now be seen simply as one of many transmedia extensions that was successful in making its own unique contribution to the unfolding of the *Star Wars* story. Someone who was 15 years old at the time the first film released and has seen, played or experiences all extensions in order of their individual launches will have had an entirely different transmedia experience than someone born in the late 2000’s, whose entry-point into the world of *Star Wars* was their visit to *Disney Land*, but both experiences may still be complete and thorough and thus the transmedia system functionality remains intact, as Luke Skywalker’s storyline is simply just a part of the bigger picture. Therefore, although Jenkins disregards bottom-up transmedia storytelling in this particular definition, bottom-up transmedia narratives do still constitute as transmedia in many cases.

The term transmedia storytelling implies that a story is being told, a **story** being a structure which follows a “**temporal arc**”. If taken at face value, this would imply

transmedia storytelling to function in such a way where one follows a narrative by first watching a film, then playing a video game to discover the next part of the story, before continuing onto the final chapter which is only available as a comic book. This type of fragmentation would be especially annoying for consumers. Luckily, transmedia “can avoid this pitfall by telling a variety of autonomous stories or episodes, held together by the fact that they take place in the same storyworld” (Ryan, 2015, p. 4). As such, certain standards exist for the expansion of storyworlds, a story may be stretched in length via prequels or sequels, and in width through expansion of the storylines of side characters or the main ensemble (Ryan, 2017, p. 6). Transmedia storytelling does not tell a single story like a serial, but rather a series of autonomous stories (Ryan, 2015, p. 4).

1.4.2 Transmedia vs. adaptation

When a calculated attempt toward converging media around a specific narrative is made, it is known as transmedia storytelling. Where it differs from **adaptation** is that a transmedia narrative will aim to depict an assortment of differing stories in a given story world setting, while an adaptation is aimed at retelling the same storyline through a different medium. Adaptation is thus a form of a **cross-media extension**, as it lacks the function of expansion or annotation which a true transmedia extension must provide (Jenkins, 2009). While adaptation itself is self-explanatory, Dudáček (2018, p. 37) adds, “films about film[s], soundtracks or compilation[s] of unsuccessful scenes” are also included in the adaptation category. Furthermore, licensed products which are lacking a clear message, online quizzes about a narrative or any “identifying content with a purely immersive or extractable function” are also considered adaptation and not transmedia (Dudáček, 2018, p. 37). However, for the purpose of analysis, such extensions will be included in the database, as although they do not constitute transmedia on their own, they still play a role in the greater transmedia narrative. The aforementioned key theorist and proponent of transmedia storytelling, Henry Jenkins, led the thesis of Geoff Long, in which Long (2007, p. 22-24) states that “retelling a story with another kind of media is adaptation, whereas applying multiple media forms to create one story is a transmedia extension.” Therefore, while adaptations are more than capable of bringing brand new consumers into a storyworld and can be a part of a licensing brand which spans many media platforms, an adaptation does not serve to illustrate anything resembling a portion of a larger, shared narrative which is necessary for transmedia storytelling.

1.4.3 Transmedia vs. transfictionality

While adaptation is an attempt at preserving a narrative while allowing for some change to the setting or world, **transfictionality** makes an attempt to instead **preserve the world**, entirely or at least partly, while **changing the narrative and storyline or adding additional storylines** to the world in question. (Ryan, 2017, p. 2). Ryan continues by stating its three operational functions:

1. Extension – adding new storylines to a story world with respect to pre-established facts, i.e. a prequel or sequel
2. Modification – modifying the plot of an original story, i.e. altering the ending
3. Transposition – preserving the narrative and design, but relocating it to a different time or space (Doležel, 1998, p. 206)

Therefore, transmedia storytelling can be said to involve transfictionality, “but it cannot be reduced to it” (Ryan, 2015, p. 3). It is a type of transfictionality which is not limited to one type of media, but is limited in regards to the second and third operations of transfictionality, as transmedia generally focuses on expansion, i.e. telling new stories rather than retelling previous ones. (Thon, 2015, p. 21-53) In Marie-Laure Ryan’s (2017, p. 1) definition of transmedia storytelling she mentions that it is a hybrid combination of transfictionality and adaptation, taking the former’s process of building fictional worlds through multinarrative structure and the latter’s involvement of multiple media forms. In other words, it should “hybridize the inherent transmediality of adaptation with the inherent world-expanding capacity of transfictionality.” (Ryan, 2017, p. 3)

1.4.4 Transmedia vs. media saturation

While many advertisement campaigns include a wide selection of media forms with the goal to promote a specific narrative, this does not automatically constitute the campaigns as Transmedia. In such cases, the inclusion of many media forms aims to cover a wider audience through ample accessibility, some consumers use only radio, while others may read or watch television. However, this matter goes both ways, and it can therefore be tempting to assume that all transmedia follows this same logic of simply saturating different types of media as a form of “top-down expression of cultural and economic

power”, the sole purpose of which being market coverage (Guynes, Hassler-Forest, 2018, p. 13). They conclude that in the case of the *Star Wars* franchise, the transmedial nature is not a result of a “capitalist master plan” but rather something much deeper. While the creation of merchandise, toys for children and the release of special editions of soundtracks among other things are all examples of marketing, these cross-medial extensions can do more than just make money, ideally, they are pillars of a transmedia world working synergistically with the narrative. The extensions are linked with both the producers’ commercial interests in terms of franchise promotion, but most importantly “it can hardly be denied that transmedia storytelling is also driven by users’ increasing desire for transmedia experiences, as emphasized by recent debates” (Gotto, 2015, p. 99).

1.4.5 Transmedia vs. multimodal narration

Similarly to transmedia storytelling, **multimodal narration** is the combination of a multitude of different types of motion pictures, symbols, sounds, etc., that come together to form a singular narrative structure, however, unlike in transmedia, if one were to consume just one of these mediums individually from the rest, it would immediately become almost useless, and not constitute a completed narrative by any means. Transmedia extensions on the other hand, are just fine being consumed individually as well as part of a whole, they are “autonomous entities” according to Marie-Laure Ryan (2015, p. 4), meaning that there is no requirement to exhaust them all and the consumer can explore the narrative whole as much or as little as they like, piece by piece. This is in part due to the fact that in most examples of transmedia storylines, the narrative is built bottom-up rather than top-down, exploiting the success of a singular narrative which was autonomous to begin with (generally a novel) (Ryan, 2015, p. 5).

1.4.6 Examples of transmedia success

According to Ryan (2015, p. 5-12), the prototype of transmedia success is none other than the *Star Wars* franchise, it began with three films, followed by three more and now there are a total of nine in the main storyline; but the franchise does not end there, there are many spin-off films, comics, novels, video games, clothing lines, action figures and other toys, costumes and even just under 60,000 individual pieces of fan fiction on the fanfiction.net website. All of these extensions come together to form what is an incredibly

expansive storyworld that reaches far beyond the domain of any single medium. Following *Star Wars* were *Lord of the Rings*, *The Matrix*, and the subject of this thesis, *Harry Potter*. As time has passed, more and more transmedia empires have been born, *Millenium*, *Twilight Saga*, *The Hunger Games* all shortly followed, among many others. In fact, *Fifty Shades of Grey*, which started as just a simple fan-fiction created in response to the *Twilight Saga*, “has emancipated itself to become the center of its own storyworld” (Ryan, 2017, p. 1). It can be said that as soon as a storyline breaks out into a massive success, transmedia activity is quick to follow. Of the examples listed, only one is an example of what a successful **top-down** transmedia storyline can become, the Wachowskis’ (1999) *The Matrix*. In this storyline, key pieces of information are distributed amongst a wide variety of mediums. The material is conveyed through a trilogy of films, an animated short series, a duo of comic book collections and multiple video games set in the expansive storyworld. According to Jenkins (2007), *The Matrix* is a perfect example of a narrative for which there is no single urtext from which to elicit all the necessary information required to fully comprehend the complete storyline and to thoroughly grasp the universe.

Another example that should be brought attention to is one this researcher had experienced personally, stemming from the advertisement campaign “Why so serious?” for the 2008 film, *The Dark Knight*. This campaign lasted 15 months, and drew in an incredible 11 million participants from over 70 different countries (Maheshwary, 2020). The imaginary city of Gotham was brought to life through an assortment of websites related to the city, for example, websites for the city’s schools, hospitals, police and news stations which helped to create a backstory in order to draw people in. To start the campaign, the website “ibelieveinharveydent.com” was launched, a platform for the campaign of Harvey Dent for the position of District Attorney of Gotham City. Shortly following the websites launch, comic book stores across the entire country of the US began claiming that acts of vandalism had been committed in their stores, off-putting Joker playing cards were being inserted into comic books which linked to the ibelieveinharveydent.com website. Upon closer inspection the website turned out to be fake, not actually Harvey Dents’ website but rather the Jokers big reveal.

Figure 2: The big reveal (Maheshwary, 2020)



Up until this point, there was no news about who the villain of the upcoming Batman film would be. The next step in the campaign was launched at San Diego Comic Con, a hotspot for fans of the Batman franchise. The Con was attended by a large number of Joker's henchmen, whom distributed "Jokerized" \$1 bills linking to the whysoserious.com website (Maheshwary, 2020). The action did not cease there however, in fact Joker's henchmen were being spotted all over the world, in Asia, Europe, the Middle East and all over the USA. Clues were placed throughout the assortment of roughly 10 different Gotham city related websites which were hyperlinked together, and eventually when the data had been compiled, fans figured out that the result were the locations of 6 US bakeries. Upon arriving at the bakeries, fans were given a special cake which contained a cellphone with more information relating to Harvey Dent. Fans from all over the world took to the streets in support of Harvey Dent, and against the Joker.

Figure 1: Fans take to the streets (Maheshwary, 2020)



They then received encrypted messages on the phones and via email, which led them to the website “ClownTravelAgency.com”, where they would eventually find the trailer for the film which was set to release in the following week. This resulted in the most successful opening day a film had ever achieved up to 2008. The campaign was a fully-fledged extension of a fictional world brought into our real one through transmedia storytelling. Not only did the fans influence the story through emailed surveys and interact with it across many different media platforms, but the real world had been fully integrated into the imaginary and vice versa, influencing the very lives of participating fans (Dudáček, 2018, p. 138). As they collaboratively searched the world for clues, their unimaginable passion resulted in thousands of mentions in the press and online, creating a new benchmark for immersive transmedia entertainment.

2 LITERATURE REVIEW

The second chapter of this thesis ventures into a comprehensive inquiry into the existing body of literature pertinent to the analysis of transmedia storytelling within the universe of *Harry Potter*. The aim is to establish an intellectual backdrop against which the methodological approach will be built, by understanding, critiquing and assimilating ideas and theories that have been previously proposed. Below is a brief summary of each chapter which follows in the Literature Review:

- 2.1 **Participatory culture** is what allowed transmedia storytelling to exist, without it, transmedia systems would not be feasible. Participation is not the same as interactivity and the two must be distinguished in accordance with established theory.
- 2.2 Jenkins' (2009) “**Seven Principles of Transmedia Storytelling**”, is a cardinal framework that offers valuable insights into the multi-directional flow of content across numerous media platforms. This understanding of transmedia storytelling will serve as a base from which the method will be constructed.
- 2.3 Incorporating a wide variety of different **media platforms** plays a large role in the development of large-scale transmedia narrative structures, and should be taken into consideration when analyzing other aspects of transmedia narratives.
- 2.4 Rodríguez-Ferrándiz, Ortiz-Gordo and Sáez-Núñez's (2014) “mothership”, Jenkin's (2009) and Mittell's (2014) “star medium” and Scolari's (2013) “Taxonomy of expansion and compression” draw on approaches from **narratology** to examine transmedia narrative structure.
- 2.5 The “**Analytical model of transmedia storytelling ecosystems in audiovisual fiction**” as proposed by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021) draws on Scolari's (2013) theory and will be instrumental in establishing a systematic framework for the methodological approach.

2.1 Participatory culture

Participatory culture plays a big part in transmedia storytelling, the term is used to describe the ever-changing dynamic connecting consumers to creators of media (Guynes, Hassler-Forest, 2018). Jenkins (2006) states that there has been a cultural shift which has led to the decline of “passive” media consumption, and the rise of more “active” consumption, or in other words, a new “participatory” culture. In the current space, fans and consumers are engaged in seeking information on their own, rather than being fed a specific and defined narrative structure. They are more inclined to make their own pathways through a variety of media content, and have the option to play an active role in the further development of stories and their worlds. Jenkins (2006) goes on to state that participatory culture is not just a part of transmedia storytelling, but rather that transmedia is entirely dependent on its existence to function. This is a point where I must disagree with Jenkins, because even before transmedia storylines were being crafted people would still find ways to discover new narratives to follow, and this would be the same even for a transmedia narrative even before the participatory culture began to flourish with the rise of the internet. That is not to state that the role of the consumer should be underestimated. In a transmedia franchise, fans are given increased agency to do with the storyworld as they see fit; they are what gives the world its meaning, and they help to shape and create additional extensions which build upon the narrative (Jenkins, 2006). The reason for this is that stories themselves, having moved beyond traditional forms of storytelling, no longer consist of singular defined storylines, but rather build outward as a web, crafting not just a story but an entire narrative universe. The universe is what contains the aforementioned singular plots, in addition to all the characters and locations while also introducing the idea of multiple perspectives on the same story or circumstance in a given storyworld. This has also led to modern stories being crafted in such a way that the structure tends to lean towards remaining open-ended, which allows for transmedia stories to be portrayed from different perspectives and allows for spin-offs or continuations to be developed (Kustritz, 2017, p. 225-261).

It is true that the content itself is always the product of a certain creative team, but the participatory culture helps to invigorate the storytelling, the audience becomes a contributor to the narrative itself, therefore simultaneously also becoming co-creators and co-producers of the content alongside the creative team (Hovious, 2015, p. 19). Mittell (2006, p. 31-32) lists several examples of this type of active participation which

occur in the current media space: live meetings, online discussion forums, video games, blogs, live and online roleplaying, fandom websites and even online feedback for filmmakers are all ways that consumers can involve themselves in the development of their favorite storyworld. Through such action, the consumers actively change the type of participation from being one-way only, into a discussion which goes back and forth (Ryan, 2017, p. 7-8). Schiller (2018, p. 103) gives a good recent example of how participatory culture played a role in shaping the future of the *Star Wars* and *Marvel* franchises. “The *Star Wars* fans, who have been putting pressure on the entertainment industry to provide a different, more diverse set of characters, and who have shown mounting impatience with the industry’s slow process of diversification of the franchise’s universe, are a good example of this. As a result, the transnational casting of *The Force Awakens* (2015) and *Rogue One* (2016) finally portrayed strong female characters and characters of color, although Disney was still reluctant to fully embrace this diversification in its marketing strategies (Guynes and Hassler-Forest, 2018, p. 27). The progress of this trend might be measured in terms of such recent films as *Wonder Woman* (2017) and *Black Panther* (2018), which surely reflect the importance of fan cultures today.”

One well known view of transmedia storytelling presents it in such a way which leads to the complete dissolution of the distinction between professionally produced content and fan creations, thus fulfilling the wishes of Roland Barthes (1974, p. 4) by making “the reader no longer a consumer, but a producer of the text”. Ryan (2017, p. 7) argues that this view is “overly optimistic” in *The Oxford Handbook of Adaptation Studies*, and I would agree. The issue with such a statement arises because transmedia storytelling can exist without fan participation as well, and therefore, while it does play a key role in the development of transmedia projects, it also does not undermine the original producer’s role in the transmedia system.

Participatory culture empowers transmedia storytelling through its capacity to initiate interest in a given fictional universe. In today’s media space, an increasing number of businesses and organizations are embracing this new culture, however, not every type of participation is created equal. Jenkins, Ito and Boyd (2015, p. 1) question whether “participation become[s] exploitation when it takes place on commercial platforms where others are making money off [of our] participation and where we often do not even own the culture we are producing.”

This is left up to each individual fan to decide, they can continue to contribute to a world they love out of passion without requiring any compensation, however I do believe that in the future fans could and should be given a medium through which they can add their efforts into a project while also being compensated for their time as the many members of the creative team running a project are. In such a situation, authorship would become very fluid, with fans who contribute being added to end credits for their inputs. A development of this kind could begin a brand-new chapter for transmedia storytelling, in which participatory culture stretches beyond current boundaries and projects can be co-authored by fans on opposite ends of the world.

The methodology will serve to analyze the producers' attempts at fostering a participatory culture around the *Wizarding World* narrative by identifying which extensions on which media platform involve audience participation and whether or not they do so exploitatively. It will also be important to distinguish between participatory activities and interactive experiences, as will be described in the following subchapter.

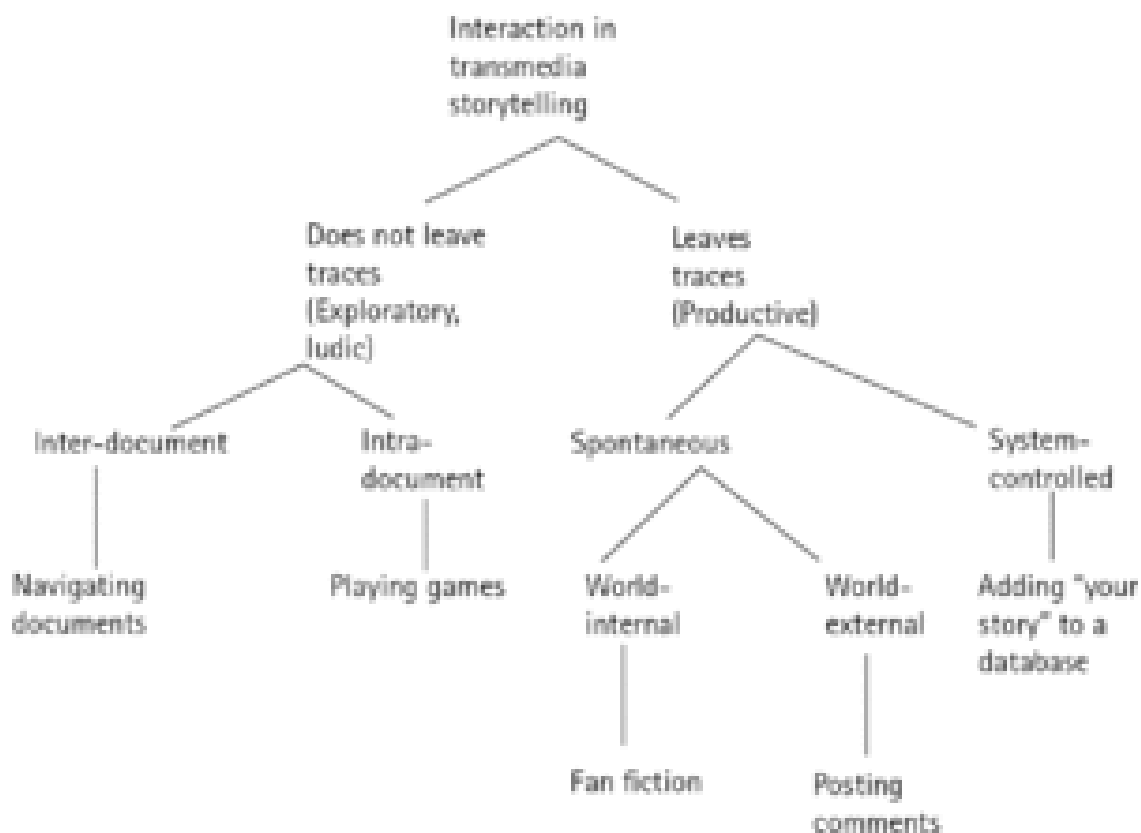
2.1.1 Interactivity vs participation

These terms are commonly confused and interchanged with one another in the media space, they are similar in that they both involve how an individual and a medium are influenced by each other, however they are in fact quite distinct. **Interactivity** is a property of certain mediums by design, it enables individuals to make choices which directly affect the user experience, for example, changing the outcome of the story in a video game, or changing the UI of an app to better suit the user. **Participation** is instead a property of the culture surrounding a medium, not of the medium itself, allowing for individuals and groups to influence their shared experience outside of the boundaries set by the producers of the medium. Jakubisko (2019, p. 61) affirms this by stating that: “interactivity refers to the technological characteristics, and therefore represents a closed environment under the full control of the producers. In contrast, participation refers to cultural characteristics and indicates forms of active audience participation without any control.” The reason control is relinquished is that fans that participate are generally doing so outside of the medium in question, for example, a fan can go see a film where there is no interaction with the medium at all, but then participate in a discussion about the film through twitter, which the film's producers have no control over, nonetheless, the fan could be actively influencing the perception of the storyworld in the minds of other fans. On the other hand, if the film

was in some way set up interactively, where viewers can select the outcome of the film, the producers still control which outcomes are possible, therefore the interaction remains controlled. Jenkins, Ito and Boyd (2015, p. 12) make the simple distinction, “we participate in something; we interact with something.”

This is not to state that interactivity is in no way part of transmedia storytelling, on the contrary, interactivity can be very influential in bringing a storyworld to life by making the audience feel as though they are part of the world itself by directly influencing it. However, this does raise the issue of where the boundary lies between what can be considered interactive transmedia before falling into the category of video games. Ryan (2017, p. 8) concludes that “transmedia storytelling may include games, but it should not be confused with game design”. This research believes that what Ryan is stating is that interactivity can be a contributing factor in a transmedia world, but it is not a prerequisite of such a world existing, and that interactivity does not automatically make something transmedial in nature. The following graphic found in *The Oxford Handbook of Adaptation Studies* shows how interactivity and participation can be broken down:

Figure 3: “Types of interaction in transmedia storytelling.” (Ryan, 2017, p. 8)



2.2 Seven Principles

As mentioned, new technologies and developments in the media space have influenced a change towards a new type of culture, one of participation, where the role of the consumer has morphed into that of a co-producer of content, and where storyworlds break the boundaries of the mediums for which they were originally developed. Remixing, sharing and retelling of content has become a major part of the media space and Jenkins (2010) was first to identify which specific features are implicit in this evolution into the new participatory culture. He compiled a list which contained ‘the seven principles of transmedia storytelling’:

1) Spreadability vs. Drillability: Is the content easily distributable to a wide audience? What level of engagement is required from the audience? (Can the audience explore deeper?)

2) Continuity vs. Multiplicity: How does the narrative structure hold up across a multitude of media? Is the story being retold by fans in different settings and plots, but in the same storyworld? (i.e. Fan Fiction)

3) Immersion vs. Extractability: How is the world brought to life in the consumers’ reality, or how is the consumer pulled into the fictional one? (i.e. Toys) Can elements from the fictional world be pulled into our real one? (i.e. Cosplay)

4) World building: Are there overlaps of the fictional world into the daily lives of consumers? (i.e. Real-world ads for fictional products)

5) Seriality: Is the world being delivered in various parts, distributed through multiple mediums? (Much like a TV series would be spread in episodes on a single medium)

6) Subjectivity: Does the world allow for its characters to have multiple viewpoints on the narrative?

7) Performance: Does it inspire fans to add to the storyline on their own terms? (i.e. Fan Fiction)

(Jenkins, 2010)

It can be said that if a narrative demonstrates all of the aforementioned principles, the narrative is transmedia. To give a better understanding of how to apply Jenkins’ (2010) methodology, I believe Hovious’ (2015, p. 6-7) examination of Campfire Media’s Game of Thrones campaign is sufficient. The campaign was designed to bring the fictional world of

Westeros into the real world through the use of the 5 human senses. This was done by first sending boxes of various scents to online influencers, alongside a map of where each smell comes from in Westeros. This led to a demonstration of spreadability, as the influencers each shared their experiences online among their audiences. Following this, a virtual world which included “The Wall”, a prominent feature in the world of Westeros, was built, which allowed consumers to role-play as members of the “Night’s Watch”, demonstrating both immersion and world building. Food trucks began delivering Westerosi food to fans around L.A. and New York, which demonstrates extractability. A web-based game was made available, *The Maester’s Path*, in which users could find deeper looks into the series and its characters if they took the time to do so, which is a great example of drillability. Continuity was shown in all of the aforementioned events, as the campaign was being narratively sustained through the foodtrucks, websites and smelling kits. Seriality is a given in a TV show, but also demonstrated by the waves of content produced surrounding the series. The series itself is a demonstration of multiplicity, as it adapts the novel format, but is also expanded upon in video games, which add to the narrative instead of retelling it. Subjectivity is clearly visible in the series itself as well, as there are many viewpoints being developed in each episode which all culminate into one overarching storyline. Lastly, performance is a principle which can be seen especially online where fans have created entire wikis about the show as well as large amounts of fan fiction.

Jenkin’s (2010) seven principles will be incorporated in the second portion of the methodological approach for individually examining specific transmedia extensions in order to identify what each extension provides in terms of fortifying individual aspects of the transmedia narrative.

2.3 Media Platforms

When dealing with transmedia, there is generally quite a wide selection of different mediums employed which come together to make up the storyworld. Hutcheon and O’Flynn (2013, p. 181) have concluded that in order for a transmedia narrative to be considered as such, it must be comprised of at least three unique storylines all set in the same storyworld or fictional universe. They go on to state that these storylines can be portrayed through a variety of mediums, namely: Television, Film, Short-film, Animation, CD-ROM, Blu-ray, DVD, Commercial, Mobile, Broadband, Comic book, Live venue, Marketing, Video game, as well as through any other technology currently existing,

or to be developed in the future. Each individual extension must not be repurposed from another, instead they are their own unique narrative structures, conjoined through their setting rather than through duplicity of material (Hutcheon, O'Flynn, 2013, p. 181). This is in line with Jenkin's (2006) argument that in order for a transmedia world to develop, each platform extension must be autonomous, therefore comprising of a self-contained storyline that does not require any previous interaction with the storyworld to become understandable. As an example, a consumer does not have to play each *Star Wars* video game in order to go see, enjoy and understand *Star Wars: Episode I – The Phantom Menace* (1999). Each medium rebuilds the world in its own way, allowing for any extension to become the entry-point, but in such a way that does not go against the information or facts which come to light in other extensions. This makes it so each individual extension is an optional experience that the user can choose to consume or not. For the methodological approach, it will be important to discern any correlation between media platforms and other analyzed data points.

2.4 Narratology

For the content of this thesis, narratology itself is not the main focus, as there has been much discussion surrounding this topic already, however, it does play a role in the development of transmedia narratives and their structure. Currently, in a transmedia narrative, it is customary due to the bottom-up nature of most transmedia, that the storytelling system will revolve around one “star medium” known as the “mothership” according to Rodríguez-Ferrándiz, Ortiz-Gordo and Sáez-Núñez (2014, p. 74-76), this “mothership” takes on the role of the primary medium. The medium will most often contain what could be defined as the main storyline in the transmedia world, with other narratives stemming from and around this structure. The main storyline acts as a “style guide” for the other narratives, and is often the reason for transmedia development to begin in the first place, often due to the narratives' success among a large-scale audience. According to Jenkins (2009), a transmedia world should be accessible from any one of its extensions, however, there is no denying that the “star medium”, in the case of bottom-up expansion, will often lend towards being the main entryway into a transmedia world, as well as define the character of the project as a whole (Mitell, 2014, p. 252-254). The surrounding extensions then serve as a sort of protection and reinforcement of the facts and laws of the world established in the star medium (Mitell, 2014, p. 254-260).

The medium is the starting point from which future extensions and expansions are then continually developed.

When a narrative is proven successful, it is only natural to capitalize on it and expand it further, in part due to tried and tested monetary gain, but also due to the fact that in a truly successful narrative the fans of the story simply do not want that story to end. This can be a pitfall for producers, as it is important to identify whether it was just the particular storyline that was appealing, or if it was the entire storyworld as a whole. The “story” in such a case, amounts to far more than just the narrative structure itself, but rather encompasses the entire universe that the narrative was set in. Fans have given their time and energy into, in the case of a novel for example, creating a world in their minds that has become familiar to them. Marie-Laure Ryan (2017, p. 13) says it best: “Successful plots make us want to speed up time in order to find out how the story ends. But successful worlds make us want to slow down time in order to linger longer in them. The more we are immersed in a storyworld, the more we dread the moment when we will be expelled from it.” She goes on to state that consumers would more often than not rather return to a world which has become familiar, rather than begin constructing a brand new one.

2.4.1 Taxonomy of expansion and compression

When analyzing Transmedia through the lens of narratology, Scolari (2013, p. 16-17) proposes categorizing the narrative based on employed **narrative strategies** stemming from traditional rhetorical categories. The theoretical perspective scrutinizes “how texts are articulated and integrated into a complex narrative system”, however, it does so without following through on a full-scale semio-narrative analysis, instead, the narrative is analyzed as a “transmedia textual macro-space” (Scolari, 2013, p. 3). This is particularly advantageous in a case study on a subject of the scale of the *Wizarding World*, as a complete narrative analysis of the full transmedia storyline would be far beyond the scope of this document.

As mentioned previously, when referring to “transmedia storytelling”, we are referring to the expansion of a singular narrative world across varying platforms and media. However, not every component of a transmedia narrative serves to expand the story, Scolari (2013, p. 4) proposes that beyond “**narrative expansion**” there is also “**narrative compression**”. Examples of this phenomena include trailers and recapitulations, and although they do not introduce new characters or expand the narrative,

they do provide a new entrance for a consumer into the transmedia universe in question, and are thus a basic component of the universe itself (Gray, 2010, p. 3).

Historically, the four major rhetorical operations include: addition, omission, transposition and permutation.

- Addition – generating expansion
- Omission – compressing or removing elements
- Transposition – changing the order or arrangement of elements
- Permutation – substitution of certain elements for others

(Scolari, 2013, p. 16)

In order to apply the rhetorical operations to transmedia narratives, Scolari (2013, p. 16) makes the following assumptions: The creation of interstitial contents (nanotexts which expand the diegetic world), the expansion of the narrative through events which precede or proceed the main text, and parallel storylines (occurring in a different location in the storyworld) can all be considered **addition**. I would further expand upon this notion by stating that all content which increases the total diegetic runtime of the transmedia experience can be considered addition as well. Similarly, trailers and recapitulations which compress the narrative fall into the **omission** category (Scolari, 2013, p. 16). This definition could be expanded by the inclusion of extractable items taken from within the diegetic space (replicas, merchandise and even novels in the case of the *Wizarding World*) and all content which adapts the original narrative while also reducing it (video-game adaptations). Flashbacks, flash-forwards, video synchronizations (giving different perspective on past events) or spin-offs which follow characters or places from the narrative in a different time or setting which is not part of my main diegetic storyline are all good examples of **transposition**. Finally, **permutation** is best associated with fan-generated content, as it encompasses re-cut trailers, mashups, alternate endings and parody content. (Scolari, 2013, p. 16-17) As this thesis covers the transmedia universe from the producer's perspective, most fan generated content is exempt from analysis, however, the official YouTube channel of the *Wizarding World* does include some cases of fan-made parody content being officially distributed, and as such these extensions are to be analyzed accordingly. It should also be noted that these categorizations are not mutually exclusive, and certain extensions may fall into two or more of the categories.

2.5 Analytical Model of Transmedia Storytelling Ecosystems in Audiovisual Fiction

The rise of new means of storytelling, such as transmedia, hypermedia and multimedia have led to an increase in narrative complexity in all media forms (Gosciola, 2011). The current audience thirsts for more information and storylines in their favorite fictional worlds. The thirst for expansion, which is a key part of transmedia storytelling, is quenched by way of including more information about the storyworld in the narrative, thus enriching the narrative and providing more content for consumers to digest if they are so inclined (Piñeiro-Otero & Costa-Sánchez, 2012). The analytical model proposed by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021, p. 1-13) submits that transmedia content should be divided into four categories based on the differing narrative strategies employed in each. This approach stems directly from Scolari's (2013, p. 1-22) theory as defined in the Narratology section. The analytical model will thus aim to analyze narrative extensions based on their representation of the addition, omission, transposition and permutation **narrative strategies**.

In addition to scrutinizing narrative strategies the model also aims to divide the transmedia extensions into categories depending on which **storytelling systems** they are expanding or compressing. The systems that Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021, p. 6-7) proposed have been adjusted in order to best suit the case study of the *Wizarding World*:

- **Fiction system:** This system serves as the core of the *Wizarding World*, all other systems are directly affected by it, and follow in the guidelines set by this system. It contains the “mothership” as defined by Rodríguez-Ferrándiz, Ortiz-Gordo and Sáez-Núñez (2014, p. 74-76).
- **World-building system:** Renamed from “Historical document transmedia storytelling system,” as this title proves far too narrow for a subject as expansive as the *Wizarding World*. The title of “World-building system” is more appropriate as extensions in this system function as pillars which fortify the main narratives of the Fiction narrative system, describing the history of the world, or being directly extracted from the main narrative as real-world copies of fictional content. Extensions in this system primarily serve to combine the fictional world with the real one. This system includes merchandise and has overlap with the Gaming system.

- **Advertising system:** Elements of this system serve to highlight small portions of other systems in order to increase engagement and expand their reach, leading to an increase in the number of fans following the transmedia narrative. This system also serves to represent official extensions which would otherwise fall into the Journalism or Marketing systems.
- **Gaming system:** This system includes all of the video game content set in the *Wizarding World*, additionally, extensions which help to enable users to play and enjoy the video game content is also included.
- **Making-of system:** This includes all content relating to the creation or development of the Fiction, World-building and Gaming systems, the majority is available on the official *Wizarding World* YouTube channel.
- **Paratexts:** The final of the systems included in this analysis, it represents official extensions of the *Wizarding World* which do not fit into any of the previously mentioned systems, these extensions more often than not rely on fan interaction. Quizzes, crosswords, the news and features section of *wizardingworld.com*, and fan-made content on the official *Wizarding World* YouTube channel fall under the Paratext category. If general fan-made content was included in the analysis, it would also fall under the Paratext category, which would also make the category far too broad and would require additional distribution.

The analytical model takes advantage of both qualitative and quantitative techniques of analysis. Thanks to the qualitative nature of the methodology, “more rich and profound information on [the] social phenomena” can be obtained, as opposed to using only quantitative techniques (García-Galera & Berganza-Conde, 2010, p. 40). This allows the opportunity to analyze the phenomena of transmedia through data, which in turn grants a wider understanding of the topic and helps to define the phenomenon.

Transmedia narratives are comprised of official extensions in combination with unofficial ones, or fan-made contributions to the narrative. As previously stated, this research will only take into consideration the official media channels and extensions provided by the production, excluding the fan-made portion of the phenomena. According to the research of Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021, p. 10-11), the methodology successfully proved that transmedia universes can be organized

and analyzed according to the content therein. It allows the study of a “significant number of details” while dividing content into groups for better understanding of each extensions’ function and structure. The method also provides a better understanding of differences in extensions, primarily in the division based on storytelling systems, which employ differing types of communication. Furthermore, the division based on utilized strategies into the categories of addition, omission, transposition and permutation helps to further the understanding of the entire narrative system.

2.5.1 Journalism and marketing systems

In addition to the six systems mentioned in the previous chapter, there are two more systems which were included in Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel’s (2021, p. 1-11) approach, but will not be employed for this analysis:

- **Journalism system:** This system holds the largest number of “official” individual content pieces, totaling over thirty-eight thousand four hundred thirty-eight individual posts across the three social media channels, Twitter, Facebook and Instagram. If unofficial extensions were to be included, it would also encompass all online discourse surrounding the narrative which is outside of the producers control. However, this system is not being included in the Content List. This is due to the significant overlap between this system and all others, especially amongst elements within this system itself and the Advertising system, as it is common practice to post duplicate posts on all social media platforms in order to cover the widest possible audience. All of the elements which comprise this system follow the omission storytelling strategy, always in reference to portions of other narrative systems.
- **Marketing system:** Items of this system are almost impossible to locate for a fan who is interested in delving deeper into the *Wizarding World* narrative, as they aren’t available through the official website. Surveys conducted on social media or through emails and market research which is not made available to the public would constitute elements of this system. The lack of available official data, and the perspective we are limited to when analyzing from the producer’s point of view make this system not worth including in the methodological approach.

3 METHODOLOGY

In order to answer the research questions laid out at the forefront of this document, a database containing all extensions of the transmedia franchise, the *Wizarding World*, must be filled in and systematically analyzed. In order for this to be accomplished, a methodology must be introduced which will help to organize and correctly assess each individual extension. The queries which have been set in this research are the following:

1. How do Scolari's (2013) narrative strategies of addition, omission, transposition, and permutation manifest across the various media extensions of the Harry Potter franchise?
2. What storytelling systems, as defined by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021) are prevalent across the narrative extensions, and how does each system contribute to the overall narrative, audience engagement and immersion?
3. How do the producers apply the narrative strategies and storytelling system distribution in order to attempt to engage fans with interactive elements and foster a participatory culture?

While transmedia storytelling has been the focus of more research in recent years, there had been a significant lack of a standardized method for analysis of transmedia expressions. Most researchers will point to the "Seven Principles of Transmedia Storytelling" devised by Jenkins (2010) as the key to such analysis, but this research aims to prove that the "Analytical Model of Transmedia Storytelling Ecosystems in Audiovisual Fiction" co-created by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021) which draws on Scolari's (2013) "taxonomy of expansion and compression" is more suited to the task when analyzing a transmedia franchise as extensive as the *Wizarding World*. In their own words, "[it] provides an original methodology able to observe the transmedia universes from different perspectives" and I would agree. However, that is not to state that the method is ideal in its current form, rather, it should be adjusted and expanded in accordance with the given case study. The adjusted form of the analytical model, broken up into five stages, is as follows:

In the first stage, narrative extensions are to be divided amongst the categories of narrative expansion and compression strategies (**narrative strategies**) (Scolari, 2013).

Table 1: Narrative Strategies (Scolari, 2013)

Strategy:	Addition	Omission	Transposition	Permutation
Examples:	interstitial contents, prequels, sequels, parallel storylines	recapitulations, trailers, extractable items, video games	flash-backs, flash-forwards, spin-offs (as defined)	fan generated content, re-cuts, mashups, parodies
Description:	Content which increases total diegetic narrative runtime.	Content which compresses, segments or extracts from diegetic space.	Content which alters the pre-established (diegetic) order of events, and spin-offs (as defined).	Content inspired by the diegetic space, which does not contribute to the official storyline.

In the second stage, the narrative extensions are further categorized in accordance with the **storytelling systems** outlined by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021), which were adjusted accordingly in the previous chapter:

Table 2: Storytelling Systems (1) (Own elaboration)

System:	Fiction	World-building	Advertising
Examples:	original books and films, prequels, sequels, spin-offs which are part of the main diegetic storyline	history books, objects, characters, etc. extracted from the diegetic storyline, interactive video games	trailers, storefronts, official re-cuts, feature demonstrations, social networks
Description:	Core system which sets guidelines for all other systems, contains the main storylines and star medium.	Extensions serving as pillars to fortify the main narrative, often bridging the gap of the real and fictional world.	Serves to highlight other systems, expanding reach or increasing audience engagement.

Table 3: Storytelling Systems (2) (Own elaboration)

System:	Gaming	Making-of	Paratext
Examples:	PC games, console games, mobile games, web-apps, game tutorials	behind the scenes, interviews with actors/creators, props used in filmmaking	quizzes, crosswords, word searches, blog posts/articles, fan-made parody content
Description:	This system is comprised of all video game-related content available in the transmedia franchise.	Contains extensions which give insight into the creative process behind the development of other systems.	Extensions associated with other systems but not therein. Generally, fan-made or reliant on fan interaction.

In the third stage, the participatory nature of extensions will be scrutinized, and they will be divided according to their incorporation of **interactivity** or **participation**. Extensions which help to foster a stronger and more active **participatory culture** surrounding the narrative will also be identified separately, regardless of their interactive or participatory status.

Table 4: Interactivity, participation and participatory culture (Own elaboration)

	Interactivity	Participation	Participatory Culture
Examples:	video games, rides, quizzes, crosswords, word searches, electronic magic wands	D.I.Y, fan-made parody videos on the official <i>Wizarding World</i> YouTube, merchandise	<i>Harry Potter Lego</i> , Harry Potter forum, D.I.Y., social media channels and YouTube
Description:	These extensions have a preset output which is dependent on user inputs (defined by producers).	These extensions are outside of the producer's jurisdiction, and allow fans to generate their own inputs and outputs.	These extensions invoke fan involvement and fan contributions, provide space for fan discourse.

In the fourth and final stage, a final data point is added to the system regarding the **autonomous function** of individual extensions. This will help to identify possible entry-points into the transmedia narrative which are fulfilling even without any prior knowledge of the narrative in question.

Table 5: Autonomy (Own elaboration)

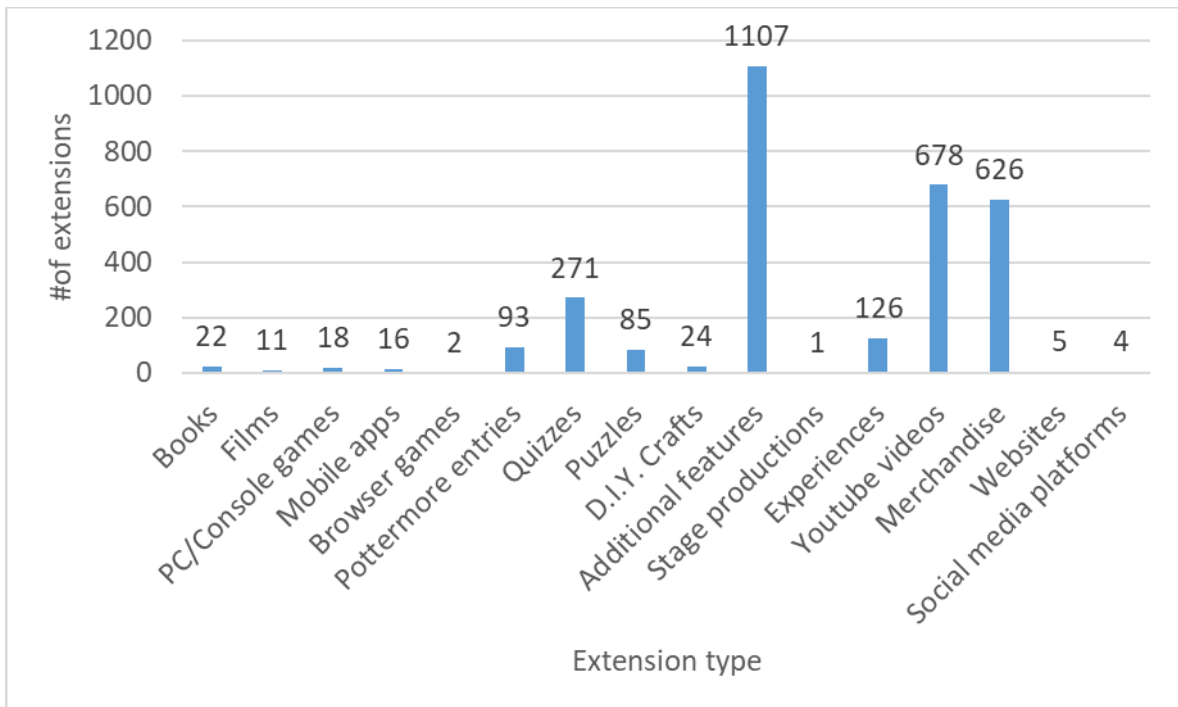
	Autonomy
Examples:	Self-contained storylines such as films or books which do not require knowledge of the <i>Wizarding World</i> to be understood, video games, D.I.Y., stage-plays, rides, music, light shows, merchandise, websites (<i>Wikipedia</i>)
Description:	These extensions function well as entry-points into the transmedia narrative, as they can be understood without any previous encounter of the storyworld. While most can be understood better given additional knowledge, they are still able to function autonomously of other extensions.

3.1 Data Collection

In order to compile a full and complete list of official extensions, the *Wizarding World's* official website, wizardingworld.com, was thoroughly searched. Following this, it was discovered that many articles on the website link to the *Wizarding World's* official YouTube channel, from which data was then extracted as well. Additionally, a Google search was also conducted, in order to fill in older extensions of the PC/Console and Mobile game genres, which were no longer listed on the official website, but should be included as officially licensed extensions, due to their significance as early ventures into transmedia storytelling by the producers at the time. Finally, although this research will not be analyzing merchandise in detail, harrypottershop.co.uk and harrypottershop.com were also searched in order to uncover data regarding the number and types of merchandise which are officially sold in collaboration with the *Wizarding World*.

Upon finalizing the extraction of data from the aforementioned locations, a total of **3,089 individual extensions** were found to be making up the expansive transmedia franchise. A full list of all compiled content pieces is available in Attachment 1: Content List. This list includes all official content, and does not omit the original series of books and films, which will however not be further analyzed after this portion of data analysis, as mentioned at the forefront of this thesis. The list does not include individual social media posts from Twitter, Facebook or Instagram, but the media channels themselves are accounted for. Below is a graph which signifies the distribution of the different types of extensions which are included in the Content List:

Figure 4: Distribution by type (Own elaboration)



3.2 Categorization

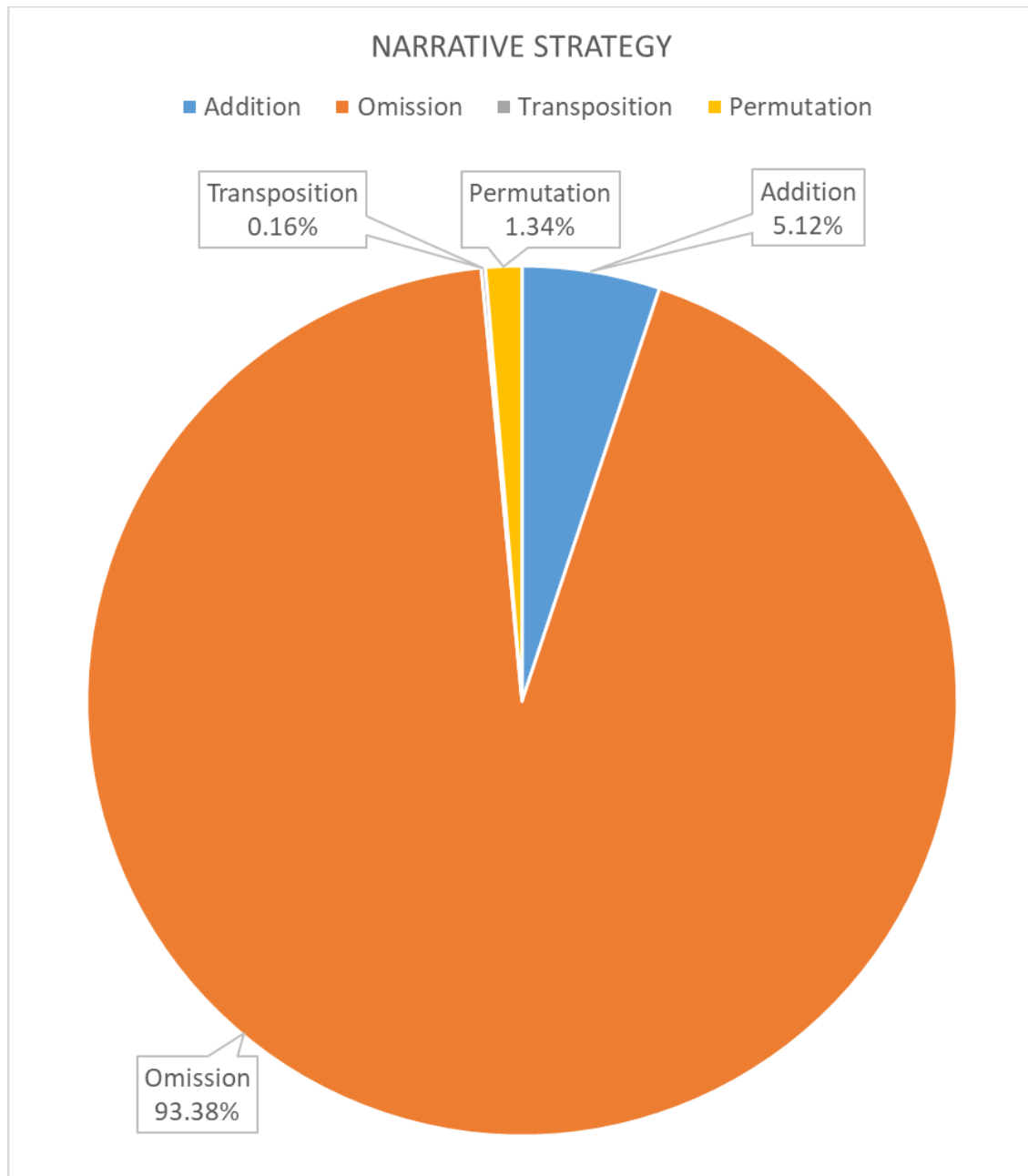
Once the Content List has been filled and analyzed, the research continues onto the categorization of the extensions. Each individual extension is assessed, and tagged accordingly depending on which **narrative strategy** or strategies it represents, which **storytelling system** or systems it is contributing to, whether or not it involves **interactivity** and/or **participation**, whether the producer is helping to foster a **participatory culture** through the development of the given extension, whether the extension is **autonomous** in its function and finally whether or not it is a **cross-media** extension. Below are tables and graphs which signify the total number of extensions which fell under each categorization:

Distribution of tags in regards to narrative strategy:

Table 6: Distribution by narrative strategy (Own elaboration)

Strategy:	Addition	Omission	Transposition	Permutation
Total:	164	2992	5	43

Figure 5: Pie Chart - Distribution by narrative strategy (Own elaboration)



Distribution of tags in regards to storytelling system:

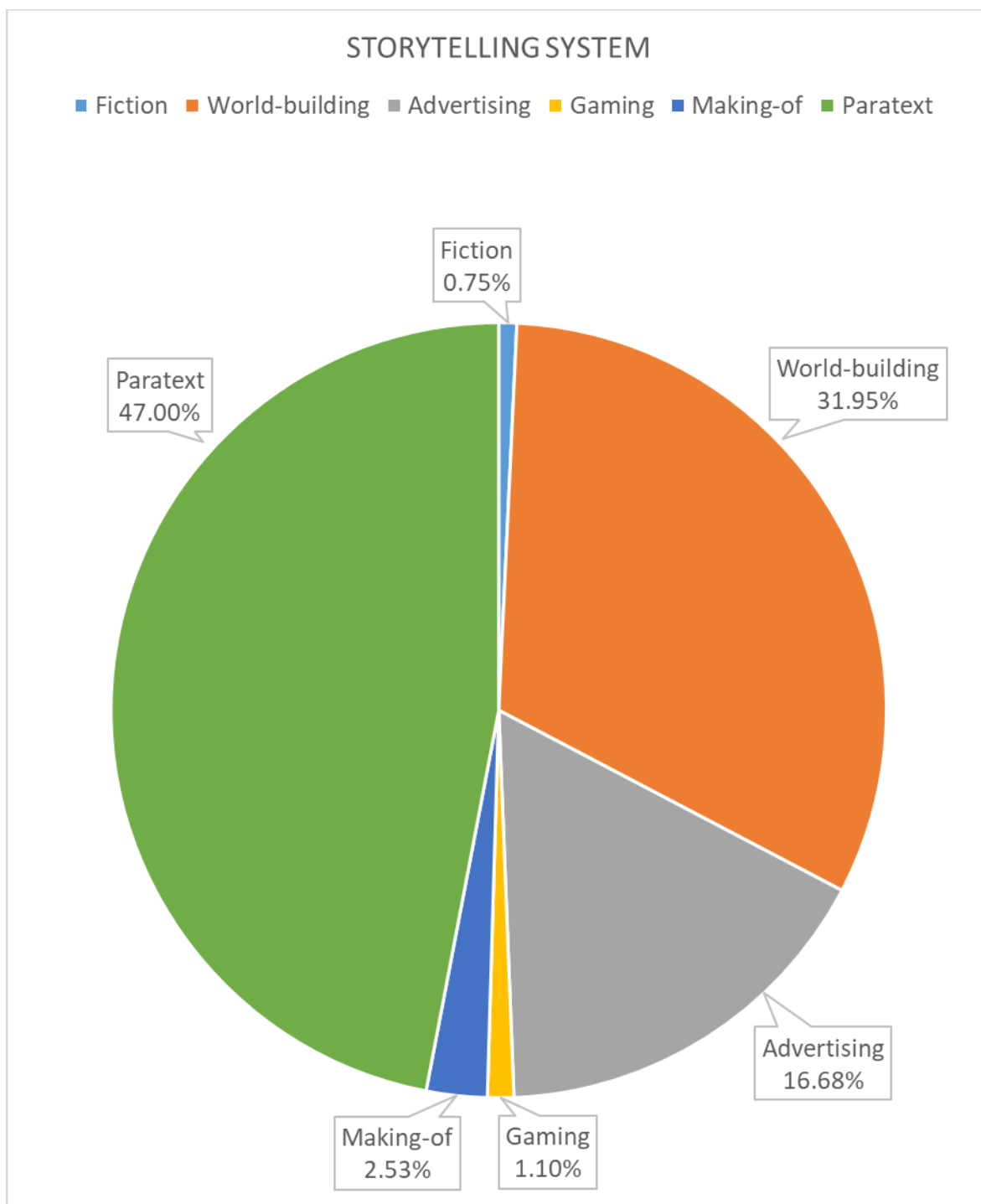
Table 7: Distribution by storytelling system (1) (Own elaboration)

System:	Fiction	World-building	Advertising
Total:	24	1021	533

Table 8: Distribution by storytelling system (2) (Own elaboration)

System:	Gaming	Making-of	Paratext
Total:	35	81	1502

Figure 6: Pie Chart - Distribution by storytelling system (Own elaboration)

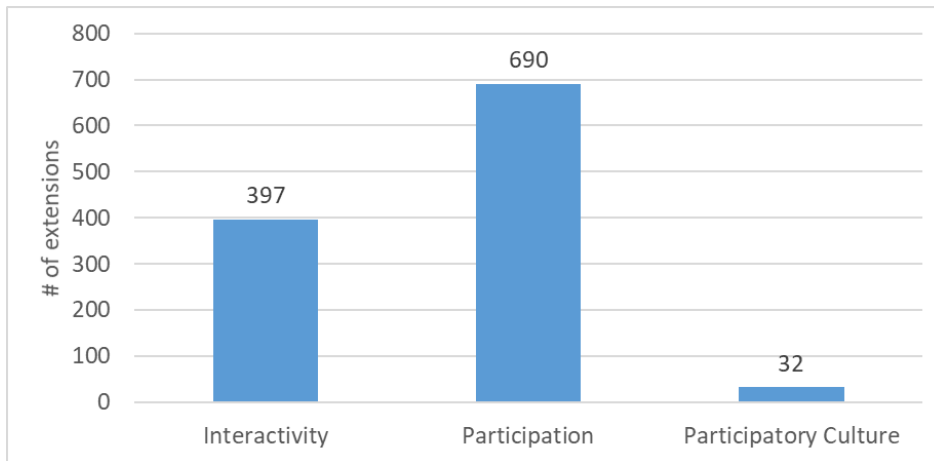


Number of extensions involving interactivity, participation or the active fostering of a participatory culture:

Table 9: Extensions involving interactivity, participation or fostering a participatory culture (Own elaboration)

	Interactivity	Participation	Participatory Culture
Total:	397	690	32

Figure 7: Bar Chart - interactivity, participation, participatory culture (Own elaboration)

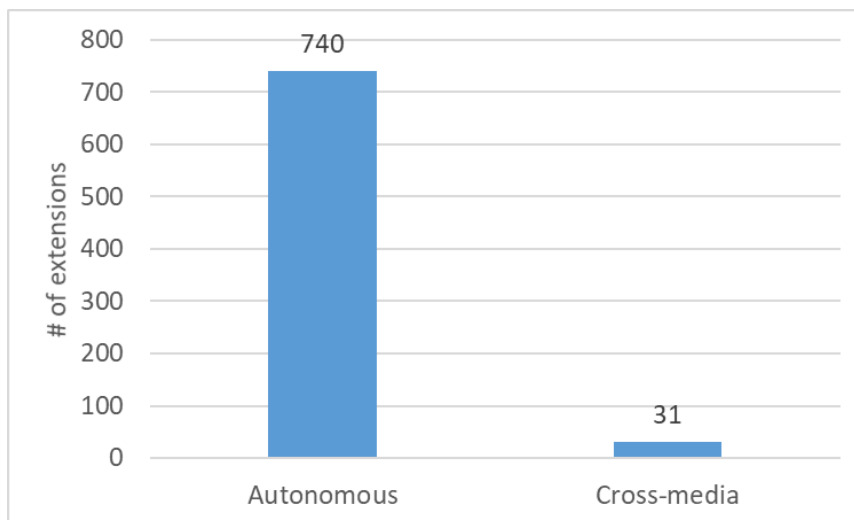


Number of extensions which function autonomously and those which constitute cross-media extensions:

Table 10: Extentions involving autonomy and cross-media (Own elaboration)

	Autonomous	Cross-media
Total:	740	31

Figure 8: Bar Chart - autonomy and cross-media



3.3 Analysis

3.3.1 Through the lens of narrative strategies

3.3.1.1 Addition

Addition (164 occurrences) is one of the primary narrative strategies used by the producers of the Harry Potter franchise, it represents the bulk of the diegetic narrative storyline. The data suggests that the transmedia producers systematically added new content to the original narrative to create a more comprehensive and nuanced storyworld, it is clear that the producers have regularly sought to expand the narrative of the franchise, providing more depth and richness to the story. This is seen in the way that new characters, settings, and plots have been added, especially through books and films. This aligns with the theoretical framework outlined in Chapter One of this thesis, which identified narrative expansion as a key technique in transmedia storytelling.

The books (16 instances) and films (11 instances) form the backbone of this narrative strategy, offering a linear and cohesive expansion of the world and plot of *Harry Potter*. These two traditional forms of media serve as the primary platforms for the introduction of new characters, plotlines, and settings, suggesting a more classical approach to story expansion.

The role of the stage production and especially the new game, *Hogwarts Legacy*, employing the Addition strategy should not be underestimated. These platforms provide unique and immersive experiences, allowing for a deeper and more interactive engagement with the content. Notably, *Hogwarts Legacy* as the singular instance of Addition which is also part of the Gaming storytelling system indicates a move toward incorporating a more modern and interactive medium, into the narrative expansion strategy of the producers. This underscores the study's exploration of the synergy between narrative expansion and modern interactive technology, and points towards a shift in narrative strategy that prioritizes audience engagement and interactivity.

The high number of *Pottermore* entries (93 instances) emphasizes the significance of digital platforms in the franchise's approach to expanding the narrative, enabling a level of audience engagement that extends beyond the capacity of traditional media. This not only provides a space for exploring minor characters and events in detail but also for continual and timely additions to the narrative, which helps to keep the audience engaged over a longer period.

The overlap of Addition with other strategies also provides interesting insights. The overlaps with Omission (17 instances, film adaptations and spin-off books) and Permutation (1 instance, stage production) suggest a strategy of reshaping or omitting certain parts of the original narrative to suit the new additions. Film adaptations fall under both the addition and omission category, as during adaptation some minor details of the storyline are added and removed as necessary.

In terms of storytelling systems, Addition intersects significantly with Fiction (23 instances) and World-building (99 instances), which points to the producers' emphasis on constructing a cohesive and complex storyworld, as well as indicates that the additions serve to expand the narrative and enrich the universe of the story, as they should in accordance with established theory.

Finally, the overlap of Addition and Interactivity (1 instance, *Hogwarts Legacy*) demonstrates the producers shift towards spreading the main storyline across a wider and more modern range of media platforms in addition to books, films and website entries (*Pottermore*). Overlaps with autonomous function (26 instances), and Cross-media (12 instances), illustrate that the system contains entry-points for new users encountering the *Wizarding World*.

In conclusion, the study demonstrates that Addition as a narrative strategy has been critical in the construction of the Harry Potter transmedia universe. Addition as a narrative strategy in the *Harry Potter* franchise primarily focuses on expanding the narrative and universe through various media, especially books and movies, but more recently stage production and video games. It aims to enhance audience engagement, provide depth, and create a richer, more immersive experience for the audience. The use of digital and interactive platforms like *Pottermore* and *Hogwarts Legacy* respectively, suggests a forward-looking approach from the producer's, which leverages modern technology to enhance the storytelling experience and looks to spread the narrative across non-traditional media platforms.

3.3.1.2 Omission

In the analysis of the *Wizarding World* transmedia universe, the use of Omission is pervasive and purposeful. Spanning across a multitude of extensions - spin-off books, films, games, mobile apps, browser games, quizzes, D.I.Y. crafts, additional features, experiences, social media platforms, websites, YouTube videos, and merchandise - it totals

2992 instances. Each instance presents a unique opportunity for fans to become more actively involved in the narrative, as they are incentivized to seek out whatever extension the extensions of the Omission strategy are referencing.

Omission intersects with the Addition narrative strategy in 17 instances, observed in film adaptations and spin-off books. While Addition and Omission may seem contradictory at first, the study indicates that they can work in tandem. As new narrative elements and details are added, others are omitted, resulting in two narrative extensions which follow the same storyline, but contain minor differences from one another (books vs. films). This interplay between what is explicitly provided and what is intentionally left out results in an intriguing narrative dynamic. It creates space for speculation, theorizing, and increased fan involvement.

There are five overlaps with Transposition, namely in 4 mobile games and a PC game. These titles are only loosely related to the *Wizarding World* either through characters or setting, but the narratives contained within are not part of the canon storyline. This overlap will be further analyzed, in the analytical chapter dedicated to Transposition. Additionally, there are 42 overlaps with Permutation - 6 of which stem from collaborations with *Lego* and 36 from fan-made parody videos available of the official YouTube channel. The Permutation strategy will also be further analyzed in a following dedicated chapter.

In relation to the remaining storytelling systems, Omission has substantial overlaps with the World-building system (928 instances) and the Paratext system (1499 instances). When a fan encounters an extension of these types, they are incentivized to seek out the narrative being referenced or rewarded for their knowledge of the narrative if they already understand the reference, in the case of the Paratext system, they are refreshed on their knowledge of other systems and re-engaged in content they have already consumed in the past. Extensions of these systems stimulate fan curiosity and motivate them to explore additional content of the Paratextual or of any other systems.

In terms of interactivity, participation, and participatory culture, Omission plays a vital role. 396 instances of Omission have been found to incorporate some form of Interactivity, particularly in regards to quizzes, experiences, games, and mobile applications. Omission also encourages Participation (691 instances), D.I.Y. crafts, fan-made parody videos, *Lego* sets, a browser game and especially items of merchandise all allow for fans to construct their own storylines and narratives around the extensions, outside of the producers' jurisdiction. Notably, 33 instances have been found to contribute

to participatory culture, as fans engage in D.I.Y. activities, utilize social media, websites, an interactive spin-off book, *Lego* sets, or the browser game *Harry Potter: The Quest*.

The study also reveals how the Omission strategy contributes to the narrative's Autonomous function (728 instances). It may seem contradictory that the extensions using the Omission strategy, can function autonomously, but this is a direct result of the producer's approach to narrative structure. The film adaptations, certain spin-off book titles, *Lego* sets, video games, D.I.Y. tutorials, rides, live shows, websites and even all items of merchandise remain fully functional even in the hands of a newcomer to the series, and thanks to their omissive nature, they may convince the individual to seek out more of the narrative. Finally, the Omission strategy also overlaps with 30 extensions of a cross-media nature, those being the film adaptations (11), video game adaptations (18), and *The Harry Potter Film Concert Series*.

In conclusion, the Omission strategy in the *Wizarding World* serves multiple roles - enhancing narrative intrigue, encouraging active fan engagement, fostering a richer world-building process, and contributing to the overall complexity and expansiveness of the transmedia storytelling experience.

3.3.1.3 Transposition

The study indicates that Transposition is comparatively less utilized in the *Harry Potter* transmedia universe, with only 5 instances occurring in 1 PC game and 4 mobile ones. Nonetheless, its implementation carries significant implications for the future narrative structure of the transmedia franchise.

Transposition, as a narrative strategy, involves movement along the pre-established diegetic timeline. In the context of the *Harry Potter* franchise, this use-case has not been employed as of yet, rather the only type of instance where the strategy takes place is in the case of spin-off games, where the only connection to the diegetic space is made through a well-known character or location. The games each host a self-contained storyline, which has no effect on the main storyline, or any place in the *Wizarding World* canon. The storylines were crafted simply for the sake of producing the game titles, regardless of continuity with the established narrative.

The producers had used Transposition for the launch of a few poorly constructed and marketed titles in the past before stepping away from the strategy for some time. The games were of a simple nature, and resembled a poor attempt of media saturation

rather than any signs of transmedia narrative development. However, in 2021 with the launch of *Harry Potter: Magic Awakened*, the long streak of poor usage of the Transposition strategy has officially reached its conclusion. This title seeks to convert fans of online card games such as *Hearthstone* (2014), *Magic: The Gathering* (2002) or *Yu-Gi-Oh! Master Duel* (2022) into fans of the *Wizarding World*. The user takes on the role of a new student at *Hogwarts School of Witchcraft and Wizardry*, customizes their character, buys school supplies at *Diagon Alley*, and is sorted into a house by the Sorting Hat. Players encounter well-known characters from the original series and learn spells and charms, while encountering a new storyline altogether, crafted to accompany their own playable character on their journey in the *Wizarding World* (IGN, 2022).

Transposition overlaps with the Omission strategy in all 5 instances, showcasing a tendency to omit certain narrative elements while adapting elements of the story for a different medium. The autonomous nature of the extensions empowers the Omission strategy, as the extensions can become entry points into the narrative for new users who may wish to discover more about the storyworld that the games are set in. This is especially significant in the case of the *Harry Potter: Magic Awakened* extension, which essentially combines two different fandoms together into one, and incentivizes users to become involved in the *Wizarding World* while enjoying a genre they are already accustomed to (online card game).

In terms of storytelling systems, Transposition intersects with World-building and Gaming systems in all instances. By transposing narrative elements into games and mobile apps, the producers stimulate audience engagement, turning consumers into players while also increasing the potential reach of the core narrative.

In summary, although Transposition is used sparingly within the *Harry Potter* transmedia narrative, its strategic utilization for developing games and mobile apps, especially in recent years, emphasizes its role in expanding the narrative universe, promoting interactivity, and enhancing user engagement.

3.3.1.4 Permutation

Permutation as a narrative strategy represents the process of replacing existing narrative elements with new ones. In the *Wizarding World*, the only application of this usage of the Permutation strategy is seen in the stage production of *Harry Potter and the Cursed Child*, where the strategy is represented by the rotation of various actors which

portray the characters from the narrative, each doing so in their own individual style. Besides this implementation, the only other type of Permutation in use is in extensions which can be identified as parody. This strategy was evident in the form of 6 *Lego* set/game adaptations and their mobile app counterparts, and in 36 fan-made parody videos which are available on the official YouTube channel. The usage of this strategy indicates a flexible and dynamic approach to the narrative structure in transmedia storytelling, where the producer does not shy away from parodying their own content.

Permutation overlaps with the Addition strategy in the case of the stage production and with the Omission strategy in all other cases. It would seem that the producers have identified that fan-made content which includes Omission and Permutation can be a successful way to supplement the official extensions being developed and released.

From the storytelling systems perspective, Permutation overlaps with the Fiction, World-building, Gaming, and Paratext systems. The stage play fits within the Fiction system as it carries the core narrative but in a rearranged form. The *Lego* collaborations fall under the World-building and Gaming systems, indicating the producers' intent to expand the universe through interactive gaming experiences, while allowing for fans to make light fun of the characters or setting in an environment where outcomes are still under the producers control. The fan-made parody videos, a more recent development, fall under the Paratext system, signifying the producer's acceptance of the community's role in reinterpreting the narrative.

Concerning Interactivity, Participation, and Participatory culture. The *Lego* collaborations are all excellent cases of interactivity, and the *Lego* sets (2 instances) are not only interactive but also allow for fans to participate in creating their own narratives with the *Wizarding World* characters and mini set pieces. These extensions also function autonomously, and make for a convincing entry point for young kids who may have just received their first *Lego* set. Finally, and of most significance, the inclusion of fan-made parody content on the official YouTube channel sets the precedent that all fans have a chance to become part of the official Paratext storytelling system. This underlines the producers' efforts to foster active engagement and create an active and participatory community surrounding the *Harry Potter* universe.

In conclusion, the Permutation strategy is a testament to the adaptability of the narrative, fostering creative engagements with the audience and allowing a multi-layered, dynamic exploration of the narrative universe.

3.3.2 Through the lens of storytelling systems

3.3.2.1 Fiction system

The Fiction system in this study includes the core books and films, the stage production, *Hogwarts Legacy*, and *The Harry Potter Film Concert Series*, encompassing a total of 24 items. These mediums are the primary sources of the narrative and contribute most directly to the main storyline of the Harry Potter universe. They form the core narrative structure, the canon, and are crucial to the overall understanding of the *Wizarding World*.

The Fiction system overlaps with other narrative strategies, namely: Addition, Omission, and Permutation. This reflects the fundamental role of the Fiction system in the narrative structure and the flexibility of the narrative to accommodate new elements, withhold some aspects, and rearrange existing ones. The overlap with Addition is seen in the core books and films, *Hogwarts Legacy*, and the stage production, signifying the importance of expansion of the narrative universe which is prevalent in the Fiction system. The overlap with Omission is observed in the film adaptations and *The Harry Potter Film Concert Series*, this serves to reflect minor changes to the narrative which occur during adaptation. The only overlap of the Fiction system with the Permutation strategy is evident in the stage production, where different actors may portray the characters, leading to differences in each rendition.

From the perspective of other storytelling systems, the Fiction system overlaps with World-building one through *The Harry Potter Film Concert Series*, where live music from the series helps to invoke the correct atmosphere for viewing prior to the screening of the narrative. Furthermore, and the most recent as well as significant in terms of transmedia development, is the Fiction systems' overlap with the Gaming system, observable in the title: *Hogwarts Legacy*. This is the first attempt by the producers at moving their continuation of the diegetic narrative development away from traditional media platforms such as books, films and theatre. The story in the title serves as a prequel to the main storyline, revealing details of the storyworld which occurred 100 years before the birth of the titular character of *Harry Potter*. This allows for fans to experience a level of immersion in the storyline that had not been possible until this development.

Regarding Interactivity, Participation, and Participatory culture, the Fiction system is lacking in these regards, however, as mentioned, *Hogwarts Legacy* is the first extension which simultaneously builds the narrative while allowing for interaction from the side of

the user. This shows the first hints of transmedia storytelling observable within the Fiction system, which until 2023, has predominantly only consisted of the “mothership” (Rodríguez-Ferrándiz, Ortiz-Gordo, Sáez-Núñez, 2014, p. 74-76) and cross-media extensions.

The Fiction system largely retains its Autonomous function. While the storyline would be better understood in chronological order, any of the films or books, the play or even the video game can serve as entry-points into the transmedia narrative thanks to the self-contained storylines within each extension.

In conclusion, the Fiction system signifies the core of the *Harry Potter* narrative structure, and demonstrated the producer’s evolution toward involving new media forms in the development of their main storyline.

3.3.2.2 World-building system

Shifting the focus to the World-building storytelling system, this system includes 7 spin-off books, 17 games, 15 mobile applications, 1 browser game, 93 *Pottermore* entries, 24 D.I.Y crafts, 121 experiences, 117 YouTube videos, and 626 pieces of merchandise. With a total of 1021 items, this is the second most extensive storytelling system after the Paratext system, which underlines the effort to deepen and expand the universe beyond the core narrative.

World-building overlaps with all four narrative strategies, reinforcing the idea that the creation of a rich, comprehensive universe is a multifaceted process. The overlap with Addition is seen in the spin-off books, games, mobile apps, a browser game, the real-life experiences, YouTube videos, and merchandise. This indicates a significant effort to expand the narrative universe with additional details and aspects which bring the real and fiction worlds closer together. The overlap with Omission lies mainly in the large number of extractable items taken from within the diegetic space, particularly the storefronts and shops from the *Wizarding World*, and items of merchandise available for purchase therein or through online stores. This reflects an emphasis on immersive experiences that don't necessarily divulge new information but rather serve to enrich the universe or remind fans of parts of the narrative. An overlap with Transposition and Permutation is seen in games and mobile apps, which shows us that all attempts by the producers of incorporating Transposition and Permutation strategies were also attempts at bolstering the existing

narrative, which is a major part of transmedia storytelling according to Jenkins (2010) 3rd and 4th principles.

From the perspective of other storytelling systems, World-building overlaps with Fiction, Advertising, Gaming, and Making-of. This overlap with multiple systems emphasizes the multiplicity and variety of approaches to extend the universe, ranging from narrative (Fiction) and promotional (Advertising) content, to interactive (Gaming) and behind-the-scenes (Making-of) content. The producers approach to layering World-building systems with Advertising systems in the form of shops extracted from the narrative could be seen as one of the most significant contributions to transmedia storytelling. This approach avoids alienating existing fans with advertisements that are repetitive and boring, and instead focuses on crafting advertisements which hold World-building value for older fans of the narrative while still maintaining their function of reaching and converting new consumers to fans of the *Wizarding World*.

Concerning Interactivity, Participation, Participatory culture, the World-building system heavily engages these aspects, indicating a high level of user engagement and interaction with the system. 67.3% of extensions comprising this system are either interactive, participatory or invoke a more participatory culture. Interactivity is prevalent in the Gaming entries, and participation in the case of D.I.Y. crafts and individual pieces of *Wizarding World* merchandise.

In conclusion, the World-building system demonstrates the complex interplay of narrative strategies and storytelling systems in constructing a comprehensive and immersive universe. The large number of overlaps reflects the producers' innovative approach to diversify and enrich the narrative world, providing various avenues for audience engagement.

3.3.2.3 Advertising system

The Advertising storytelling system, which encompasses 482 YouTube videos, 4 websites, 4 social media platforms, 42 experiences, and 1 browser game holds a total of 533 extensions, and demonstrates a modern approach to combining narrative elements and advertising into one.

In terms of narrative strategies, the Advertising system overlaps with Omission through the 33 storefronts, 3 *Fantastic Beasts* experiences, and the *Harry Potter: A Yule Ball celebration*, signifying the usage of immersive, but non-revelatory experiences as a

form of narrative promotion. The overlap with Addition, Transposition, and Permutation is not present in this system.

As for the storytelling systems, Advertising overlaps with the Gaming system through a browser game, and the Making-of system through 3 experiences and one website. The engagement of the Gaming and Making-of systems underscores the promotional value of interactive experiences and behind-the-scenes content. In addition to re-cuts, trailers, regular advertisements and highlight videos which are available on the official YouTube channel, the producers also leverage their social media platforms to advertise and increase engagement, but their most innovative approach to advertising is visible in their combination of the World-building and Advertising systems, which entice both older fans of the narrative as well as new ones to explore a location extracted directly from the narrative and filled with other extracted World-building items and pieces of merchandise available for purchase, alongside printed or digital versions of the main narrative for newcomers.

On the interaction and engagement aspects, the Advertising system shows signs of interactivity through their browser game and main website, wizardingworld.com, where hyper-links can navigate the user to information regarding almost any other part of the entire transmedia experience. The producer fosters a participatory culture using the Advertising system through the main website where users can hold discussions, but mainly through their active use of social media platforms, such as Twitter, Instagram, Facebook and YouTube. This indicates a promotion strategy that involves audience interaction and social media engagement.

In conclusion, the Advertising storytelling system leverages interactive and social media platforms for promotion, demonstrating the franchise's comprehensive marketing approach. Though less interactive compared to other systems, it's crucial in reaching the audience and directing them to more interactive and narrative-focused systems.

3.3.2.4 Gaming system

Delving into the Gaming storytelling system, it includes 18 games, 15 mobile apps, and 2 browser games, totaling 35 unique extensions. The total number of extensions may be quite small, but the continuing development and early implementation of this system illustrates the significance of interactive gaming experiences in the *Harry Potter* transmedia network which had produced its first video game title as early as the release of

Harry Potter and the Philosopher's Stone (video game) in 2001 and continues to not only release video games in 2023, but has also begun allowing them to contribute to the narrative whole rather than serving as omissive cross-media extensions.

In terms of narrative strategies, Gaming shares an overlap with all four strategies. The overlap with Addition is the most recent, through the *Hogwarts Legacy* game, while the connection with Omission had been present in the form of 33 gaming extensions released throughout the existence of the franchise. The relationship with Transposition is represented by the 4 mobile games and one PC game, as identified and described in the Transposition chapter. The overlap with Permutation through the 6 *Lego* collaborations has also already been analyzed.

As for the connections with other storytelling systems, Gaming intersects with the World-building system through 32 extensions, signifying the key role of games in serving as an interface between the real world and the fictional one. This allows the user to directly interact with the fictional world (see Interactivity vs. Participation). The system also overlaps with the Advertising and Making-of systems through one browser game, *Harry Potter: The Quest*, which holds some behind-the-scenes details and where the games only serve to advertise items of merchandise to young fans of the story.

When looking at the other data points, the Gaming system is heavily involved with interactivity through all 35 of its extensions, underscoring the inherently interactive nature of this system. Participation is present in 2 of the *Lego* collaborations where players can construct their own stories. While participatory culture is pushed in *Harry Potter: The Quest*, where fans can win the opportunity to visit Wizarding World experiences and become part of the Advertising system through their inclusion in YouTube videos. The data indicates that the emphasis in the Gaming system is more on the interactive experience rather than participatory culture or user-generated content. The Gaming system is almost entirely autonomous, therefore, any title can be the first encounter a consumer has with the franchise and succeed in converting them to the fandom.

In summary, the Gaming system has historically played a more minor role in the transmedia storytelling of *Harry Potter*, with most of its extensions being of a cross-media nature, but recent developments, namely the release of *Hogwarts Legacy*, have shown the producers willingness to find new ways to expand the narrative. Thanks to this, the Gaming system is now a major part of the transmedia development of the franchise, and although older fans of the series (who do not engage in video games) may be left with

an incomplete experience, new and especially younger consumers have been given an incredibly immersive and interactive way of engaging with the narrative world. It shows the producer's intent to intensify immersion in the storytelling, providing rich, interactive narrative experiences that extend beyond the core of books and films.

3.3.2.5 Making-of system

The Making-of storytelling system is the system which contains all behind-the-scenes content, interviews with actors and experiences which allow fans to explore life-size and miniature set pieces used in the filming of the franchise. It includes 49 YouTube videos, 2 websites, 23 experiences, 1 browser game, and 6 making-of books, representing 81 unique extensions.

From a narrative strategies perspective, the system only intersects with the Omission strategy. This can be explained through the reality that in order to seek out information regarding the development of the franchise, the consumer is already quite well informed about the subject and is interested in finding information which is non-diegetic in nature.

As far as other storytelling systems are concerned, Making-of intersects with Advertising through 5 extensions (1 browser game, 3 experiences, 1 website), demonstrating how the insights into the making of the *Harry Potter* franchise can serve as a promotional tool as well. It can be said that fans who are interested in the Making-of system are already very involved with the narrative and therefore susceptible to advertising extensions which are offered as part of the experience. The overlap with the World-building system, through 23 experiences, reflects how behind-the-scenes information contributes to enriching the narrative universe. While the idea that the prop is “fake” may break the immersion, fans can also see their encounter with the object or setting as a way to immerse themselves further, offering a size comparison, or allowing their imaginations to run wild with ideas of them being part of the story itself. As an example, fans aboard the full-scale reproduction of the *Hogwarts Express* can imagine themselves as first-years about to attend *Hogwarts School of Witchcraft and Wizardry*.

When analyzing other data points, the Making-of system overlaps makes use of interactivity through 2 extensions, 1 browser game where hyper-links are used to navigate the user through information from the Making-of system and 1 experience - Gringotts wizard bank, which was used in filming, but also allows visitors to exchange their money

for money extracted from the diegetic space (knuts, sickles, and galleons). In terms of participation, there is a slight overlap with 2 extensions (1 browser game, 1 website), reflecting the low degree of audience participation in the Making-of system. One way to participate is to contribute to the *Wikipedia* website, but the producers still have the final say when it comes to the information available there. As for Participatory Culture, the only way this system can foster it is by convincing fans to become part of the creative team behind the project itself, thus becoming a producer and directly contributing to the content of this and other systems.

From the data, it is clear that the Making-of system serves primarily to enrich the non-diegetic system around the storyworld and provide additional insights into the development of the *Harry Potter* franchise. The producer's approach suggests a focus on revealing the magic behind the scenes, perhaps to deepen the audience's appreciation of the narrative and its production.

3.3.2.6 Paratext system

The Paratext system, which in the *Harry Potter* universe includes 271 quizzes, 85 puzzles, 1107 additional features, and 36 fan-made parody videos, comprising 1499 unique extensions, signals a significant shift in the producer's focus in recent years. It not only holds the highest number of extensions across all storytelling systems but also represents a large percentage of the most recent additions to the franchise's transmedia environment.

The overlap of Paratext with the Omission narrative strategy through 1499 extensions, highlights the producer's intention to keep fans involved with the narrative by asking them to fill in gaps or explore ideas not fully expanded upon within the primary narrative. The lack of overlap with Addition, Transposition, and Permutation suggests a strategic focus on amplifying the main narrative rather than altering or expanding it in new directions.

Concerning its relationship with other storytelling systems, the Paratext system uniquely stands apart from Fiction, Advertising, and Gaming systems. It could be argued that the Paratext system is closely related to the Advertising system, however, it differs in the fact that the Paratext system is not autonomous, and most of the individual extensions require prior knowledge of the series to be understood or interacted with. For the most part, the system can be viewed as another Advertising system, but one which specifically targets fans of the story instead of new and uninvolved consumers.

Examining the correlation with other data points, a high degree of overlap with interactivity through 356 extensions, such as quizzes and puzzles, is apparent. This underscores a concerted effort to deepen audience engagement through interactive content. Fans are asked to recall parts of the story in tests of knowledge, and can compare results with their friends and family, which can often lead to the user wanting to experience the Fiction again, either to fill in or confirm their knowledge. The overlap with participation is possible thanks to 36 fan-made parody videos, which allow users to contribute their own narrative ideas into the official Paratext system. This level of fan involvement in the narrative process is a new development from the producers of the franchise, and their inclusion on the official YouTube channel shows fans that they are encouraged to participate in the narrative development.

In summary, the analysis underscores that the Paratext system has become a pivotal part of the *Harry Potter* franchise's transmedia narrative strategy in recent years. This shift is characterized by a strong focus on supplementing and enriching the original narrative, encouraging interactivity, and allowing for a certain level of fan participation. The direction taken with paratextual elements indicates a deepening of the narrative experience that is distinct from promotional or gaming activities, reflecting the producers' intent to continually engage and immerse audiences in the *Wizarding World*, and remind them of their favorite moments and characters.

3.3.3 Through the lens of remaining data points

3.3.3.1 Interactivity

In the study, it was found that the *Wizarding World* producers have been placing a significantly increasing emphasis on interactivity in the extensions of the franchise. Overall, the *Wizarding World* comprises 397 interactive extensions, spanning quizzes, experiences, websites, spin-off books, games, and mobile apps. The high degree of interactivity is notable across various narrative strategies and storytelling systems, particularly within the Omission strategy and the Gaming and Paratext systems. This indicates a focused effort by the producers to incorporate modern interactive mediums into their narrative strategy, augmenting the overall immersive quality of the narrative universe.

3.3.3.2 Participation

The data reveals 690 extensions which involve some form of audience participation, including D.I.Y. crafts, merchandise, *Lego* sets, online forums and the inclusion of fan-made parody videos on the official *Wizarding World* YouTube channel. While the producers had not placed much emphasis on audience participation in the past, allowing fans to contribute to a narrative system such as the Paratext system on their YouTube channel has been a major step forward in this regard. Fans are now fully encouraged to create storylines by the producers, rather than by simply doing so of their own volition.

3.3.3.3 Fostering a participatory culture

Although this category holds overlap with Participation itself, there are extensions which may not be participatory on their own, but which do bring fans to engage in participation elsewhere or fall into both categories simultaneously. The study identified 32 extensions which effectively promote a participatory culture, including D.I.Y. crafts which can be customized during their creation but also set the precedent for fans to contribute their own D.I.Y. ideas to the mix, social media platforms where fans can share their opinions and interact with the producers, websites such as *Wikipedia* which allow the fans to participate in the creation of the Making-of storytelling system, spin-off books which allow for crafting custom narratives using spells from the franchise, *Lego* sets which extract characters and objects from the diegetic space allowing fans to put them in any situation they deem exciting, and browser games which encourage fans to make parody or D.I.Y. videos and win chances to become part of the Advertising system through their inclusion in promotional content. While these numbers are smaller compared to other aspects of the transmedia narrative, the existence of these extensions shows the producers' intent to cultivate a shared sense of culture and community among fans, leveraging the narrative to encourage social interaction and collective creativity.

3.3.3.4 Autonomous function

The data revealed 740 autonomous extensions, which provide standalone experiences while contributing to the overall narrative universe. These extensions represent all the possible entry-points consumers can encounter to be drawn into the narrative whole.

The data reveals that only 24% of all extensions of the *Wizarding World* can function autonomously and thus succeed in converting new fans to the fandom, which may seem like a mistake on the producer's part because it means that if a consumer encounters one of the extensions not among the 24%, they will not be able to understand its significance. The producers have successfully avoided this issue with the intuitive placement of the majority of non-autonomous features on a website, *wizardingworld.com*, which also hyperlinks to extensions which do function autonomously, thus allowing users who encounter them a pathway into the narrative. Moreover, this approach also signifies the emphasis of the producers on continually integrating older fans back into the narrative, thus keeping them involved in the fandom.

Autonomous extensions are present across all narrative strategies and storytelling systems, signifying a commitment to providing a diverse range of experiences that cater to different audience interests and preferences. While many narrative elements serve an autonomous function, they do still remain interconnected within the narrative universe, therefore pushing the consumer towards discovering more of the narrative.

3.3.3.5 Cross-media

The study identified 31 cross-media extensions in films, games, and the stage production. These extensions represent minor additions and omissions to the narrative within the Fiction system, and large omissions in the Gaming system. The integration of cross-media elements represents a strategic approach to diversify the narrative's presence across different media platforms, expanding the reach and accessibility of the *Harry Potter* universe. The *Wizarding World* is unique in the fact that due to the large age discrepancy of fans, some fans may consider the books the “mothership” (Rodríguez-Ferrándiz, Ortiz-Gordo, Sáez-Núñez, 2014, p. 74-76) while other younger fans may point to the film series as the core of the *Wizarding World* in their eyes. Due to this, cross-media film adaptations of the series of novels are part of the Fiction system rather than simply being placed into the World-building category.

3.3.4 Through the lens of extension types

The comprehensive study identifies the *Harry Potter* franchise's multi-dimensional narrative ecosystem, noting the substantial array of media extensions that engage different

narrative strategies and storytelling systems, as outline in the previous chapters. The following section looks at each type of extension analyzed in the study and summarizes the key data points relevant to each type.

- **Books:** The written works function as the foundational narrative core of the *Harry Potter* universe, firmly embedded in the Fiction storytelling system, using the Addition narrative strategy to establish an intricate web of relationships, themes, and lore. The development texts for the World-building system underscores their crucial role in the transmedia storytelling framework, underpinning the narrative's autonomous function.
- **Films:** The film adaptations, intertwining the Omission and Addition strategies, offer a dynamic interpretation of the original narrative, contributing to the universe's cross-media integration, allowing for consumers who do not wish to read to still be able to consume the narrative. They demonstrate the unique ability of cinematic adaptations to add another layer to the collective narrative.
- **Games:** Gaming, as noted in the study, encompasses a blend of narrative strategies, emphasizing the role of interactivity in shaping the narrative discourse. The most recent addition to the Fiction system was through a video game title, which shows the producer's willingness to approach building the transmedia narrative in a more modern and engaging way.
- **Mobile apps/Browser games:** These digital extensions underline the Transposition strategy, allowing tendrils of the narrative to reach fans that would otherwise not have encountered the narrative, as is the case in *Harry Potter: Magic Awakened*. Like games, mobile apps and browser games emphasize interactivity, offering self-contained narrative fragments within the transmedia network.
- **Experiences:** These physical extensions of the diegetic space, part of the World-building storytelling system which serves to blend fiction with reality, manifest elements of the narrative in the real world, allowing for greater immersion in the narrative.
- **Merchandise:** These tangible narrative extensions, aligning with the World-building system, underline the performative function, where the fans' engagement with the products becomes part of the narrative itself.

The Omission strategy allows producers to distil narrative elements into consumer products, fostering continued audience engagement.

- **Social media platforms/Websites:** The hyper-textual nature of these digital platforms, part of the Advertising and Paratext storytelling systems, illustrates the transformative potential of digital technology. Elements of other systems are systematically distributed amongst these platforms, to allow fans to interactively approach the narrative from many different entry-points. Website and media posts can hyperlink to *Pottermore* entries allowing further exploration of the diegetic narrative, or to over 1000 additional features which re-engage fans, as well as to almost all other media extensions of the *Wizarding World*. They utilize the Omission strategy to offer curated narrative fragments, promoting community engagement and extending the narrative's reach and visibility.
- **YouTube videos:** The diverse range of videos, encompassing various narrative strategies and storytelling systems, highlight the narrative's adaptability. Fan-made parody videos, featured on the official channel, illustrate the performative function, where the fan contributions become a part of the official narrative, emphasizing the role of audience creativity in shaping the narrative universe.
- **Stage Productions:** These live formats, using the Addition and especially Permutation strategies, provide fresh perspectives on the narrative, giving fans something different with each encounter while still preserving the core narrative structure.

4 CONCLUSION

4.1 Research Questions

The complex nature of transmedia storytelling in the *Harry Potter (Wizarding World)* franchise is illuminated when analyzed through the lens of Scolari's (2013) narrative strategies and Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel's (2021) storytelling systems, and allows this research to follow through on the answering of proposed research questions.

1. How do Scolari's (2013) narrative strategies of addition, omission, transposition, and permutation manifest across the various media extensions of the Harry Potter franchise?

Examining the media extensions of the franchise through the prism of Scolari's (2013) narrative strategies provides a compelling study of the transmedia storytelling structure. Addition manifests strongly within the Fiction and World-building systems, as new narrative elements are added to enrich the original universe through films, books, games, and experiences. The producers have demonstrated an adaptable approach to Addition by means of incorporating new forms of media into their strategy allowing users to explore the narrative in new ways (*Hogwarts Legacy*). Omission is the most prevalent strategy applied across the narrative extensions, it is used in reference to the extensions of all systems in order to highlight them and spread knowledge of their existence among consumers, moreover, Omission plays a key role in the producer's attempts to reconnect older fans of the narrative back into the *Wizarding World* culture, by means of quizzes and puzzles, as well as additional features (news, blog posts) on the official website. The producer's newly improved usage of the Transposition strategy is a major development in the right direction, as it succeeds in building a secondary narrative around the franchise which fans of other franchises may appreciate and thus be converted to the fandom. In another more recent development, the allowing of Permutations from fans to become part of an official storytelling system of Paratext on their YouTube channel sets the precedent that fans can truly participate in the narrative development, rather than just on the sidelines of their own volition. Together, the usage of these strategies demonstrates

a robust and diverse approach to expanding the *Harry Potter* narrative across different mediums and formats.

2. What storytelling systems, as defined by Miranda-Galbe, Cabezuelo-Lorenzo and López-Medel (2021) are prevalent across the narrative extensions, and how does each system contribute to the overall narrative, audience engagement and immersion?

Through this research it has been confirmed that each storytelling system examined contributes uniquely to the overall Harry Potter narrative and helps create various paths of audience engagement and immersion.

The Fiction system, encompassing books, films, stage productions and video games, serves as the primary source of the narrative. By consistently adding new characters, plots, and settings, it maintains audience interest and continually expands the narrative universe. The World-building system offers the audience opportunities for further immersion through spin-off books, *Pottermore* entries, and D.I.Y. crafts, among others. These elements facilitate an in-depth exploration of the narrative world, amplifying the audience's connection to the *Harry Potter* universe by bring the narrative world and the real one closer to one another. The Advertising system, which includes YouTube videos, websites, social media platforms and storefronts, ensures audience engagement by promoting new content and maintaining a consistent narrative presence. This system often utilizes the transmedia narrative strategy of Omission, asking fans to recall parts of the narrative, or incentivizing additional discovery of narratives fans have missed. The Gaming system offers interactive narrative experiences through PC/console games, mobile apps, and browser games. This system encourages engagement by providing immersive, interactive narrative experiences that allow audiences to experience the *Harry Potter* universe from new and engaging angles. The Making-of system adds another layer to the transmedia narrative by offering audiences a glimpse into the creative process behind the franchise, fostering a deeper appreciation of the narrative and increasing engagement. Lastly, the Paratext system, with its quizzes, puzzles, additional features, and fan-made parody videos, provides fun and interactive ways for the audience to continue to engage with the Harry Potter universe even after they have fully experiences all its facets. This system also encourages participation, creating a sense of community among fans.

In summary, each storytelling system plays a critical role in enhancing the overall narrative, engaging audiences, and increasing the immersion of the *Harry Potter* universe.

3. How do the producers apply the narrative strategies and storytelling system distribution in order to attempt to engage fans with interactive elements and foster a participatory culture?

22.3% of all extensions analyzed included some form of active audience participation. It is clear that the producers have meticulously applied narrative strategies and distributed various extensions among the different storytelling systems in order to engage fans and foster an active audience and participatory culture surrounding their narrative. The interactive elements in the World-Building, Gaming, and Paratext systems invite active engagement in uncovering the story, allowing fans to shape their narrative journey in their own way. The participatory and performative function of elements is abundant in the large selection of merchandise and various D.I.Y. crafts, promoting a sense of belonging and ownership, and allowing fans to create their own stories in their own homes. Additionally, the integration of fan-made parody videos on official channels also indicates an inclusive approach to foster a more participatory culture.

4.2 Resolutions

This study demonstrates that these strategies and systems are not just theoretical constructs but practical tools for analyzing transmedia narrative structures. It has been revealed that the transmedia storytelling of *Harry Potter* isn't confined to a single direction. Rather, the producers utilized various narrative strategies and storytelling systems to create an expansive narrative universe. The study reveals various key aspects of the producer's approaches in developing a truly immersive and engaging transmedia experience. Of particular significance is the producer's modernized approach to combining Advertising and World-building elements which indicates a strategic use of advertising materials to expand the universe's lore and depth, their acceptance of fan-made content into their official extensions demonstrates the producers' recognition and validation of fan participation, and the interactive storytelling elements which are incorporated into the latest development of the Fiction storytelling system, applying the Addition strategy in new ways that this transmedia narrative had yet to explore. Increasing the level of

immersion is clearly a key goal for the producers, the launch of the *Hogwarts Legacy* game, the development of an increasingly large number of amusement parks and interactive experiences, and the continual extraction of objects, characters and locations from the diegetic space are just a few of the results of this endeavor. The introduction of “functional” interactive magic wands which can directly interact with objects in the amusement parks is another promising aspect of this, as allowing young fans to truly “experience the magic” in person by flicking their wands and watching the results unfold before them can be truly compelling. In the storyline there are 115 fictional companies active in the *Wizarding World* and so far only 20 have been extracted into non-diegetic space, and with interactive wands slowly becoming commonplace in households, this opens the doors to hundreds of possible interactive items that the producer’s may choose to develop (for example: a golden snitch with interactive wings, a treasure chest that only opens with magic, doors or boxes in cities across the world which can only be interacted with through magic, etc.), thus empowering the participatory and performative function of the interactive wand ever further. This gives the producers a clear path forward if their goal is to continue melding the real world, our planet Earth, and fictional *Wizarding World*, together. With the recent focus on social media platforms and additional features, the transmedia narrative universe of *Harry Potter* continues to evolve and expand, adapting to changing media landscapes and fan behaviors. The producers' ability to innovate and continually add new dimensions to the narrative shows their deep understanding of transmedia storytelling's dynamic nature.

In conclusion, the study highlights the intricate interplay of narrative strategies and storytelling systems in the *Wizarding World* transmedia franchise. The producers have demonstrated a multi-faceted and evolving approach to transmedia storytelling, skillfully incorporating a variety of extensions that enhance interactivity, promote participation, cultivate a participatory culture, allow for autonomous function of extensions, and span across multiple media. These strategies serve to enrich the narrative experience, engage audiences on multiple levels, and continually expand the narrative universe, reinforcing the power and potential of transmedia storytelling. The success of this approach is evident in the sustained popularity and cultural impact of *Harry Potter*, underscoring the power of well-executed transmedia storytelling. Future studies could further explore the impact of these practices on the commercial success and cultural longevity of the narrative.

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Attachment 1: Content List

Due to the extensive size of this list, it cannot be included in the printed version of this document. The list is available online through the following link:

<https://docs.google.com/spreadsheets/d/1-gIQz13FA4K36xnyC1GP1dp9-wOvAMbk0t7S-kGrP48/edit?usp=sharing>

Attachment 2: Definitions

Narrative: having the form of a story or representing a story; of or relating to the process of telling a story

Media: a medium of cultivation, conveyance, or expression

Mass-media: a medium of communication (such as newspapers, radio, or television) that is designed to reach the mass of the people

Multimedia: using, involving, or encompassing several media

Hypermedia: a database format similar to hypertext in which text, sound, or video images related to that on a display can be accessed directly from the display

Paratext (literary theory): material that surrounds a published main text supplied by the authors, editors, printers, and publishers

Fan-fiction: stories involving popular fictional characters that are written by fans and often posted on the Internet

Fandom: the state or attitude of being a fan

Canon (fandom slang): a sanctioned or accepted group or body of related works

Diegetic: existing or occurring within the world of a narrative rather than as something external to that world

Non-diegetic: existing or occurring within the real world

All definitions sourced from Merriam-Webster (2023).