

Editoria Multimediale



SAPIENZA
UNIVERSITÀ DI ROMA

Prof. Romana Andò

Dipartimento di Storia, Culture, Religioni

IL FANDOM, OGGI

Normalizzazione del fandom

- rilevanza del fenomeno sia nella prospettiva sociologica che in quella economica:
- essere fan dei contenuti medialti è, infatti, ormai un tratto distintivo nella definizione del percorso identitario individuale e un puntello nella ricerca di intelligibilità sociale
- oltre che uno tra gli ingredienti più accreditati nella gestione dei processi di socializzazione e di socialità

Il fandom nel mercato

- l'uscita dalla nicchia della forma subculturale originaria e l'esplosione pubblica - accompagnata e abilitata dalla accelerazione tecnologica dell'ultimo decennio, e in particolare dalle logiche partecipative del web 2.0 - hanno reso il fenomeno estremamente rilevante anche nell'ambito delle ricerche di mercato e nella costruzione di modelli di business adeguati al cambiamento (Andò 2012).

Evoluzione del fandom

- È evidente che parlare di *fandom* oggi significa riferirsi ad una realtà i cui confini e le cui caratteristiche distintive sono decisamente cambiate rispetto al passato, per cui appare fondamentale ridefinire etichette e modelli interpretativi.
- Tre sono i momenti evolutivi fondamentali.
- Il fandom di nicchia (microcomunità)
- Il fandom on line (comunità allargata)
- Il fandom dei social media (network)

1° fase: il fandom di nicchia

- Il *fandom* di nicchia si esprimeva in microcomunità in presenza, a forte omologia interna (Hebdige, 1975)
- con una specifica cultura ed economia ombra, parallela a quella ufficiale,
- le cui manifestazioni e produzioni (convention, eventi, fanzine, fanart) erano considerate border line rispetto ai canoni della cultura, anche mediale, per quanto non necessariamente in senso antagonista.

2° fase il fandom on line

- L'avvento di internet garantisce un allargamento del bacino di riferimento e dei confini della comunità di appartenenza, in virtù delle potenzialità di connessione garantite dalla comunicazione mediata al computer (Baym 2000, Hills 2002).
- La scelta di appartenenza elettiva al gruppo supera i limiti geografici e locali della cultura di origine e si sostanzia nelle pratiche discorsive che cementano la coesione e rendono tracciabili le relazioni tra fan all'interno di newsgroup e forum.

Fan e relazione sociale

- Comune ai primi due stadi evolutivi è certamente la dimensione di *engagement* dei fan nei confronti tanto del contenuto/prodotto di culto, quanto nei confronti degli altri membri della comunità.
- Il senso di intimità, prossimità emotiva e culturale nei confronti del contenuto, si riverbera senza soluzione di continuità nei confronti degli altri, tanto che ‘essere fan’ è leggibile come sinonimo di ‘essere in relazione’.
- “essere in relazione per essere fan”, “essere fan per essere in relazione”

Le regole dei fan

- Comune alle prime 2 fasi è
- la presenza di regole comportamentali, norme condivise, che legittimano l'accesso e la permanenza all'interno della comunità, tanto nell'ambiente off line che on line.
- La stessa produttività discorsiva on line è regolata secondo sistemi di gerarchizzazione tematica (*thread, topic*) che vengono garantiti dai moderatori delle piattaforme.

L'impegno dei fan

- Comune alle prime due fasi di sviluppo del *fandom* è anche la qualità dell'impegno richiesto e il livello di competenze e abilità esibite e allenare nelle pratiche espressive e sociali.
- In tal senso, si potrebbe considerare il *fandom* stesso come una palestra e una officina di sperimentazione creativa delle skill acquisite nell'essere fan.

3° fase. Il fandom nel web 2.0

- La prima differenza evidente con il *fandom* prima maniera (sia off che on line) è la questione delle barriere d'accesso: elevate nelle prime due fasi, relativamente basse nei social media.
- Questo comporta un ampliamento significativo della platea interessata dalle pratiche di *fandom* (tutti possono essere fan), così come un allargamento delle maglie rispetto al controllo delle competenze di base necessarie per poter esercitare il ruolo di fan.

Fan come ego-centered network

- Il fandom del web 2.0 si caratterizza per una gestione *ego-centered* dei network relazionali garantiti dall'essere fan.
- Allo stesso tempo, però, l'allentamento del senso di comunità legata al *fandom* tende a scolorire i confini simbolici del dichiararsi fan, a impoverire il significato dell'impegno nei confronti del prodotto e del legame con gli altri fan.

Il fan nei sns

- Le pratiche di *fandom* sono in realtà sempre più ricomprese tra le normali attività che quotidianamente vengono gestite attraverso i *social network sites*.
- Si registra un gap sempre più significativo tra le reali forme di produzione *grassroot*, a forte componente cooperativa e partecipativa e l'attività più o meno disinvolta della condivisione di contenuti originali o prodotti da altri (tipica dei SNS).

Riconsiderare il fandom

- Il fandom prevede una modalità particolare di ricezione che mette insieme il momento della produzione semiotica (la costruzione popolare dei significati) e la produzione enunciativa (l'articolazione dei significati attraverso abiti, video etc).
- Il fandom prevede un insieme particolare di pratiche critiche e interpretative (la critica dei fan tende alla speculazione e al soggettivo).
- Il fandom costituisce una base per il consumer activism (si veda il rapporto che i fan instaurano con i networks e con i produttori).

Fandom practices ... now

- *Poaching* is no longer a struggle against the media industry power, but has shifted itself in the *cut & remix* culture enhanced by digital technologies.
- *Collecting* is now guaranteed by endless online repertoires provided both by media and grassroots products, according to the logic of collective intelligence and sharing.
- *Consumption* concerns more traceable and searchable objects whose value lies precisely in being associated with specific cult media imageries.
- *Performing* becomes an ordinary everyday practice managed through the symbolic materials provided by media.

SPREADABILITY



THE DANDELION MODEL



- **Distribution:** is the top down control of the spread of media content. It is corporately controlled, it is regulated, it is a rational system.
- **Circulation** is an emergent system: it is hybrid. It is partially top-down, partially bottom-up. It is partially shaped by corporate decisions and partially shaped by everyday people practices.
- <https://vimeo.com/38397947>

FROM (MEDIA) FLOW ...

- “In all developed broadcasting systems the characteristic organisation, and therefore the characteristic experience, is one of sequence or flow. This phenomenon, of **planned flow, is then perhaps the defining characteristic of broadcasting, simultaneously as a technology and as a cultural form** (Williams [1974] 2003: 86)

... TO CIRCULATION

The digital life of content and its circulation depend on both producers and consumers.

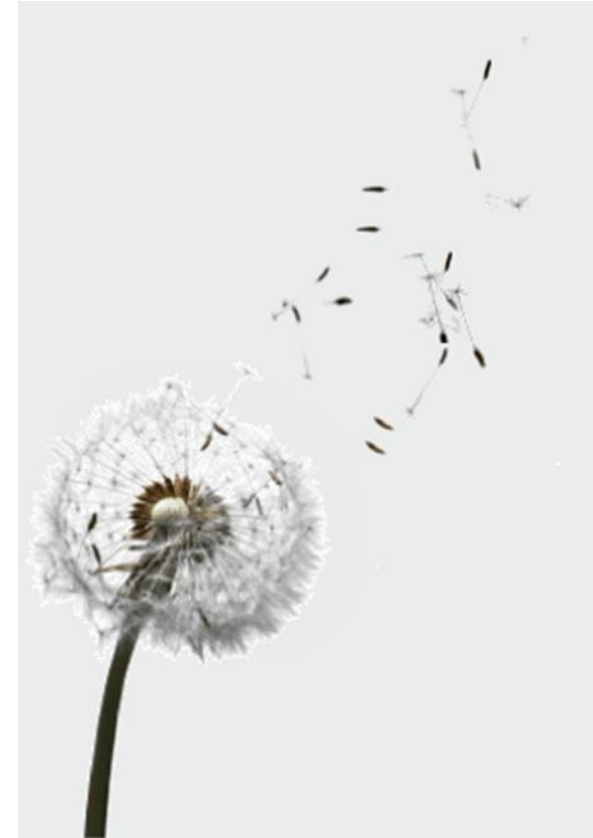
- **Producers provide multiple “touch points” to make the content accessible**, thereby focusing on multi-platform storytelling and audience engagement strategies.
- **Consumers manage and improve the circulation of content by appropriating and sharing online meanings and pleasures connected to the consumption experience** (Fiske, 1992), and by expanding the television text beyond its pre-defined boundaries.
- **Television flow can now be effectively understood as a content circulation process that takes place within a *networked media space*.**

(Marinelli, Andò 2016)

Disponibile :<http://www.tecnoscienza.net/index.php/tsj/article/view/275>

If it doesn't spread it's dead

- Secondo il paradigma della spreadability, la «diffondibilità/spalmabilità» dei contenuti mediali si basa su:
- strutture tecno-comunicative che rendono possibile lo sharing e la circolazione dei contenuti;
- Caratteristiche del contenuto che lo rendono spalmabile e adattabile a diversi contesti e al lavoro delle audience;
- strutture economiche che possono più o meno facilitare la circolazione dei contenuti;
- reti sociali che mettono i soggetti in connessione tra loro per scambiarsi contenuti che diventano oggetti relazionali (capaci di attivare reti). (Jenkins, Ford, Green 2013)



BEYOND MEDIA VIRUSES AND MEMES ...

- The use of the terms “viral” and “memes” by those in the marketing, advertising and media industries may be creating more confusion than clarity. Both these terms rely on a biological metaphor to explain the way media content moves through cultures, a metaphor that confuses the actual power relations between producers, properties, brands, and consumers.
- Talking about memes and viral media places an emphasis on the replication of the original idea, **which fails to consider the everyday reality of communication — that ideas get transformed, repurposed, or distorted as they pass from hand to hand, a process which has been accelerated as we move into network culture.**
- http://henryjenkins.org/2009/02/if_it_doesnt_spread_its_dead_p.html

... AND PRODUCERS' POWER

- In focusing on the involuntary transmission of ideas by unaware consumers, **these models allow advertisers and media producers to hold onto an inflated sense of their own power to shape the communication process**, even as unruly behavior by consumers becomes a source of great anxiety within the media industry.
- http://henryjenkins.org/2009/02/if_it_doesnt_spread_its_dead_p.html

PEOPLE'S AGENCY

- Central to the difficulties of both the meme and the media virus models is a particular confusion about the role people play in passing along media content.
- From the start, memetics has suffered from a confusion about the nature of agency. Unlike genetic features, culture is not in any meaningful sense self-replicating — it relies on people to propel, develop and sustain it.
- As such, cultures are not something that happen to us, cultures are something we collectively create. Certainly any individual can be influenced by the culture which surrounds them, by the fashion, media, speech and ideas that fill their daily life, but individuals make their own contributions to their cultures through the choices which they make.
- http://henryjenkins.org/2009/02/if_it_doesnt_spread_its_dead_p.html

SPREADABILITY

- A spreadable model emphasizes the activity of consumers — or what Grant McCracken calls “multipliers” — in
 - shaping the circulation of media content,
 - often expanding potential meanings and
 - opening up brands to unanticipated new markets.
 - Rather than emphasizing the direct replication of “memes,” a spreadable model assumes that the repurposing and transformation of media content adds value, allowing media content to be localized to diverse contexts of use.
 - This notion of spreadability is intended as a contrast to older models of stickiness which emphasize centralized control over distribution and attempts to maintain ‘purity’ of message.
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- http://henryjenkins.org/2009/02/if_it_doesnt_spread_its_dead_p.html

TRANSMEDIA STORYTELLING



Transmedia storytelling

- "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"
- http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html



The Old World

Traditional Media Franchise

Movie

Game

Book



Whole is less than the sum of the parts: dissatisfying conclusion to consuming all media



The New World

Transmedia Franchise

Movie

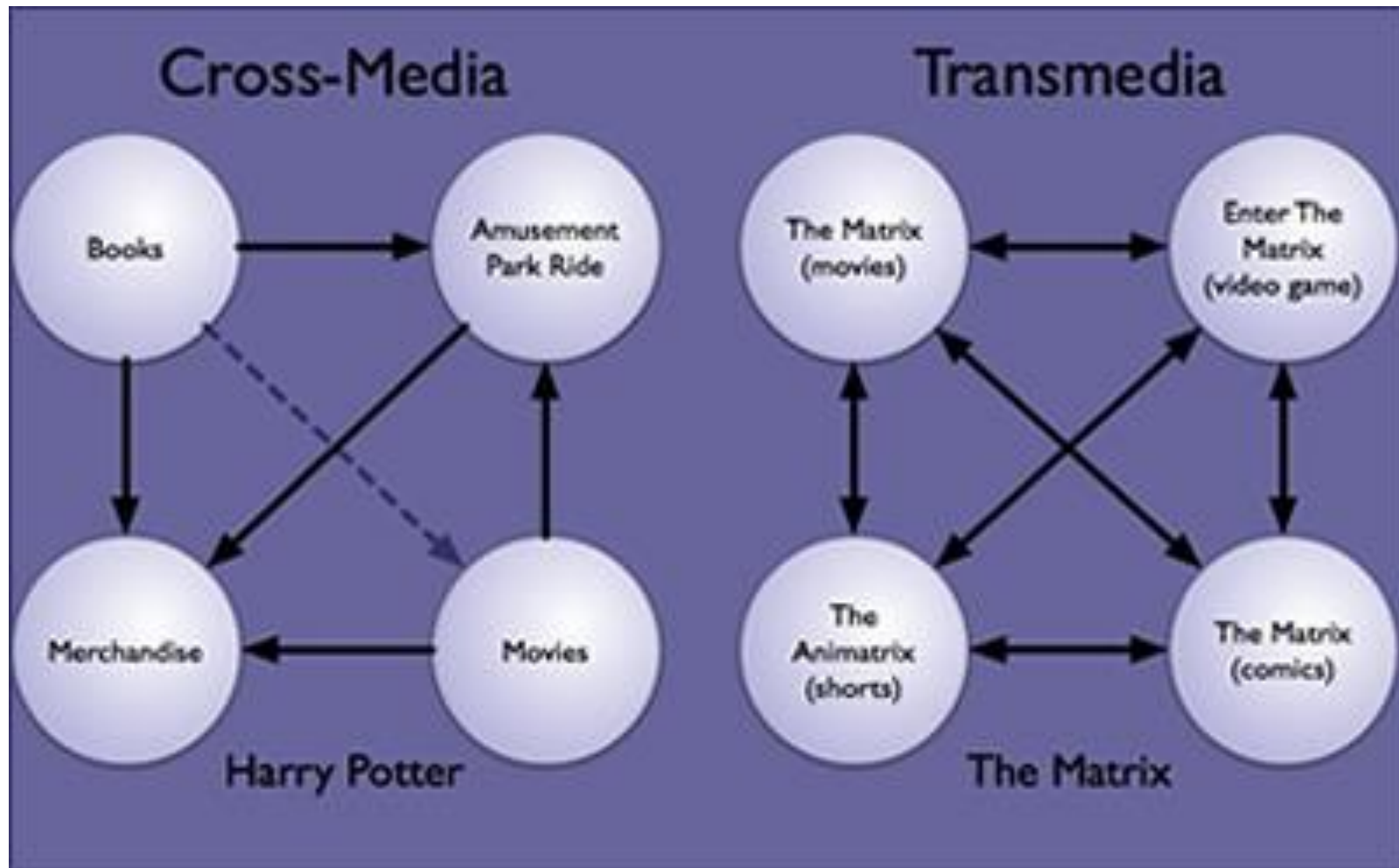
Game

Book



Whole is more satisfying than the sum of the parts: euphoria of collecting the pieces

CROSS-MEDIA VS. TRANSMEDIA



DRILLABILITY vs SPREADABILITY

- “Perhaps we need a different metaphor to describe viewer engagement with narrative complexity. We might think of such programs as drillable rather than spreadable. They encourage a mode of forensic fandom that encourages viewers to dig deeper, probing beneath the surface to understand the complexity of a story and its telling. Such programs create magnets for engagement, drawing viewers into the storyworlds and urging them to drill down to discover more...
- The opposition between spreadable and drillable shouldn't be thought of as a hierarchy, but rather as opposing vectors of cultural engagement. **Spreadable media encourages horizontal ripples, accumulating eyeballs without necessarily encouraging more long-term engagement. Drillable media typically engage far fewer people, but occupy more of their time and energies in a vertical descent into a text's complexities.**” (Jason Mittel <https://justtv.wordpress.com/2009/02/25/to-spread-or-to-drill/>)

CONTINUITY vs MULTIPLICITY

- Many transmedia franchises do indeed seek to construct a very strong sense of “continuity” which contributes to our appreciation of the “coherence” and “plausibility” of their fictional worlds and that many hardcore fans see this kind of “continuity” as the real payoff for their investment of time and energy in collecting the scattered bits and assembling them into a meaningful whole.
- Multiplicity allows fans to take pleasure in alternative retellings, seeing the characters and events from fresh perspectives, and comics publishers trust their fans to sort out not only how the pieces fit together but also which version of the story any given work fits within.
- http://henryjenkins.org/2009/12/the_revenge_of_the_origami_uni.html

IMMERSION vs EXTRACTABILITY

- “just as people wished to make pictures move, they wished to look inside a different world. They yearned to enter a story or travel to a faraway land. They longed to see the future of the landscapes of the past. The panorama box with no moving parts was made much earlier than the Zoetrope.” (Hayao Miyazaki)
- **In immersion, then, the consumer enters into the world of the story, while in extractability, the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life.**
- http://henryjenkins.org/2009/12/revenge_of_the_origami_unicorn.html

WORLD BUILDING

- The concept of world building seems closely linked to the earlier principles of immersion and extractability since they both represent **ways for consumers to engage more directly with the worlds represented in the narratives, treating them as real spaces which intersect in some way with our own lived realities.**
- This concept of world building is closely linked to what Janet Murray has called the “encyclopedic” impulse behind contemporary interactive fictions – **the desire of audiences to map and master as much as they can know about such universes, often through the production of charts, maps, and concordances.**
- http://henryjenkins.org/2009/12/revenge_of_the_origami_unicorn.html

SERIALITY

- We might understand how serials work by falling back on a classic film studies distinction between **story and plot**. **The story refers to our mental construction of what happened which can be formed only after we have absorbed all of the available chunks of information.** The plot refers to the sequence through which those bits of information have been made available to us. **A serial, then, creates meaningful and compelling story chunks and then disperses the full story across multiple installments.**
- We can think of transmedia storytelling then as **a hyperbolic version of the serial**, where the chunks of meaningful and engaging story information have been dispersed not simply across multiple segments within the same medium, but rather across multiple media systems.
- <https://www.youtube.com/watch?v=Z3LnZkGos3E>

SUBJECTIVITY

- Transmedia extensions may focus on unexplored dimensions of the fictional world;
- may broaden the timeline of the aired material
- may be to show us the experiences and perspectives of secondary characters.

PERFORMANCE

- Increasingly, **producers are being asked to think about what fans are going to do with their series and to design in spaces for their active participation.**
- But even without those invitations, fans are going to be actively identifying sites of potential performance in and around the transmedia narrative where they can make their own contributions.
- In my original talk, I refer to “fan performance” but it was pointed out through these discussions that producers are also “performing” their relationship to both the text and the audience through their presence online or through director’s commentary.
- http://henryjenkins.org/2009/12/revenge_of_the_origami_unicorn.html

Seven Core Concepts of Transmedia Storytelling

Source: *Revenge of the Oragami Unicorn: Seven Core Concepts of Transmedia Storytelling*, Henry Jenkins

Spreadability vs. Drillability

The ability and degree to which content is shareable and the motivating factors for a person to share that content VS the ability for a person to explore, in-depth, a deep well of narrative extensions when they stumble upon a fiction that truly captures their attention.

Continuity vs. Multiplicity

Some transmedia franchises foster an ongoing coherence to a cannon in order to ensure maximum plausibility among all extensions. Others routinely use alternate versions of characters or parallel universe version of their stories to reward mastery over the source material.

Immersion vs. Extractability

In immersion, the consumer enters into the world of the story (e.g. theme parks), while in extractability, the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life (e.g. items from the gift shop).

Worldbuilding

Transmedia extensions, often not central to the core narrative, that give a richer depiction of the world in which the narrative plays out. Franchises can exploit both real-world and digital experiences. These extensions often lead to fan behaviors of capturing and cataloging the many disparate elements.



HENRY JENKINS

Seriality

Transmedia storytelling has taken the notion of breaking up a narrative arc into multiple discrete chunks or installments within a single medium and instead has spread those disparate ideas or story chunks across multiple media systems.

Subjectivity

Transmedia extensions often explore the central narrative through new eyes; such as secondary characters or third parties. This diversity of perspective often leads fans to more greatly consider who is speaking and who they are speaking for.

Performance

The ability of transmedia extensions to lead to fan produced performances that can become part of the transmedia narrative itself. Some performances are invited by the creator while others are not; fans actively search for sites of potential performance.