

Transmedia Marketing & Fan Practices Lecture
Jessica Bay | January 2021
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Hello Everyone, I wish I was meeting you in person but I'm glad we're all staying safe and isolated at the moment. My name is Jessica Bay and I'm a PhD Candidate in the Joint Communication & Culture program at York & Ryerson Universities. I also teach an Advertising & Media course at the University of St. Michael's College at the University of Toronto. My research focuses on the use of fan practices in Hollywood studio digital marketing campaigns with a focus on The Hunger Games and Lionsgate. That's a bit of a mouthful that I'm hoping you'll understand a bit better by the end of this lecture, but basically it means that I do fan studies and media industry studies where I talk about fans, Hollywood, and advertising.

So, let's dive in with some basic knowledge about fans! I'm sure you have a basic idea of who fans are; or perhaps you think fans look like this? or this? Ok, so this is a bit of hyperbole to get these images and ideas of fans out of the way at the beginning. These people are absolutely fans, but so are these people – and by “these people,” I mean, the people standing around taking pictures of those dressed up just as much as those in costume in the first image here. And the first images were often very much tied to harmful stereotypes of fans. In fact, there's no one way to display your fandom. In fan studies though, we do talk about fan practices that distinguish fans from the more general audience. Fans are actively engaged participants in their fandom – they seek out information about the product they enjoy, they often create their own transformative works related to it, and consume creative transformative works created by other fans, and they often engage with other fans in fan-only spaces or producer-created spaces for fans of the product. I'll talk a bit more about these spaces later, but this is the difference between fanfiction.net or ao3 (for those of you who engage in fanfiction) and an interactive website created by a company. Engagement can be: watching trailers, sharing set photos, watching/sharing bts videos, press interviews, following on social media OR going to the film's homepage, seeking out other fans, news stories, etc. OR making and/or sharing your own content related to it like stories, videos, art, cosplay, music, memes, gifsets, spoof accounts, etc. The general audience generally just consumes the product – watches the show, reads the book, plays the game, etc., and likes it. They don't engage with it outside of that consumption for the most part – though they may have conversations about it with friends if the topic comes up BUT they don't seek out those conversations. The general audience can also be referred to as the mass audience since most of the products we're discussing are mass produced rather than directed at small niche audiences. Here we can see a further breakdown of fan engagement into 3 categories of engagement from less to the most engaged – it's important to note that this is not an indication of being a “better” fan though, just a more engaged fan and of WHERE the fan chooses to engage

Now that we understand the fan vs. the audience a bit, let's look at some of their practices a little more closely. Even if you're not a fan, you may have seen some of the things that fans produce and the activities in which they engage. Fans can create fan art. This is exactly what it sounds like – art created by fans about the show, book, movie, game, web series, podcast, etc. that they like. It can also include fan art that crosses fandoms and combines characters or ideas from

multiple products. Fan art often reimagines the original object in a different way – this can include changing something about the character (race, gender, species, sexuality), changing the art style, or the setting

Fans also create fan fiction. Fan fiction works similarly to fan art, however, the transformation happens in written form. This fan practice has become much more well-known in the past decade or so since the popularity of the Fifty Shades of Grey books and movies – these were books based on a series of fanfiction stories based on Twilight. The fanfiction to traditional publication (and ultimate film adaptation) industry has exploded recently with multiple Twilight fics as well as an almost overwhelming number of One Direction fics being published. This is a recent byproduct of the crossover of a number of fic authors though, and not the ultimate goal of most fic authors. The goal is often pleasure – the enjoyment that comes from living in the world of your favourite characters or righting some wrong that you perceived in the show, or exploring what would happen if these amazing characters lived normal, everyday lives like you. Again, there are a lot of crossovers here and a number of genres within fic.

One thing that makes this practice much more fan-focused than some of the others is the fan-specific spaces within which most fans engage as well as the jargon used. Not only are there genre expectations that both readers and writers understand, but there are a multitude of “tags” that identify story elements for readers before reading. These tags can identify genre, but they also warn readers away from some stories that may trigger them or may include a character death, for example. Some may warn readers that the events happen after a certain episode in a show so there are spoilers and others are written as pure “meta” or commentary on the product rather than narrative playing in the world. Without some insider knowledge (or the willingness to learn), non-fans are going to be very lost if they somehow find themselves in a fan-only space for fanfiction.

Fan art and fan fiction are probably two of the most well-known fan practices, with cosplay being the most visible. Cosplay is a portmanteau of “costume” and “play” that refers to fans dressing up as their favourite characters. The point here is to recreate the character, though many cosplayers also find ways to transform or critique their character in the act of reproducing. This can include what is often referred to as gender and/or race-bending. An example of this is what was called The Hawkeye Initiative. This is, as Suzanne Scott mentions, a tumblr site where people contribute examples of, usually comics covers, showing women in highly suggestive poses and/or outfits along with either a drawing or, increasingly, cosplay versions of Hawkeye from the Avengers in the same pose.

Fans also engage regularly with audio-visual content and manipulate it to meet their needs. We may think that this is a fairly new practice, but fans have been doing this since video recorders – or VCRs – have existed and even before they were readily available on the commercial market. What is different now is access. Early fans worked together to create vids out of a sense of community, but also necessity – it required at least 2 VCRs to create an edited version of a show/film and precise timing with a stopwatch and a clear script of edits to get it right. Current fans can use any number of free video editing tools on computers or even their phones and they can easily download the content they want to edit and share it for free on YouTube. This means that the people who get to be this type of fan has also expanded as the privilege that came with

having access to technology (either through work, school, or personal finances) has very nearly disappeared. Francesca Coppa has written a history of the original “vidders” and suggests that “many vids reverse, or at least complicate, traditional scopophilia of the kind [Laura] Mulvey describes, casting men as objects of visual desire and addressing sexist problems in visual texts” (2). Basically, the mostly female fans made a point of highlighting a way that, perhaps, wasn’t intended by the original filmmaker.

a. CLIP: Avengers Hit Me Baby

What is happening in the video? What do you think the author of the video is trying to say? Does this speak back to the original content? Is this showing men as objects of desire?

Next we have role-playing games – this can include everything from RPG video games to text-based RPGs to live action role playing – also called LARPing. Similar to cosplay, RPGs allow fans to embody the roles of the characters or of original characters that exist in the world of their favourite product. During the highest point of the Harry Potter popularity, for example, fan scholar Henry Jenkins (2006) discusses – creating a space for young fans (in particular) to share stories in the Harry Potter world and create new characters or insert their own stories into the world, while also receiving feedback. The Daily Prophet – created by a 13-year old homeschooled fan. Contributors create an identity, submit stories that are edited before being published, they’re encouraged to compare original to edited version to improve writing. Also created pedagogical tools for teachers and parents to use with students. Francesca Coppa also tells us about Glee fans who created Twitter accounts for the characters on the show and would interact with each other while also responding to the events happening live during the broadcast – none of this was planned in advance, the fans were embodying the characters and responding as they felt the character would in the moment. This kind of role-playing allows for another level of fan engagement and resulted in massive fan followings. In the Daily Prophet case, the fans had to fight Warner Brothers to remain open despite a DMC take-down order from the studio.

Obviously, companies aren’t always happy about fans playing around with their intellectual property or IP. They are particularly unhappy with anything that makes their product look bad OR has the possibility to compete with their own ancillary products. It should be mentioned here that IP owners have been concerned about others playing around with their characters basically since we decided that one person could own a product during about the Renaissance. For example, in 1710 Great Britain passed the Statute of Anne which, in part, protected authors’ characters from being used by others and allowed to go off and do whatever they wanted in the books of other authors. (this may be a bit of a simplification!)

When trying to shut down fan websites – like the Daily Prophet site – haven’t worked, corporations had to find new ways to control fans and their engagement. At first, there were a lot of deals – what we would now probably call brand deals with influencers. The Daily Prophet site banded together with other very popular fan sites to fight Warner Brothers and ended up forcing them to negotiate with them since they had the law in the form of fair use protections (in the US) on their side. Rather than risk the very bad publicity that would come from fighting and shutting down actual children who were doing some very good work just before releasing the first in their planned 8-film blockbuster franchise aimed at children and based on a series of children’s books, Warner Brothers decided it made much more sense to bring these big name fans into the fold and get them on their side working for them. They gave them exclusive merchandise and the sites

were allowed to stay open as long as they ran controlled competitions in anticipation of the first film's release. Peter Jackson did something very similar with his Lord of the Rings films – so many fans were trying to get on set to share images and gossip with the world that he finally decided to partner with 2 of the most popular and reliable of the fan sites: Ain't it Cool News and The One Ring Net. He invited one or two of their local “reporters” on set for a limited view to share with fans and would regularly feed exclusive updates to these 2 sites. This meant that there were a lot fewer fans trying to access his set because the sites would tell fans to stay away and let them get the work done. Meanwhile, Jackson also earned a direct line of communication to the fans – he used this tactic on future products because it allowed him to start the marketing process early, much more cheaply, and outside of studio control.

So, these were some of the early ways that studios attempted to control fan interactions while they were still trying to grapple with the absolute mass of fans exploding online. The internet forced corporations to actually see fans who had remained, for the most part, hidden from them other than some letter-writing campaigns. Now they were everywhere and there were so many more of them than anyone ever thought.

More recently we've seen a lot of use of fan art in advertising campaigns these are submitted through competitions and have to adhere to some specific rules (often no “slash” or gay/lesbian pairings of non-lgbtq+ characters, but some violence is usually ok!). The show Teen Wolf was actually very famous for engaging with their fans. I'm not sure if you watched this show, but the advertising campaign made extensive use of fan art; the CW offices for Teen Wolf had fan art hanging in the halls; and the campaign made a point of hiring one of the biggest fans of the show as their social media manager or fan engagement manager. This meant that the show had a distinctly fan voice on social media which ensured fan engagement.

One of the ways that corporations have worked to refocus fans at the centre of their business is through paratextual content in the form of mostly digital and often transmedia marketing. Here I'm using the concept of the film paratext suggested by Jonathan Gray (from Gerard Genette's concept of the literary paratext) where this material is not always traditional advertising (though it can serve that purpose). Essentially, this is extratextual content connected to a film that may be meant to advertise the film but does not necessarily consist of movie posters or trailers. With the campaign for *The Hunger Games*, in particular, Lionsgate is not necessarily looking to bring in a mass audience, but an engaged one – a group of people who will buy into the apps, watch the YouTube videos, go to the Hunger Games Experience, and buy every new edition of the films. But the online marketing actually started with fans themselves.

In 2011 a fan site started up offering a place for fans to login and interact with story elements as a member of Panem – the nation that is the setting for the Hunger Games. Nicola Balkind tells us that Lionsgate followed the *Panem October* site with one of their own – *The Capitol* and began competing with the fan-run site. Eventually, the fan site was forced to shut down over a cease & desist order issued by Lionsgate and fans migrated over to the “official” website.

They developed, over the life of the franchise, websites intended to both advertise the films and engage fans linked to their YouTube channel, multiple apps and social media accounts, the Hunger Games Experience (currently at the MGM Grand in Las Vegas), the Lionsgate

Entertainment Theme Park in China and the Hunger Games rides at Motiongate in Dubai, Hunger Games Concert and other experiential marketing sites. The websites are *The Hunger Games Explorer*, *Capitol Couture*, and *Revolution* which led to *District 13*.

In the lead up marketing for *Catching Fire*, the second film, Lionsgate released a brand new website – *Capitol Couture*. This website is intended to act as a magazine-style site offering fans new material with a focus on fashion and make-up and in the style of the overly extravagant Capitol itself. This site blurs the lines between reality and fiction by placing information about real-life designers, for example, side by side with information about Cinna – a designer from within the film's story. The site provides entertainment for those interested in the films – both narratively and in terms of the meta text (the real life designers were all involved in costume designs for the film, for example). It is like one big easter egg for fans of the series, while also providing content not in any of the canon texts (the books or the films). This is the beginning of the transmedia advertising Lionsgate produced for the film.

As the story progressed with the release of the films, the *Capitol Couture* website also progressed so that the final issue indicates a new direction for the “magazine” in relation to the film's story. This issue includes covert interviews with the leaders of the revolution in District 13, rather than tips on how to get Effie's particular style.

Finally, the *Revolution* site was set up as a response to the *Capitol*. All of the content surrounding these sites was updated on a timeline roughly in time with the release of the films allowing the story of the films to play out “in real life” on the digital screen. Again we see a very visually-enticing spectacle, but we see even fewer story elements. Users can sign up for updates and follow the revolution on twitter. Beyond that, however, fans have very little to actually do on the site. Fans were also encouraged to add their names to the “Pillars of Panem,” thereby signing on to join the revolution. They were also challenged to share trailers and other video content with their own social media networks in a competition for number one fan.

Abigail de Kosnick, working from Tiziana Terranova's work on the early days of the internet, discusses the ways in which this kind of sharing and fan-made content acts as – mostly unintended – advertising for the producer.

Content created by fans for other fans does the work of advertising as a by-product as does content created and shared by fans for and with non-fans or casual viewers. This involves solicited material for producer-run contests as well as unsolicited content that is then shared by creators/actors/etc. with their massive social media networks. It also involves sharing trailers with friends and family on twitter and facebook or creating react videos on youtube to trailers, for example. While some of that content may come with some sort of reimbursement such as film-related swag or a shout-out on a huge social media account, much of it is entirely uncompensated.

I should mention here that fans are (often) complicit and/or aware in these scenarios. They are individuals and autonomous, but they often see this as work with the “reward” of further (and perhaps better) content they support vs the content they don't – backlash when they are

“betrayed” for their intense loyalty is harsh! This is often a much more nuanced conversation than one group consistently having more power than the other.

The content of this marketing campaign by Lionsgate was intended for a fan audience and an audience made up of young fangirls (or the concept of a young fangirl in any case). These fans are knowledgeable, savvy, and active. They don’t need Lionsgate (or someone like me standing in front of the room explaining everything) to tell them which material is canon, which is “real,” and which is new.

Visitors to the sites have been encouraged to identify with the overindulgent members of the Capitol. Making use of the voice of the Capitol here is very interesting because, of course, the Capitol represents the antagonists of the film series. When Cover Girl came out with a line of make-up that allowed users to recreate the look of the Districts, but from a decidedly Capitol perspective, fans displayed their frustration and the lack of understanding they felt the marketing team had of the story itself. The interest in tie-in marketing with beauty products is not new in Hollywood so the fact that Lionsgate has partnered with Cover Girl is not surprising, but the use of the marketing – particularly in light of the content of the films themselves – is somewhat strange. Fans showed their frustration online in the same spaces Lionsgate had created for them to share (approved) fanart and through the (again, approved) tags on tumblr and twitter. The fans openly criticized both the studio and their licensing partner in the very spaces and ways that they were using to communicate with them. This critical analysis and retaliation showed first that fans are not necessarily as easy to control as corporations may sometimes think, and that they are, perhaps, acting as the new digital media scholars that Paul Booth (2010) has suggested.

Lionsgate’s promotion of *The Hunger Games* here uses paratextual material that extends the film story while awaiting new installments in the series. The real power of such a campaign, however, lies in the free labor provided by fans in sharing content with a wider audience. What remains to be seen is whether this direction will be profitable and if corporations can sustain and contain a top-down creation of fandom when conflict arises between producer and audience. In the meantime, remembering that Lionsgate is a special case due to their position as a mini-major studio and that the interest in employing a dedicated fan audience is not a new concept in any form of content distribution, I still think we can see that the desire to consider the fan as the driver and indicator of sales and general audience purchasing trends is something with which the film industry is currently experimenting.

Resources:

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Sample Fanworks:

- Fanvid – Music Video (Avengers): <https://youtu.be/kzLY9ghXUGQ>
- Fanvid – Crackvid (Avengers – watch for strong language in this one): <https://youtu.be/nVsx2yw1r38>
- Fanvid – Slash (Avengers, "Stony" = Steve/Tony): <https://youtu.be/7Mby7vkbBGQ>
- Fanvid – High-end Parody (The Hillywood Show, Sherlock): <https://youtu.be/ArdWL2uKf7k>
- Fanfiction: <https://www.fanfiction.net> or <https://archiveofourown.org>
- Fanart: <https://www.deviantart.com/deviations/visual-art/fan-art/digital-art>

Fans & Transmedia Marketing

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BRACE YOURSELVES...

THE FANGIRLS ARE COMING





Image: <https://io9.gizmodo.com/in-the-1970s-cosplay-wasn't-all-that-different-from-eve-5790530>



Fans VS. Audience

Fans:

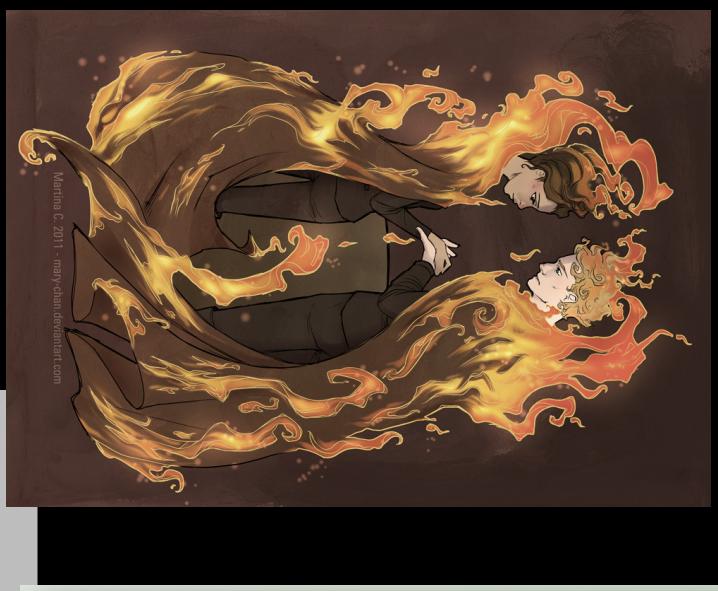
(Mass) Audience:

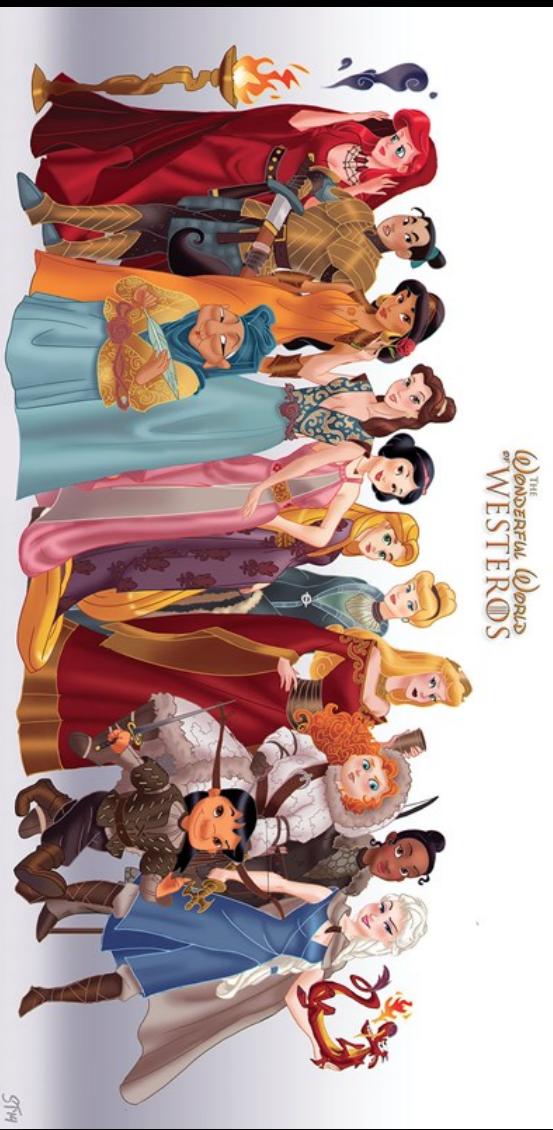
- Actively engaged participants
- Enjoy the product
- Seek out related material
- Consume (watch/read/play/etc.) the product
- May create transformative works
- Do not engage with product or other fans
- May gather in fan spaces
- No community connections
- Consume transformative works

Skill	Fan Space	Fan Practices	Participation
Technical (embody an appreciation of how the textual effect is created. For television this includes evaluation of acting, conveyance of feeling, production values, script, camera work)	public spaces, may have ties to corporate entities (production companies, advertisers, special interest groups, academics)	Gathering of information through reading magazines, websites,	Consumptive
Analytic (analysis of the text from within the parameters of the text itself.)	Semi-public spaces, but with the expectation that they are fans-only spaces	Fan forum discussions, blogging.	Productive (often predicated on technical)
Interpretive (interpretation of texts from without the text by comparing them to something else.)	Private, fans only spaces	Creation of fan works (fan fiction, videos, art, music), participation in RPG's, combination of both)	Productive (often predicated on either technical or analytical skills, or a combination of both)

Zubernis & Larsen. *Fandom at the Crossroads: Celebration, Shame and Fan/Producer Relationships*. Cambridge Scholars, 2012, pp. 18.

Fan Art



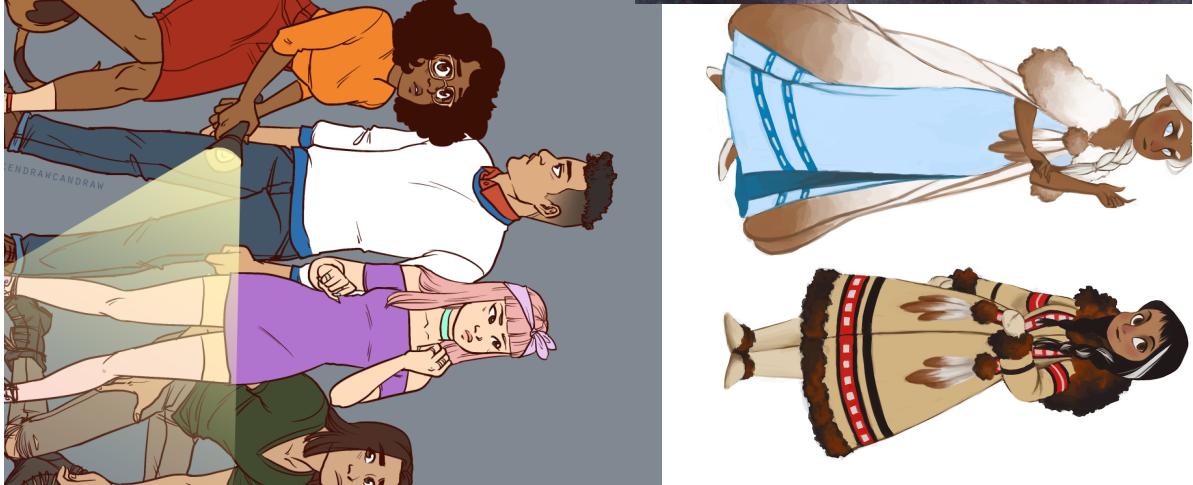


GET OVER IT.
SUPER UNLOCK

SOME FANDMS.
MARRY OTHER
FANDMS.

 FANDMS.

EmilyJaneC



Master of the Universe



Master of the Universe (MotU) was a *Twilight Saga* fanfiction that evolved into the *Fifty Shades* trilogy. It was written by [EL James](#) under the pen name *Snowqueens Icedragon*.



Fanfiction
Fanfic
Fic



The *After* film series is adapted from a series of novels that are based on Harry Styles fan fiction



Cosplay

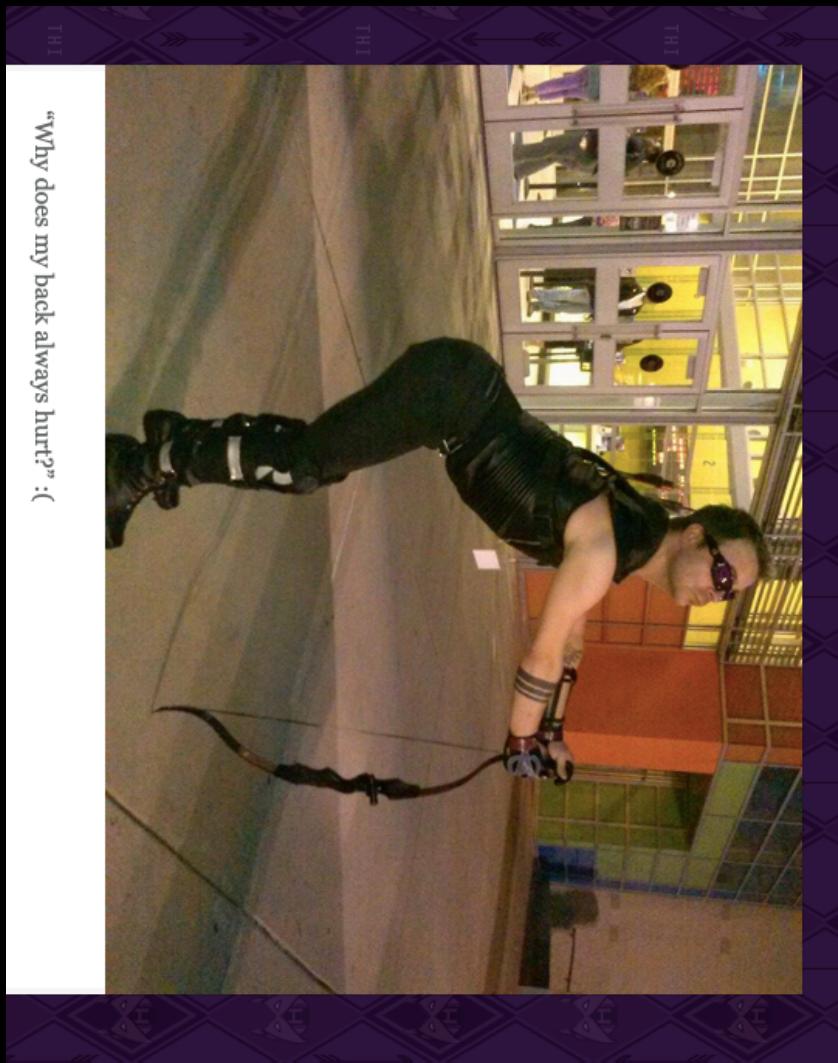












"Why does my back always hurt?" :)

Fanvids
Vidding
Gifsets



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Glee Characters @GleeCharacters · Mar 31, 2013
Glee Characters, use // when you talk out of character.
-Rachel



Glee Characters @GleeCharacters · Mar 25, 2013
Anyone want to be our Adam?



Glee Characters @GleeCharacters · Mar 18, 2013
#ThereIsADifferenceBetween "your" and "you're".



Glee Characters @GleeCharacters · Mar 10, 2013
Would anyone literate be interested in taking over our Brody account?



Glee Characters @GleeCharacters · Mar 6, 2013
PLEASE READ THE RULES. If you are one of our members, please RT to make sure the other members see it! Thank you!

...

PLEASE READ THE RULES. If you are one of our members, please RT to make sure the other ...
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Everyday Cosplay





MOVIE NEWS

LORD OF THE RINGS... not really new...

Published at: Feb. 19, 1999, 1:15 a.m. CST by staff

Alright... for the last... ohhhhh 5 or 6 days now, I've been receiving delay reports on the start date of shooting on LORD OF THE RINGS... Folks this is not new. The original Press article that is now making the intern ~~ional~~ rounds is using entirely information from our own AICN interviews with Peter Jackson. It's nothing to sweat over, nothing to get excited over. Peter wants as much pre-production time as possible to... plan every single shot, to map out the schedules, to knit a billion dang chainmail suits... This is a mammoth production on a limited (though large) budget, and to make sure every dime is tripled in value on screen, he wants to try to clear as many potholes and wreckage from his course. So basically... this is just a heads up saying... Ignore the latest report from the mainstream press... it's old news...

According to a website here (It's in norwegian tho), the New Zealand Press Association is reporting that "THe Lord of the Rings" will be delayed somewhat, due to the complex task of writing the scripts, and that shooting will start in August for the first movie, 3 months behind schedule.

I'm sure you can check if it's valid or not by your own sources, please let us LotR-holics know.



SYFY

WHO WOULD WIN IN A FIGHT...
KIRK OR PICARD?



**IF YOU LARP FOR MORE
THAN 12 HOURS PER DAY,
WHICH IS YOUR REAL LIFE?**

SURVEY

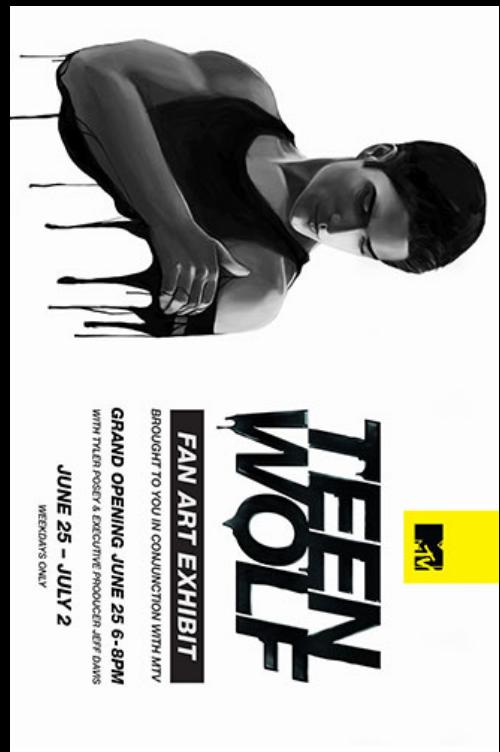
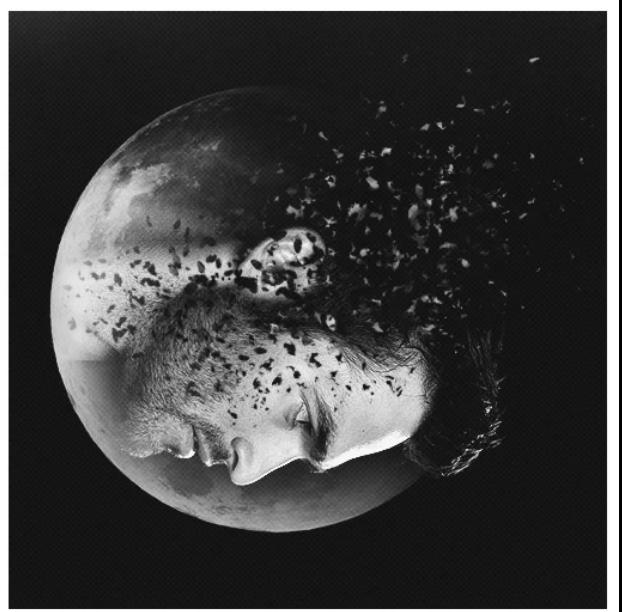
Capitol Couture partners with SOCA to find Panem's next best artist.

Here at *Capitol Couture*, we value our citizens' creative pursuits above all. Expression should never be stifled. To honor those who capture the spirit of our Victors and Panem through art, we invite you to send us your best work. A panel of four esteemed judges—including our Editor in Chief—will ultimately choose six finalists and one grand winner. Every finalist will be spotlighted on *Capitol Couture*, but the masterpiece will be showcased as a permanent exhibit in the prestigious Salon of Capitol Art (SOCA) in City Center.

Please read the guidelines:

- Any and all mediums—from abstract acrylics to edible collage—are welcome, but please only send high-resolution photos for jury.
- Anything you send must be your own creation; be prepared to prove it, if need be.
- Submit, sit back and relax. We will post the first three finalists on October 30th, 2014 and the next three finalists on November 6th, 2014. Our winner will be announced and introduced in a feature that will run on November 20th 2014.
- Be ingenious, but not indecent. Sexually explicit or violent material will not be considered.

NO PURCHASE NECESSARY. Begins 10/16/13 at 12:01 pm PT and ends on 11/02/13 at 11:59 pm PT. Open to legal residents of 50 US (& DC) & Canada (excl. Quebec), 13+. **See Official Rules** for additional eligibility restrictions, prize description/restrictions/ARV, and complete details. Void where prohibited.



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Game Frequently Asked Questions Social Media Confused? Get Game Help!

hunger games links

About Panem October, the Game

Panem October is a new, interactive way to experience the same, great books.

Panem October is an entirely-free, six-month, interactive, collaborative [alternate-reality game](#) based on the first of the Hunger Games trilogy by Suzanne Collins, launched in October 2011 in anticipation for the release of the upcoming Hunger Games film by Lionsgate.

This alternate-reality game blends fiction with reality by using multiple platforms to tell the story: such as using emails, text messages and phone numbers. As the users progress through the story, they will be introduced to new mediums and ways to experience the game.

Users can expect to be incredibly busy from the beginning of October to the end of March. Every fan should be a part of Panem October, and look forward to working together with other district residents – up until the very end.

This website is in no way affiliated with Scholastic, Lionsgate Films, Suzanne Collins or any Hunger Games-related affiliates. No copyright infringement is intended and any corporate onlookers should consider this free advertising for their product.

This game was created by the fans, for the fans.

If you're like to know more in detail, please see our interview with [Movies.com](#) or read our [FAQ section](#).

If you'd like questions answered or are confused how to operate the game, please visit [Panemonium.com](#)



THE CAPITOL

FOR THE CITIZENS,
BY THE CAPITOL

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PANEM TOMORROW,
PANEM FOREVER.

CAPITOL CONCERNS

ONE PANEM

CAPITOL TV

DISTRICT HEROES





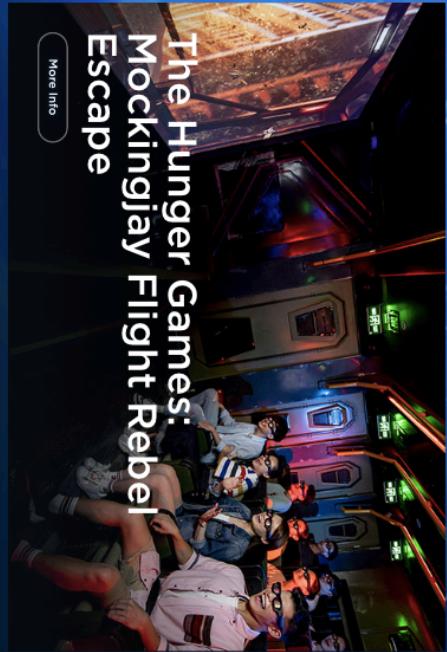
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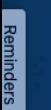


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W
CAPITOL COUTURE™
THE FUTURE OF FASHION

Chroma Nouveau

ISSUE FIVE FOUR THREE TWO ONE

Commence ➔

Heralding a time in the Capitol when color blooms anew, Chroma Nouveau reveals a victorious celebration of Capitol life through fashion and culture.

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Get Cinna's Look: Unconditional

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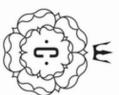
UNCONDITIONAL

Featured



The cool, gritty London-based label is a favorite in the Capitol. What do Cinna, Haymitch and Peeta all have in common? They rely on London-based label **Unconditional** for structured, modern menswear. Trendsetter Cinna has been spotted leaving Katniss' horse, wearing a black wool blend Unconditional pea coat and fingerless black leather gloves. Word has it that mentor Haymitch Abernathy will sport an ombre shirt from the label's collection to an upcoming Capitol party. Even our ever chic Katniss Everdeen, who often favors gently masculine silhouettes, has a few Unconditional pieces in her wardrobe.

Capitol Couture caught up with Unconditional designer, Phillip Stephens, who calls his aesthetic "clean, modern, sensual and often slightly androgynous." Stephens favors natural fabrics like cotton, silk, cashmere and leather—but doesn't shy away from man-made materials like plastics or metal either. It's no shock that he is a fan of District 8, which produces textiles.



Posted 2 years ago
by Capitol Couture
via [unconditional...](#)

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UNCONDITIONAL

— FABRIC LABEL —
Unconditional

SHOP WOMENSWEAR
SHOP MENSWEAR
SHOP HOMEWARE

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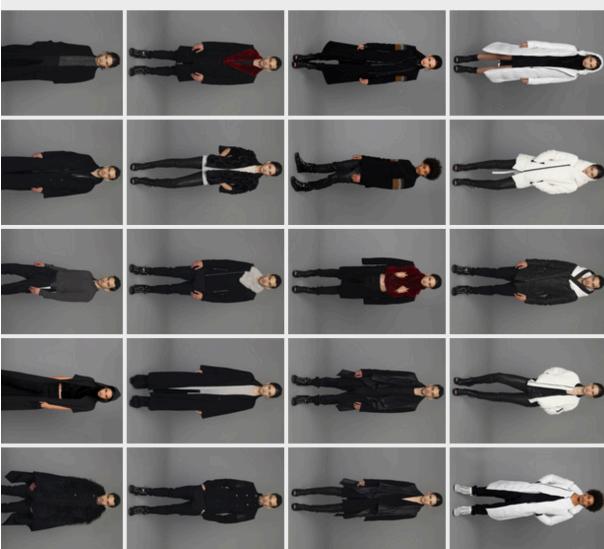
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Exclusive:District 12 Beauty Look



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The precious

eyes.

Our districts represent society and our districts. To celebrate various industries, a glimpse of the take on District powers the most.

To capture the district, COVE created an ey

iridescent nail interpretation

lining, the district's

black, she says.

the ohmmed

eyes.

Or the bright,

inner corner of

the eye, and the

bottom and top,

very own here.

— P R O F I L E —

EFFIE TRINKET

HER TRIBUTES AREN'T THE ONLY THINGS TO LOOK FORWARD TO THIS SEASON.

With a keen eye towards cutting edge trends and a willingness to break boundaries, Capitol-born style icon and District 12 Escort Effie Trinket has been a fashion pioneer since her very first Hunger Games. She has been known to take the iconic building blocks of contemporary Capitol fashion such as

and craft stunning looks that go on to ward citizens. Whether she is chauffeuring the boulevards of the Capitol, Effie maintains an her spirit and the pride she takes in her

FINAL ISSUE | ARCHIVE ISSUES

Commence ➤

As the warm air turns cold, we take a moment to reflect. Capitol Couture has always promised to break the rules, and this issue is no exception.

Trends come and go, so do regimes. Self-expression is forever.

f g+ o v

Fledgling Army

Capitol Couture • The Warrior Within

The following account is from Capitol Couture contributor sent into the field to interview actual members of the rebellion to learn more about Katniss and shed light on the conflict outside the Capitol gates.

To them, she is the light in the darkness. They tell me this while we're sitting around (what can only be described as) a cauldron heating up tonight's rabbit stew. On this particular evening, I am dining with the rebels of District 2. How I arrived here is the result of four hovercrafts, seven trains, a 10-month background check and every coin in my account at First Capitol Bank. The day was tiring, spent taking inventory of every weapon, every piece of armor, every single bullet. The group is exhausted. This is my moment to ask about Katniss. For the first time in a week, one of my questions isn't met with eyerolls. They answer seriously and earnestly.

Never miss a post!



capitolcouture
Capitol Couture

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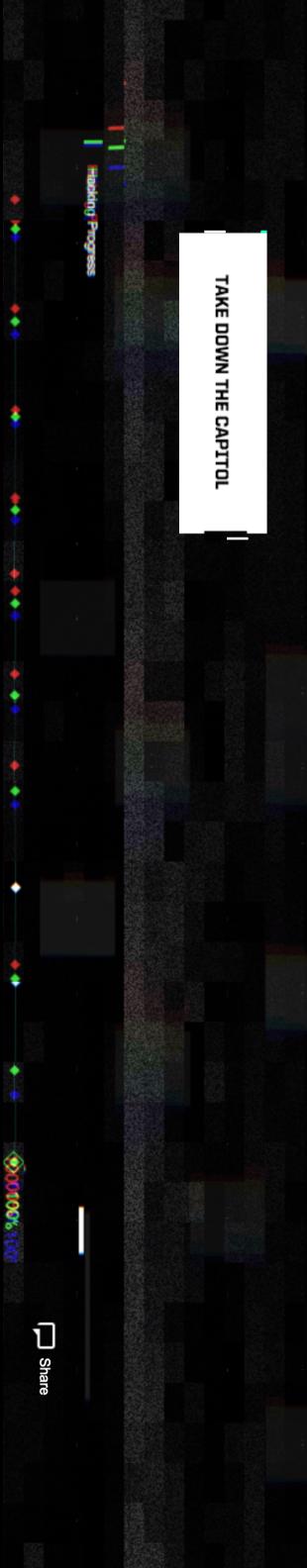
THE MOCKINGJAY LIVES

We are the medium of truth.
We are the medium of the Mockingjay.
Our Directors burn, but we introduce the flames.
And we will light every after our hearts stop breathing.
The Capitol will feel our fury.
And soon it will burn.

TAKE DOWN THE CAPITOL

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7

STAND
WITH US

DETAILS

There is no turning back.
Together we will stand.
Together we will fight.

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001



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002
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PILLARS
OF PANEM

DISSEMBLE

002

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REBELS OF DAR VARS

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NAME

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DETAILS

Meet the men and women who
form the foundation for the new
Panem.

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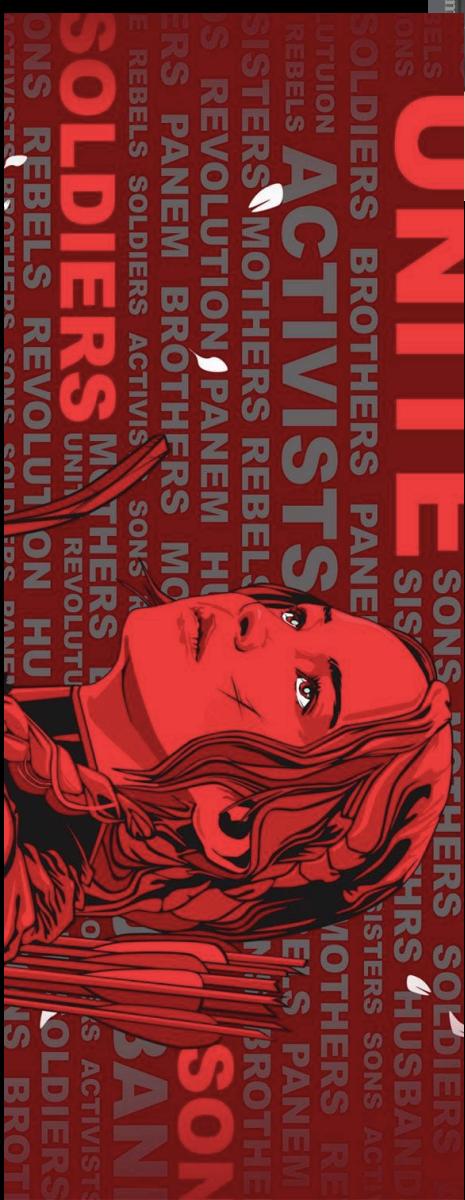
Sharing is caring!



<-Fanart created by fans for other fans



Fanart created by fans for non-fans



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tumblr.com

Celeste Madrigal -
IMAX Fanart
Competition 2016

STAND WITH US

007 / 018

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MOCKINGJAY

DETAILS

There is no turning back. Together
we will stand. Together we will fight.

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Exclusive: District 12 Beauty Look

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The precious mineral coal translates to stormy eyes.

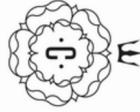
Our districts make countless contributions to society and we in the Capitol are forever grateful to them. To celebrate the spirit and tireless efforts of our districts, we asked COVERGIRL to translate the various industries into captivating looks. Our first glimpse of the coming collection? An avant-garde take on District 12, which mines the coal that powers the many workings of Panem.

To capture the dark, foreboding work of this district, COVERGIRL Capitol Makeup Artist Dotti created an eye palette of shades reminiscent of the iridescent natural resource. "I was inspired by the interpretation of coal mining, by the colors in coal mining: the dust, the grey, the silvers and the black," she says of the collusion of strong colors that enhance our District 12 model's blue-grey eyes.

Of the bright, bold sweep of canary yellow in the inner corner of the eye, Dotti adds: "It signifies the power in coal." The model's monochromatic black attire and long, thick braid is a nod to District 12's very own heroine, Katniss Everdeen.

Posted 2 years ago
by [Capitol Couture](#)
via [covergirl](#)

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Short URL

DISTRICT 9 GRAINS

EYES

Clump Crusher Mascara
Very Black
Flamed Out Shadow Pots
Melted Gold & Melted Caramel
Flamed Out Shadow Pencil
Gold Flame

FACE

Clean Whipped
Creme Foundation
Ivory
Clean Glow Blush
Roses
Smoothies Sizzle Gloss
Date Night
Flamed Out Shadow Pencil
Crystal Flame

LIPS

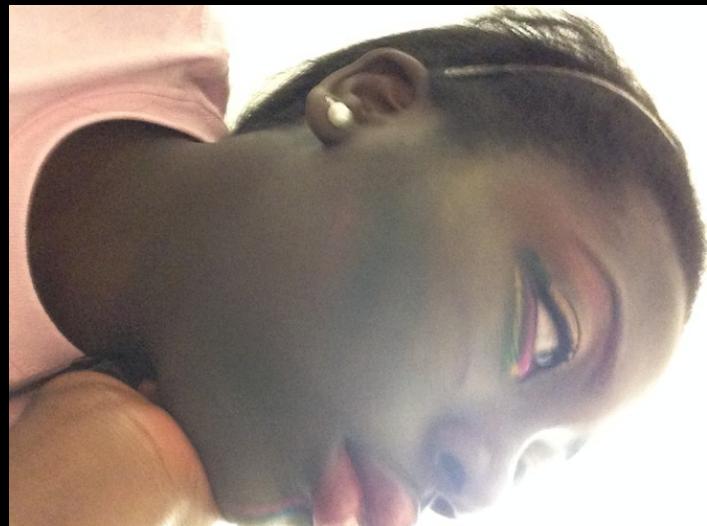
LipPerfection
Sultry
Smoothies Sizzle Gloss
Date Night & Tickled Pink

NAILS

Outlast Stay Brilliant
Nail Gloss
Always Naked



COVERGIRL



THE HUNGER GAMES: THE EXHIBITION SHOP THE COLLECTION

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Sample Fan Works

- Fanvid – Music Video (Avengers): <https://youtu.be/kzLY9ghxUGQ>
- Fanvid – Crackvid (Avengers – watch for strong language in this one): <https://youtu.be/nVsx2yw1r38>
- Fanvid – Slash (Avengers, "Stony" = Steve/Tony): <https://youtu.be/7Mby7vkbBGQ>
- Fanvid – High-end Parody (The Hillywood Show, Sherlock): <https://youtu.be/ArdWL2ukf7k>
- Fanfiction: <https://www.fanfiction.net> or <https://archiveofourown.org>
- Fanart: <https://www.deviantart.com/deviations/visual-art/fan-art/digital-art>